

# Highlighting Basic Aspects of Social Issues

SOCIAL research has become a prime concern for scholars, academicians and professionals of almost all disciplines. As a matter of fact, social researchers are no more the exclusive intellectual ventures of the social scientists alone. A comprehensive and holistic approach and methodology are needed to understand and analyse the social processes and issues. Keeping that in view this book is being written primarily for those having no previous background and formal training in research. Any beginner in social science research confronts a number of problems. The most common questions those may arise in the mind of a freshman are: What is research? How to find out a suitable topic of research? How to go about the investigation into the selected topic of research? What is the most appropriate methodology to conduct research into a particular chosen topic? These are perhaps a few among many other queries that arise in the mind of a trainee. A considerable amount of time, energy and intellectual resources is also spent by many beginners in finding out a suitable topic and an appropriate methodology of research. In addition, many suffer from misconceptions about research in social science. Experience suggests that these are rather common phenomena.

Considerable amount of progress has been made in research in different fields of social sciences in Bangladesh. Yet the findings of these researches and particularly their methodologies are known only among the scholars and professionals of the different disciplines. When writing a small dissertation or a short paper for their course requirements both under-graduate and graduate students in the higher academic institutions of Bangladesh face enormous difficulties. Even some of our bright students feel diffident in writing a long essay on a so-

cial science research topic. This is primarily due to the lack of introduction of clear ideas about research methodology to our students at graduate and under-graduate level. Dr Salahuddin Aminuzzaman has written an introductory text book for our students studying social sciences at higher academic institutions of Bangladesh.

Having the first privilege of reading the various chapters of

these two chapters. In particular, the figures on pages four and twenty four, the author presents in a schematic form the process involved in a research and attributes required of a researcher.

It must, however, be mentioned that the core of the book is contained in chapters from three to nine where the author discusses wide ranging issues like research methods, research design, steps in so-

types of sampling and choice of sampling techniques are discussed in a manner that can be easily grasped by a freshman in this field. The vital element in empirical social science is data collection — its collection, analysis and presentation. Most trainees are unaware of the details involved in this respect. Chapters seven and eight discuss not only various methods of data collection, questionnaire preparation

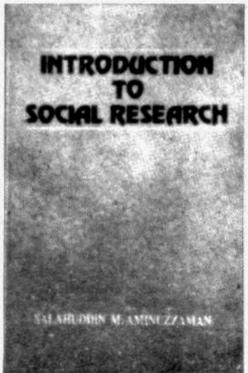
areas of social research in Bangladesh are only informative in nature. They do not form the core of the book. The use of computer facilities is so widespread in these days that the inclusion of some basic information about them in this book is well justified. The last section dealing with priority areas of social research in Bangladesh is undoubtedly an important chapter. It indicates some selected but critical areas that should draw the attention of social researchers in Bangladesh. But this has been too brief. The author should have given little more detailed in illustrating the research problems and indicating the methodological aspects of the proposed research topics.

Such brief identification and illustration may confuse a student researcher. In a revised edition this chapter can be lengthened for a better understanding of the readers especially the students of social sciences.

With his substantial amount of research experience as an inter-disciplinary scholar and teacher, Dr Salahuddin Aminuzzaman has been successful in presenting a lucid introductory text book on research methodology. This has been made possible by his style of presenting many technical issues in a manner that can be easily understood by the readers. Yet the book has been presented as a competent piece of work.

Though written primarily for the graduates and under-graduate students, seasoned researchers will find in this book a coherent description of all that is involved in social science empirical research. I feel very strongly to recommend this book as basic reading for every social science research student at higher academic institutions of Bangladesh. It could also be a useful handbook for any practitioner interested in social research.

The last two chapters, i.e., chapter ten on the use of computer in social research and chapter eleven on priority



## BOOK REVIEW

INTRODUCTION TO SOCIAL RESEARCH

By Dr Salahuddin M Aminuzzaman

Published by Bangladesh Publishers, Dhaka, 1991  
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the book, the present reviewer who has his own students in mind feels now more comfortable and happier to be able to suggest his students to have this book on their book shelves. However, a brief review of the principal contents of the book is necessary to justify the recommendation to the readers. The main text of the book has eleven chapters and it has also one appendix and a bibliography on the selected references. The first two chapters are essentially introductory in nature. These two chapters discuss the meaning and nature of and approaches to research to social sciences. These highlight some of the basic aspects of research in social issues. As mentioned earlier the beginners can remove some of their misconceptions by reading

