

RECOMMENDATIONS

Exhibition

October 17-November 12
Gallery Dhruvap holds a group art exhibition titled 'Rhythm in nature' of sixty renowned artists of Bangladesh at the gallery premises. The show will remain open from 10 am to 9 pm daily.

Art Exhibition

November 7-17
The 4th art exhibition by Charu Panchar will be held at Alliance Francaise from next Friday. The display will be open for all from 5pm to 8 pm.

Drama Lane

Bangladesh Mahila Samity
4 Natok Soroni, New Baily Rd.
(Evening show at 7:00 pm
Morningshow at 11:00 am)

Group	Plays	Date
Srot Natyagoshthi	Shokhinar Adaloter (Morning) Ray	7
Shubachan	Rashtra	7
Natya	Bonam (Evening)	
Shangshad		
Udichi	Bou Bashanti	8
Natyachakro	Janak	9, 10
Drishitipat	Founding	11
Natyashangshad	Anniversary	
Aronyak	Shangkranti	12
Natyadal		
Dhaka Theatre	Banapangshul	13
Bangladesh	-----	14
Ancha Kalyan	Shamiti	
Natyadhara	Atashi Shaporja	15
Dhaka Theatre	Birasha Munda	16
Mancha		
Prachyanat	Gondar	17
Theatre	Balad	18
(Arambag)		
Muktamancha	Shurjomukho	19
Theatre	Meraj	20
(Baily Road)	Fakire Ma	
Natyadal	Bakkal	21
(Morning)		
Drishyapat	Narak Guljar	21
(Evening)		

Around the world



PHOTO: AFP
Mickey and Minnie Mouse show their skating performance on ice at the Tokyo Disney Sea on November 4 as Tokyo's Disney theme parks started the new shows for Christmas which will be carried through until Christmas Day.

Tribute

Nazrul's love for the common man

Accessing Nazrul's contributions

SYED MANZOORUL ISLAM

KAZI Nazrul Islam addressed the undying sense of self respect of the common man or the subaltern that persists, even as a hardly perceptible undercurrent, in the most trying of the circumstances. He recognized that the weaknesses of the elitist centre meant a corresponding strength of the subaltern periphery, since through a series of strange binaries, the ebb and flow of the two mutually locked segments of our population show each other's strengths and weaknesses.

Nazrul believed that the more oppressive the state machinery became, and the more supportive the native elites were towards the centre, the more they showed their weaknesses. Not only moral, for what they did the oppressive measures they took—were morally indefensible, but the ebbing of the strength was also physical. After a series of peasant uprisings weakened the zamindars of North Bengal in the 1920s, for example, the zamindars employed private guards and security to ward off any possible attack on them, thus severing the last link with their people. Many chose to settle in Calcutta and become absentee landlords. The peasants, on the other hand, although hunted down by the police, rarely left their land. Fugitives they became, but not migrants. Migration was a later phenomenon, whose reasons were economic rather than political.

Nazrul 'voiced' these subalterns, not through a patronising, 'speaking on their behalf' attitude, but by actually speaking with them. What he spoke was what they spoke; besides, his poems articulated what the subaltern had always spoken out, in his supposedly inarticulate and inaudible voice. There was no invention involved here, no gap between his and their voices, or any self-satisfaction that at last people had spoken through him. What impresses one most about the protest poems of Nazrul is the absolute honesty of his approach.

For lack of space, and also for the fear that listing all the protest poems of Nazrul would make the exercise a bit tedious, only a small selection of them would be discussed here; but these will be quite adequate to support our main



