

RECOMMENDATIONS

Solo art exhibition

October 29 November 07
Painter Javed Jallil hosts a 10-day solo exhibition titled, 'BLACK LINE', at Shilpangan gallery (R # 5, Hse # 25, Dhanmondi R/A.) in the city that is to be inaugurated by Andre Raynourad, Cultural Counsellor of French Embassy in Bangladesh.

Japanese Doll exhibition

October 29 November 9
A Japanese doll show takes place at the Bangladesh Shishu Academy premises in observance of the ongoing Japan month in Bangladesh.

Group art exhibition

October 24-31
Entitled, 'Third Group Art Exhibition of Young Artists of Bangladesh', a group show goes on at the Russian Cultural center at Dhanmondi in the city and is open daily from 4:00 p.m. to 8:00 p.m.

Group painting show

October 25 November 03
A group art exhibition of 18 young female artists of Nandan continues at the DRK gallery at Dhanmondi in the city.

Boutique show

Oct. 30 Nov. 02
Kaniz, a boutique outlet holds a promotional exhibition of its apparel items for women, girls and children at WVA auditorium at Dhanmondi in the city.

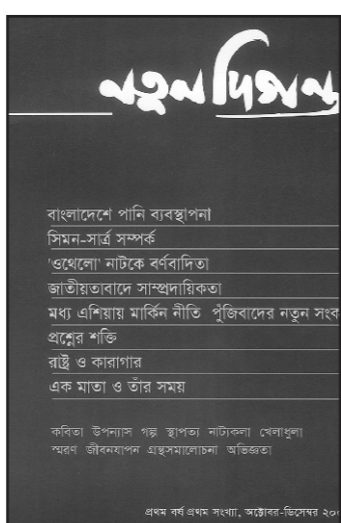
Publication

Committed to change

Centre for Studies in Social Transformation launches 'Notun Digonto', a quarterly

SAIFUL ISLAM

THE quarterly Notun Digonto, edited by eminent writer-critic Professor Serajul Islam Chowdhury, seems to be committed to do something worthwhile and its first issue is an overt expression of views that are quite powerful and relevant in the present context.



Notun Digonto

Hasna Begum, Parvin Hasan, Zaheda Ahmed, Ahmed Kamal, Akmal Hossain, M. Inamul Haq, Firdous Azim, and Zunaid Saki are the members of the editorial board of this quarterly which will come out regularly, a good news for the readers.

'Dare to know' was the most significant idea of western enlightenment. The quarterly includes a number of treatises that will make the reader inquisitive and will encourage a process of rethinking.

Hasna Begum's essay urges us to look at the writer of the monumental work The Seconds Sex from a newer perspective. A good number of new fictional writings and poems by established writers and poets increased the aspect of entertainment that many readers do crave for.

The editor of the quarterly professor Serajul Islam Chowdhury made it perceptible that the quarterly is for the readers. Wider readership is something that many magazines look forward to but this quarterly would also look forward to receive write-ups from the reader.

Photography

A world of beauty and surrealism

Indian photo artist holds show in the city



CULTURE DESK

ALOK group of photographers holds a photographic exhibition of S. R. Mandal, a renowned photographer from Kolkata. The exhibition, arranged in collaboration with High Commission of India, Dhaka ends today at the Indian Cultural Centre Gallery at Satmasjid road in Dhanmondi in the city.

The photographs are all surrealistic in nature. It tries to explain our thoughts beyond reality. It carries a contrast balance with life and death. The arrival and the departure in this world are always from two extreme points.

Event

Nohi Debi Nohi Shamanya Nari brings Chitrangada back on stage

Re-living Tagore's tribute to womanhood

ALY ZAKER

SHADHONA, a centre for promoting the cause of the sub-continental music and dance, brought on stage a poignantly edited version of Rabindranath's extraordinary dance drama Chitrangada combining it with its play version bearing the same title.

The focus of this endeavour was on the "eternal woman" and her predicament in a male dominated society which Rabindranath himself grafted in the theme of most of his works. Shyama for example or Chandalika. In his famous play "Rakta Karabi" (Red Oleander) he had written about his hero(ine), Nandini.

The story of Nohi Debi, in short, is as follows. Chitrangada, the daughter of Chitravahana, the king of Manipur, is the only child of her parents and is brought up as a son. She has been trained in the relevant arts that have to be mastered by a prince in order to succeed the king.

She meets Arjuna accidentally in the forest and is love struck. This love at first sight does, indeed, form the crux of the presentation that Shadhona puts up. Chitrangada, as if by a magical stroke discovers, for the first time, that she is a woman. She lays aside her attire of man and dons those of a woman. Then she hastens to the forest looking for Arjuna only to be rejected by him due to reasons of celibacy and penance.

Arjuna, at last, is smitten by the beauty of Chitrangada and falls passionately in love with her. However, this artificial apparition of beauty disturbs her and the scheme of magic eats into her. On the other hand Arjuna, also, despises being idle. The frivolity of inactive passage of time seems unbearable. In the mean time, people from the neighbouring villages meet Arjuna. They

were worried about the possible assault from the robbers who live in the hills. And they do not know how to fend this off without the help of their warrior princess Chitrangada. Arjuna did not know that his beautiful companion was the princess that the villagers were referring to. Upon hearing about the plight of the villagers, Chitrangada decides to don her royal attire and appear before Arjuna in her true identity. She declares that she is neither a goddess nor a weak and inconsequential woman to be brushed aside. She tells Arjuna in no uncertain terms that only if she is considered an equal partner in times of danger and daring is when Arjuna will be able to gauge her real prowess.

The presentation of "Nohi Debi..." brings on stage Rabindranath's intents with alacrity. The composition of the poetry, songs and dance was so well conceived and executed that for a while one would think that the whole show was programmed in a computer. There was no fluff, no fumbling or undesirable pause. Yet it was so humane. Chitrangada, Arjuna and the rest of the characters were there in flesh and blood and psyche.

Sharmila Banerjee did an excel-

lent job with the choreography. Her strong point is the right blend of rhythm with suppleness and dexterity of movement. She has turned out, over the years, to be a specialist in Rabindranath's dance dramas. And in this presentation there was no exception.

The music was directed and orchestrated by Rezwana Chowdhury Bannya. She also sang most of the solo numbers. Her skills and fame supersede her and, therefore, does not need special mention. Suffice it to say she was at her best in this presentation.

Sara Zaker directed the drama part of the performance and also played the part of Chitrangada. She did an excellent job of both. She was very ably accompanied by Vashvar Banerjee and Khaled Khan as Arjuna and Madana respectively.

When the programme was over I wished there was more of it. The one and a half hour show seemed all too short. We were ready to consume it eternally. A very dear friend of ours was also in a state of daze and amply complimented the performance by saying that such accomplishment makes us feel ten feet taller. God speed Shadhona.

Aly Zaker is an eminent theatre personality

Music



The Fantasy Kingdom Pepsi Live Concert was held on October 26 at Ashulia in the outskirts of Dhaka that featured LRB with Ayub Bacchu and in a separate segment, Tishma, a young and upcoming pop soloist

TV GUIDE

Table with columns for BT, BBC WORLD, CHANNEL-i, and ATN BANGLA, listing various TV programs and their times.

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Table with columns for HALLMARK, ESPN, and STAR MOVIES, listing various TV programs and their times.

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