cial research, sample design, mode of data collection, data presentation and analysis, and reporting research findings. In chapter three various research methods and their limitations are discussed at length. It deals with methods like content analysis, descriptive method, survey method, case study etc. A very important chapter of this book i.e., chapter four is devoted to research design. It discusses the formulation of hypothesis, model building and format of research. In chapter five various steps in social research are well discussed. It emphasizes the question of identifying a research problems and choice of variables and data collection etc. The most important chapters of this book are chapters six, seven and eight. The issues related to sample design,

and pre-testing but data collection agencies in Bangladesh. Particular emphasis has been given on how to present data, construct table and interpret them in a meaningful way. The examples given on pages from 111 to 115 will be extremely useful for our students. The final core chapter of this book i.e., chapter nine discusses in a very lucid way how to write up the results of research. In a way this is the most important chapter for young students. It appears that the pages from 121 to 131 can be practical guide for a research paper writer. It has clearly outlined the basic structural format of a research report.

# Searching for Perfection

by Aasha Mehreen Amin

IF music is a basic need for most of us it is the very essence of life for Sujit Mustafa. Even after 16 years of extensive training in classical music he still feels there is so much more to learn. "To understand classical music," he says, "one needs to understand both the language and the mood — something that takes a long time." With a diploma in higher classical music from Shilpakala Academy, Sujit is now on a

tinnet style which had evolved over generations. Each guru would, therefore, pass on his gharana to his disciple who would, in turn, do the same with his pupil. Sujit himself has been trained with a style known as 'Indore'.

He criticizes the methods used in Shantiniketan where he has studied music for a short while, saying, "They use the same technique as in Bangladesh — one teacher for many students." The problem



Sujit Mustafa

scholarship in Delhi where he has been trained under the most renowned of gurus. They include Pandit Amarnath Chawla, Amir Khan's closest disciple, Shanti Sharma and Shanti Hirnand, Begum Akhtar's disciple, for training in Kheyal, Thumri, Dadra and Gawal. In Bangladesh his teachers included well known classical artists such as Mihir Lala, Mithun Dey, Akhtar Sadiq and Phool Mohammed.

According to Sujit, the best training an artist can be exposed to is guru shishya parampara by which teaching is done on a one to one basis. Traditionally, training in classical music was done under particular gharanas by musical families. Each family would teach their disciples, usually members of the family, a dis-

of learning music in universities where so-called degrees are given out, Sujit maintains, is that with so many different teachers, each of whom has a different style, the student is exposed to such a mixture of styles that he cannot acquire a particular or distinct one. Each gharana has its specialties that can be attained over a long period of time and only under guru shishya parampara, says the singer. "That's why I left Shantiniketan and went to Delhi where guruji is sensitive to each person's weaknesses and needs and so works on that."

Commenting on the attitude of Bangladesh towards classical music, Sujit says indifferently, "The taste in music here has been spoiled. Most people cannot differentiate between those who can really sing and those who can't." This ignorance Sujit attributes to our inability to create a proper musical atmosphere for our youngsters. He gives the example of Indian radio and television where classical music is continuously being played which automatically conditions people so that they begin to acquire the taste for it. The connoisseur of music says, "Classical song cannot be popular; it is meant for a select crowd and TV and radio have an important role in creating this select group."

Among the different ramifications of classical music 'Kheyal' is one of Sujit's favourites. "It is," he comments, "very mathematical and

more difficult than learning to be a doctor. Some people have good voices but even then rewar is very important and has to be increased gradually and consistently. I like Kheyal because it expresses all of my thoughts and sensations. It has great depth. Thumri is also very beautiful and very human. It has the impression of femininity so the approach is very soft, very subtle."

Singing Rabindra Sangeet and Nazrul Geeti also gives immense pleasure to Sujit and he admits he sings the latter with a roag base. This, he says, is often criticised but the most important thing is to make sure that the meaning is intensified but not distorted. Eastern classical music, the singer adds, has immense scope for innovation; western classical music, on the other hand, is usually confined to a rigid structure and so innovation becomes a little difficult.

Sujit is one of those few artists who is always ready to sing without much cajoling. His voice has the intensity and power that only comes from years of training and perseverance, not to mention undeniable talent. As he sing one of his father's songs his face creases into a brooding inscrutable expression. For those few minutes he is lost in another plane and with him, his audience — a plane which is both electrifying and peaceful at the same time. Later after singing a light romantic song, one of his own compositions, he says that a voice starts to mature after the age of 30. "Before this, when we teach others how to sing we are just bluffing," he adds bluntly.

Singing, however, is as natural for Sujit as breathing. He has been singing since he was seven years old. His late father, Abu Ilcna Mustafa Kamal, the well known poet, professor and director of Bangla Academy, has always been a great inspiration. "My father," says Sujit, "used to sing very well and encouraged me a lot. I used to just love singing. Then when I was in class X, my voice broke and I couldn't even hum. It was a very traumatic time for me," he laughs. Even now after almost 15 years, his father's own love of music continues to inspire him. He is bringing out a cassette of songs written by his father and composed by Sujit himself.