argument. The selection includes the following poems: 'Bidrohi' (The Rebel) from *Agnibina* (1922), 'Chor-Dakat' (Thieves), 'Barangona' (The Whore), 'Nari' (Women) and 'Kuli-Majur' (Labourers and Workers) from *Samyabadi* (1925); 'Chashar Gan' (The Song of the Peasant) from *Nirjhar* (1938); 'Otho Re Chashi' (Wake Up, O Peasant) from *Natun Chand* (1945); 'Agneyogiri Banglar Jouban' (Bangla's Youth the Volcano) from *Shesh Shougat* (1958); and 'Krishaker Gan' (The Song of the Peasant) [not published in any collection of poems]. Except for 'Bidrohi' however, the other poems do not contain the element of protest as their most visible aspect, but the protest assumes substance as the poems draw to a close. The protest implies first a rejection of the condition of poverty, neglect and servitude, and secondly a call to arms. In many poems, the tone is openly hostile and dismissive of the authority/power, in others, Nazrul instigates the subaltern to take up arms to end exploitation.

'Bidrohi' (The Rebel), perhaps the best known poem of Nazrul, and the one that instantly provided him with the eponymous title 'Bidrohi,' was written in 1921. It is a meticulously crafted poem with a perfect control on rhyme and rhythm, a more passionate version of Whitman's 'Song of Myself.' The *bidrohi* of Nazrul's poem is the eternal crusader against injustice, falsehood and oppression; he is the defender of the poor and the powerless the marginalised magnitude of rural Bengal/India. And on the level of immediate action to right all wrongs, the *bidrohi* is a *swadeshi*-a patriot fighting the British Raj. The double meaning implied in the *bidrohi*'s iconoclastic pronouncement: 'I etch my footprint on the bosom of God, could not have been lost on the authority, since Bhagaban (God) also meant the ruler of the land, an ironic term that problematised and directly questioned the legality of colonial rule.

The 139-line long poem, spoken in first person by the *bidrohi*, begins with the assertion of his heroism, and a series of impossible actions that are pretty much routine for him. 'I tear all bonds, all rules and regulations / I don't care for any laws,' he says, since 'I am Bedouin, I am Chengis / I don't bow to anyone else other than myself.' The poem pulsates with the raw energy and passion of the *bidrohi*. He is both an individual and the magnitude, both man and god, love and hatred, victim and victimiser, proto-subaltern and

the man who will empower the subaltern. 'Bidrohi' is finally a vindication of the subaltern position, since the *bidrohi* categorically says:
*Great war-weary rebel
I, shall be quiet that day
When the cry of the oppressed will no more resonate in the air
The oppressor's sabre will not rattle in the fierce battlefield
War-weary rebel
I shall be quiet that day*

The other poems mentioned above have different themes; their perspectives are also different; but these are united by a common understanding of the subaltern—his condition, his pangs and pains, and his victimhood. The four poems from *Samyabadi* celebrate the four groups of subaltern: thieves and robbers, labourers and workers, the prostitutes, and women. Thieves and prostitutes carry with them the social taboo and a permanent seal of disapproval, while labourers and workers are condemned to a life of drudgery. However, it is the women who have to fight against multiple domination. If men had to contend with domination and colonisation on a social and political level, the women had to endure an equally pernicious domestic colonisation. In the protest part of this and other poems, Nazrul wishes these various forms of domination and colonisation to go. He also quite categorically rejects the elite society's classifications and convenient labelling of these outcasts and subalterns.

The protest in Nazrul's poems lies with a total rejection of the social and human conditions, and in offering an alternative in the form of a society based on equality, fairness and justice, where the subaltern will be the arbiter of his own destiny.

Voicing the subaltern, for Nazrul, was an attempt to transcend a condition of historical situatedness and claim the lost identity of the *dalits* and the marginalised. It was both a critique of the elitist idea of social progress as well as a justification for subaltern protests and uprisings to firmly establish their identity in a perpetually shifting ground of social and political realities.

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Art

Culling the cream of art works

Dhropad's "Rhythm in Nature"

FAYZA HAQ

THE new art gallery that has opened at Banani recently had surely got a slick Dick behind the art outlet. I had "Rhythm in Nature" as its title; and within a space of a few weeks of collection, the owner had a large collection of some of the best paintings in the city which counted to over 150. The remarkable and ambitious display ranged from the works of Quamrul Hassan, Mohammed Kibria and Razzaque to that of the relatively young successes like Jamal Ahmed, Kanak Champa Chakra and Rokeya Sultana. Each and every piece—painting, print or even the sculpture—had been immaculately done: gathering of such a harvest for the expatriate and upper echelons of our society was definitely a clever piece of work. "Behold and marvel" appeared to be the underlying message. One wonders how much more established art galleries like "La Galerie", "Chittrak" and "Shilpangan" seem to be sometimes staggering along as regards the sale, while how such an impressive and new has somehow mushroomed.

The works of Quamrul Hassan included a female form in simple but indelible sweeps of sketch. The lines were black, dramatic and bold. His delineation of the female form has surely not been surpassed by any except perhaps by Zainul Abedin and that too the Shilpacharya has not been



Nasreen Begum

known overseas for that. Mohammed Kibria's print had crosses, simple dots and other geometrical formations which one could study for hours on end although this was done in stark black, gray and white. The print took you into another world of dreams, aspirations and joys of time gone by and reminded you of the gentle raindrops of Bangladesh which the local people take delight in, although they sometimes lead to floods and ultimate famines too in some cases.

As we moved on to the works of Razzaque, one was overwhelmed

completely by the mastery of the strokes and the subtle creation of harmony in the compositions. Rafiqun Nabi had presented boats, poised on the riverside in his print which also included the river alongside. Sweeps of gentle intermingling blue shades and sweeps of light green had created the idyllic atmosphere of our subcontinent scenes when the rains have not yet created a havoc. This was keeping in mind the topic of the exhibition (which did not particularly go with the subject or theme as regards most of the work). Hashim Khan's supremacy of brush strokes was apparent in his painting containing boats with their geometrical bright vermilion and other flamboyant sails seen juxtaposed with the tinier boats at the bottom. The details of the houseboats with their inhabitants and the waves as well as the overcast sky was clear and cut a superb impact. Equally impressive were his depiction of the birds, for which he is locally famous, with their open beaks, fluttering wings, under the gathering clouds.

Monirul Islam's print included layers of dripping gray streaks. This was subtle, moving and poetic as are all Monirul Islam's works, not being partial. The inclusion of muted but buoyant hues such as orange and scintillating blues somewhat were both dynamic and dreamlike. Rokeya Sultana's prints of the couples, one done in shades of ruby and the other of royal blue, with variations, swirls and glides were the brilliant presentation of someone who, years back, had won herself the fame of being the first Bangladeshi to have proved herself as a nonpareil in Shantiniketan. Today as a teacher at the Fine Arts Institute, she enjoys the reputation of being a very caring teacher. Nasreen Begum's water-colours had been swept away long before one could even make one's way to "Dhropad"; yet one could recall the beauty of her washes in the depiction of herself, being swept by the waves of St. Martin's in the painting that had been bought so readily.

Kanak Champa Chakra's gorgeous recollections of her birthplace, the Chittagong Hill Tracts, that she had brought in the frames for a decade



Hashim Khan

were surely all love of labour. She had portrayed the delectable women of Burmese origin, with skimpy but eye-catching clothes, the tiny blouses and the hip-hugging "lungis". The chunky, shiny silver jewellery that decorated these young and delectable femmes fatales. The old man by Jamal Ahmed was soul-stirring for its stirring portraiture. In the painting could be seen an old beggar with his copper wrist band, cover of a ragged red cloth complete with details of his graying curling hair and beard and the shadows on the pavement.

Equally breathtaking was Kuhu's work of the "burqa"-clad woman, along with the face of surely a rickshaw-puller, who was seen speeding with the lady. Kuhu had much earlier held an exhibit with just these questionable but mysterious and beautiful ladies, in their black sweeping, silken attire: Yet their beauty shone through the cascading, billowing and drawing "burqas". One admired the details of the bronze face and the inclusion of the bits of gold jewellery.