Among his favourite pastimes — Sujit admits that he loves cooking although a 'reliable source' accuses him of being a bit of a computer game maniac. When asked whether there is a connection between cooking and singing he smiles enigmatically, and says that in order to perform rewar, one must have a good stomach, a singer should love light food since acidity affects singing. Yoga, regularity and discipline are also recommended for modulating a good voice, says the serious singer.

# Theater Guru Performs in the Midst of Violence

Kulbir Natt writes from Chandigarh

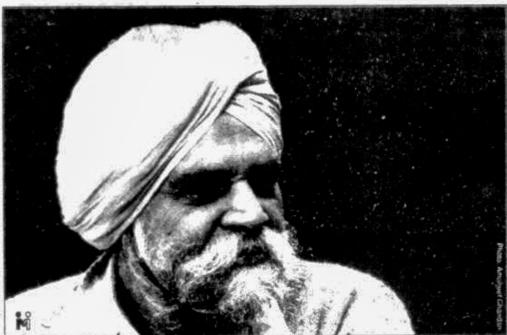
GURSHARAN Singh calls his work a form of modern rural theatre. He has been performing on the backs of horse carts, on factory floor, in front of bus-stand and in simply constructed stages in the villages of Punjab.

The subject matter of his plays is unashamedly political, influenced by radical communist leanings from his student days. Since he started writing, while an engineer in the mid-fifties, his plays have dealt with the problems of the common worker.

Singh's genial, avuncular manner, a greying beard and a physical slowness brought on by age — he is now over 60 — conceals a fiery commitment to the cause of the common people suffering amid violence. Occasionally it expresses itself in controlled explosions of anger.

"I do not believe in this unity of India," he bursts out, his voice reaching a higher pitch, "especially the present unity where the Indian government rules without taking into account the enormous cultural, regional and religious differences among the people of India."

For a decade this zeal has been directed at portraying the violence by Sikh extremists and fuelled by the repressive tactics of the security forces on the Punjabi people.



GURSHARAN SINGH  
Fighting fundamentalism

In the villages the audiences reach 4,000.

His plays are critical of the religious extremists who use violence to achieve the creation of an independent state called Khalistan, "Land of the pure."

Singh has had his life threatened by assorted religious political groups. It forced his away from Amritsar, the religious centre of the Sikh community.

He now lives in Chandigarh, capital of Punjab. The death

threats have not disappeared. Singh thinks, "they are false alarms," but last year two theatre associates were killed for continuing to criticise the actions of the extremists.

Despite the warnings, the commitment continues. He says: "I want to tackle the cause of the common people. People are suffering from this life which is increasingly full of terror. I try to depict the pains of the local people."

Some theatre critics have found his plays lacking in artis-

**A violent campaign by separatist Sikh extremists and action by security forces to stop it has wrecked the Indian state of Punjab for more than a decade. It killed 5,000 people last year. Threats of violence have silenced many critics, but theatre director Gursharan Singh continues to speak out. Singh uses his brand of political theatre to take his secular message to villages and has called for an end to the "death game in Punjab."**

tic subtlety, but the popularity of his performances is proved by the numbers of people who continue to turn up despite extremist threats to stop them.

Stage performances are protected by a group of armed people. Singh says his message of "the three planks of social justice, secularism and anti-repression" is at least getting across to a small section of the people.

Not only the extremists have been upset by his politics

and ability to get a message of secularism across to the people. The government has also taken action against him. In 1976 he was arrested during the emergency period when the government clamped down on criticism of then prime minister Indira Gandhi. He was perhaps the only theatre personality in Punjab to continue his cultural activities.

Today, Singh blames in equal measure the government for the violence in Punjab. He believes that continuous government demands on the extremists to accept a political settlement within the framework of Indian constitution will only delay constructive dialogue between the extremists and authorities.

He says the authorities have to recognise the diversity of India and work towards greater autonomy to various states. "The Soviet situation has taught us that there is no such thing as unity of a nations," he says.

However, Singh is not alone in believing that the future lies in "the three planks." He has joined other artists who carry the message to the rural areas. And his theatre has influenced a younger group of writers and directors.

He says about his latest play called Gulabi Puag of Pink Tur-

ban: "It symbolises the gaiety and spirit of enjoyment that is part of the Punjabi people. In spite of all the trouble and hard times the spirit is still there."

Singh is respected all over India. He has also been well received by Punjabi people living in Britain, Canada and the United States.

Apart from theatre work, Singh has published short stories and poems. He has also written plays for the national television — getting his secular message across to a wider audience.