Seen later but certainly and surely not of the least importance, regarded as some critiques as surely the local art works most worth studying, were the sketches by Shishir Bhattacharya. Shishir had held up the mirror to the prevailing socio-economic and political dissatisfaction of our society. This malaise was not limited to present times but was the confusing situation that Shishir had repeated portrayed on canvas and paper in his Surrealistic works. His compositions contained men, women animals, birds, reptiles, flying objects and other miscellaneous items crying out for attention.

Although the title of the exhibition harked back to an earlier one some time back at another art outlet, the display was a veritable feast for the eyes.

Exquisite



PHOTO: AFP
Mannequins display some of the history of skirts at a new exhibit at the Metropolitan Museum of Art titled "Bravehearts: Men in Skirts" November 3, in New York. The show, looks at designers and individuals who have appropriated the skirt as a means of injecting novelty into male fashion.



PHOTO: AFP
Fifteen-year-old model from Russia, Anita Bernatskaya (C), wins the International New Silk Road model contest in the eastern Chinese city of Hangzhou, flanked by China's Bian Yan Yang, (R) who came in second with Norway's Charlotte Thorstvedt, (L) in 3rd place.

TV GUIDE

All programmes are in local time. The Daily Star will not be responsible for any change in the programme.

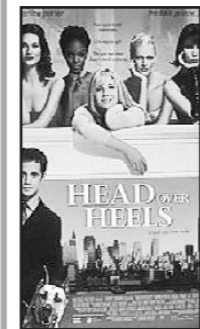
News Bulletin

BTv
News Headlines (Bangla) at 9:40 am. 12:10 pm. 2:00 pm. 3:10 pm. 4:00 pm. 7:00 pm.
News (Bangla) at 8:00 am. 1:00 pm. 5:00 pm. 8:00 pm.
News (English) at 3:00 pm. 10:00 pm.
Late Night News (Bangla and English) 11:30 pm.
CHANNEL-i
Breakfast News 07:15 am. 9:00 am
News (Bangla) at 7:15 pm. 9:00, 10:30, 12:15 am.
Telecast of BTv news (Bangla and English) at 11:30 pm.
ATN BANGLA
News (Bangla) at 8:00 am. 12:00 pm. 7:00 pm. 10:00 pm. 11:00 pm.
Telecast of BTv News (Bangla and English) at 11:30 pm.
Latest News (Bangla) at 09 am. 10:00 am. 11:00 am. 1 pm. 2:00 pm. 3:00 pm. 4:00 pm. 6:00 pm. and 8:00 pm.
n tv
News Headlines (Bangla) at 5:02 pm. 6:30 pm. 9:45 pm.
News (Bangla) 7:30 pm. 11:00 pm.
TARA BANGLA
News Headlines (Bangla) at 5:30 pm. 7:30 pm. 9:30 pm.
Tara News (Bangla) at 8:30 pm. 11:30 pm.
Tara News Bangladesh (Bangla) at 9:30 pm.
BBC World
Every hour on the hour

ntv
04:06 *Ithasher Ei Dinay*
04:13 *Poltrikar Khabar*
04:30 *Hridoye Ramadan*
05:30 *Apnar Jiyasha*
06:00 *Alice In Wonderland*
06:32 *Shubho Shandhya*
06:52 *Khoborer Shondhaney*
08:00 *Drama Series: Ronger Manush*
08:35 *Rupai Jalak*
09:10 *Kichhu Katha Kichhu Gaan*
10:22 *Shoptaher Khobar*
10:50 *Ithasher Ei Dinay*
11:30 *Din Darpan*
12:00 *Tele Film: Uttap (Ep-2)*
ALPHA TV
2:00 *Pratibimba*
2:30 *News*
2:35 *Kobe Je Kothay*
3:00 *Feature Film: Suva Sangbad*
4:35 *BFF*
5:28 *Jhankar*
5:30 *Gaan Unnit.*
6:00 *Alpha Khabar*
6:30 *Ek Palake*
7:00 *Kobe Je Kothay*
7:30 *Sara Bangla*
7:57 *Jhankar*
8:00 *Pratibimba*
8:30 *Ek Akasher Niche*
9:00 *Aananya*
9:00 *Spondan*
10:28 *Jhankar*
10:30 *Alpha Khabar*
11:00 *Jodi Prem Dile Na Prane*
11:30 *Raat Jakhon Egarota*
BBC WORLD
8:30 *Asia Today/World Business Report*
1:30 *Talking Movies*
2:30 *Hardtalk*
3:30 *Simpsons World Directs*