Like many other secularists, Singh is worried about growing Hindu revivalism in the country. He believes that even though Punjab may be suffering from Sikh fundamentalism, a rising tide of Hindu fundamentalism in India could undermine the secular nature of the society.

According to Singh, Bal Thackeray, a Hindu militant political leader in Bombay, "wants Sikhs to remove their turbans if they want to live in India. And if Muslims want to live here, Thackeray says, they must adopt Indian culture."

Adds Singh: "It is so for this reason that I must continue my work and fight against this tide of fundamentalism." — GEMINI NEWS

freelance journalist. He recently visited Punjab.

# A Portrait Gallery of Amusing Publicity Figures

Advertisement Museum Planned in Frankfurt

by Hans Riebsamen



The bear representing a brand or condensed milk and the fire salamander used as a trade mark by a shoe firm by will also take up residence in the publicity museum which is planned to be set up in Frankfurt-on-Main and for which many exhibits have already been assembled.



Photo: IN/Joachim Keller Unternehmensberatung GmbH

museum, it will be the first institution of its kind in the world. The fact that Frankfurt-on-Main has been deliberately chosen as its future site is not surprising. After all, "Mainhattan" — as it is sometimes called — is the German publicity metropolis: it is here that 40% of German advertising business takes place with a turnover of Dm 15 billion. Boasting 750 firms in the publicity sector — of which 250 are advertising agencies employing about 10,000 persons Frankfurt-on-Main seems the obvious choice as the site for a publicity museum.

The assurance is given that there will be no lack of things worth exhibiting. The association already has numerous rare objects in its possession: from billboards to metal placards which the advertising sector was wont to use in former days as their message-bearers. Once the museum has acquired its own premises, the association thanks to its numerous contacts — will be able to come up with important collections within a very short time. The actionists have made one thing quite clear from the beginning: their museum will not become a fossilized institution. On the contrary, they promise a "place of permanent communication." And communication is something advertising experts should know all about.

Despite the set-backs sustained thus far in the quest for sound financial backing for the publicity museum, the association has not lost sight of its aim of having its own premises. The initiators are convinced that such a museum is needed. After all, they argue, advertising is also a vehicle of culture since it reflects public thought and behaviour. By means of a publicity museum, the association intends to show that advertising is an indispensable factor in a free-market economy. And if really does prove possible to found a publicity

museum, it will be the first institution of its kind in the world.

Frankfurt. The latter intends to subsidize the planned museum in the same way as its other temples of the Muses, says Baehle.

— IN Press

## REFLECTIONS

### The Other Man's Death

Continued from page 9

feelings for others. My identity often overlaps with those that are my "friends" as well as those that are my "enemies."

However, in terms of sympathy John Donne expected a response deeper and more consistent. He saw the whole of world as a map of interconnections between people. Since the entire world suffers a numerical loss at an individual's death, then every other individual feels the subtraction equally — that is, if one feels connected to the world. To Donne, the teeming populace in the slums of Bangladesh would not just be dots; rather he would feel them to be close relatives.

Of course, the problem with us, the ones who are not as sentimental as Donne, is to actually identify ourselves with the world, let alone feel connected to it. The map of interconnections usually ends with our own country or community or sometimes only our own family.

The thesis of Donne's statement, however, tacitly asks us to be truly sincere with ourselves. Would we, in all honesty, want to die or suffer? If we don't, why should anyone else? I feel deep sorrow at the death of a relative, but that does not mean I would become

unfamiliar if I feel sorrow for the death of a stranger within my community. At the same time, I can sympathize with the death of a countryman, but feeling grief for a foreigner would not make me unpatriotic. After all, every human being has a heart, a mind, and a soul just as I do. As I value my life, so do they. Perhaps, this commonality among humans is the basis of our interconnectedness. In this analysis, even the death of our enemies become worthy of our deepest sympathy. To Donne, Arab fellow feeling or Israeli fellow feeling would be replaced by human fellow feeling — I can be a good Muslim and feel loss at the death of a Jew.

Well, we are all pretty good people, but it is part of human nature to be indifferent, careless about what is not known, or even unfeeling at an enemy's predicament. But if we don't feel sympathetic to the deaths that we are power less to prevent, how would we be alert to the deaths we can put an end to?

John Donne's poem ends: "Ye, therefore do not ask for whom the bells toll, it tolls for thee." He was referring to the ringing of church bells that signified the death of a person in his community. Perhaps, one feels diminished by any death because one sees himself in it. After all, sorrow for others, in the end, is simply sorrow for oneself.

## Two Poems by Gazi Sadeq

### Life is Like...

Life is like an onion, while peeling off layers you continue to weep on.

### Reputation

You cannot build a reputation On the things you're going to perform; You can only achieve it on what you've done — And that is the norm!