4:30 *Asia Today/World Business Report*
5:30 *Hardtalk*
6:30 *World Business Report/Short Today*
7:30 *Talking Movies*
8:30 *Asia Today*
9:30 *Hardtalk*
10:15 *World Business Report/Question Time India*
11:30 *World Business Report/Sport Today*
HBO
10:00 *Go!*
12:00 *Shaft*
2:00 *Three to Tango*
4:00 *Disturbing Behavior*
7:45 *Head Over Heels*
9:30 *The Matrix*
12:15 *Doppelganger*
2:15 *Star Trek VI: The Undiscovered Country*
ZEE CINEMA
10:30 *Kismet (Govinda, Mamta Kikami)*
1:30 *Prem Aggan (Fardeen Khan, Meghna Kohan)*
5:30 *Viraasat (Anil Kapoor, Tabu)*
9:30 *Ek Aur Ek Gyarah (Govinda, Sanjay Dutt, Amrita Arora)*
AXN
2:30 *Movie: US Seals II: The Ultimate Force*
4:30 *Boarding Pass*
5:30 *Seven Days Delorries demands*
6:30 *Andromeda: All Too Human*
7:30 *Rated: Motorworld*
8:30 *Relic Hunter: Star of Nadir*
9:30 *Global Adventure*

TODAY'S HIGHLIGHTS



HBO: 7:45 pm: Head Over Heels. Comedy/Romance; **Monica Potter, Freddie Prinze Jr.** Amanda has not had the best luck with men. Recently she went home and found her boyfriend "with" another woman. She moves out and moves in with four models, who when they are not modelling, are partying. She also bumps into a guy named Jim whom she is attracted to but is unwilling to pursue out of fear that he will either dump her for someone better or has some quirk.



STAR MOVIES: 9:00 pm: The Danger Zone. Drama/Action; **Billy Zane, Robert Downey Jr., Cary-Hiroyuki Tagawa, Lisa Collins.** American mining expert, Rick Morgan, is the only hope to find a missing shipment of toxic waste that could kill. There are other powers-at-be that have very different plans for the cargo. Morgan ends up in the middle of factions fighting for money and power.

PICK OF THE DAY



The Matrix
On HBO at 9:30pm
Genre: Action/Thriller/Sci-Fi
Keanu Reeves, Laurence Fishburne, Carrie-Anne Moss, Hugo Weaving
In the near future, a computer hacker named Neo discovers that all life on Earth may be nothing more than an elaborate facade created by a malevolent cyber-intelligence, for the purpose of placating us while our life essence is "farmed" to fuel the Matrix's campaign of domination in the "real" world. He joins like-minded rebel warriors Morpheus and Trinity in their struggle to overthrow the Matrix.

10:30 *The Associates: Don't Ask Don't Tell*
STAR GOLD
8:30 *Mammo*
12:30 *Suhaagan*
4:00 *Without Ticket*
4:30 *Chandaal*
8:30 *Mr. Natwarlal*
STAR MOVIES
9:00 *My Stepmother Is An Alien*
11:45 *High Heels & Low Lifes*
1:15 *Selena*

3:30 *Super Troopers*
5:15 *Wild Flowers*
7:00 *Year Of The Gun*
9:00 *Danger Zone*
10:30 *The Brotherhood II: Young Warlocks*
12:00 *The Howling*
1:30 *Freddy Got Fingered*
3:00 *Bounty Hunters*
4:45 *The Annihilators*
6:15 *Max Keeble's Big Move*
7:45 *Chasing Cain I: Vow*
9:30 *Year Of The Gun*
11:30 *St. Elmo's Fire*

9:30 *World's Wildest Police Videos*
10:30 *Nash Bridges*
11:28 *Star Asia Travel*
11:30 *Baywatch*
NATIONAL GEOGRAPHIC
2:30 *Tomorrow's World*
3:00 *Human Edge*
3:30 *Science Of Seduction*
4:30 *National Geographic's Taboo*
5:30 *Animal Edens*
6:00 *Sea Stories*
6:30 *Dogs With Jobs*
7:00 *Toyota World Of Wildlife S3*
7:30 *Hayden Turner's Wildlife Channel*
8:00 *Tales From Belize*
8:30 *Scientific American Frontiers*
9:30 *Tomorrow's World*
10:00 *Human Edge*
10:30 *Dam Busters*
11:30 *National Geographic's Taboo*
DISCOVERY
1:30 *Body Challenge*
2:30 *New Detectives False Witness*
3:30 *Ferocious African Crocodiles*
4:30 *The Curse of Tutankhamun*
5:00 *Zach's Ultimate Guide Great Apes*
5:30 *Globe Trekker Mexico City*
6:30 *Sailing The Dinga Dinga Season*
7:00 *Treks in a Wild World Climbing the Grand*
7:30 *Riddle of the Rays*
8:30 *Friday Spotlight*

10:30 *Future Perfect Space Exploration*
ANIMAL PLANET
2:00 *Reality/Rescue*
2:30 *Rottweiler Rescue*
3:30 *Wild Encounters Fly or Die*
4:00 *Emergency Vets There They Go*
4:30 *Animal Doctor Cat refuge Lady*
5:00 *Wild Rescue*
5:30 *Breed all about it French Bulldog*
6:00 *Vets in Practice Better out than in*
6:30 *Monkey Business*
7:00 *Planet's Funniest*
7:30 *Amazing Animal Videos*
8:30 *Wild Encounters*
9:00 *Reality/Rescue*
9:30 *Raccoon Reconstruction*
10:00 *Reality/Rescue East*
10:30 *Tsavo National Park*
11:00 *Reality/Rescue Seal Pup Release*
10:30 *Reality/Rescue Tick Trauma*
11:30 *Wild Encounters African River Goddess*
12:00 *Blue Planet Stunt Seasonal Seas*
ESPN
1:55 *West Indies Tour Of Zimbabwe Zimsun Test Series Harare*
5:00 *Zimbabwe Zimbabwe Vs West Indies 1st Test Day 4 1st Session (L)*
9:00 *Sportscenter*
9:30 *Sportscenter India (L)*
10:00 *Goals! (R)*
11:00 *The Espn Cricket Show (T)*
11:30 *Sportscenter*
12:00 *Sportscenter India (R)*

12:00 *Tri Series In India Best Of The Day Cutack Or India India Vs New Zealand 6th Odi Highlights (S)*
STAR SPORTS
8:52 *England Tour Of Bangladesh Standard Chattered Test & Odi Series 2003 Chittagong Bangladesh Bangladesh Vs England 1st Odi 1st Session (L)*
5:00 *Inside The Pga Tour (T)*
8:00 *Sportsline (L)*
8:30 *English Premier League Preview (T)*
9:00 *Wrestling Apple Crush (R)*
11:00 *England Tour Of Bangladesh Standard Chattered Test & Odi Series 2003 Chittagong Bangladesh Bangladesh Vs England 1st Odi Highlights (S)*
TEN SPORTS
1:00 *The Under -19 Final H/Ls*
1:30 *Western Union Football Show*
2:30 *Cricket classics*
3:30 *Trans World Sports*
4:30 *Robot Wars Extreme*
5:30 *History of Football*
6:30 *Velocity*
7:30 *WRC H/Ls : Rally Catalunya Costa Brava Speed/Racing 1 - Chennai)*
8:00 *MUTV: Red Hot News*
8:30 *MUTV: Champions League: Man United v Rangers*
11:00 *MUTV: Match Highlights*
12:00 *Velocity*