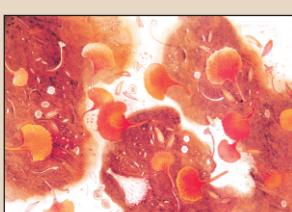


## CULTURAL FEAS

## Exhibition

Art  
Title: The Path Within  
Artist: Nasreen Begum



Venue: Bengal Gallery of fine arts, 275/F, road 27, Dhammardi, Time: September 01-15, From 12:00 pm to 8:00 pm

Title: Urban Sight  
Artist: Kazi Salahuddin Ahmed



Venue: La Gallerie, Alliance Francaise, 26, Mirpur Road Time: September 03-20, From 9:00 am to 12:00 pm, from 5:00 pm to 8:00 pm and on Saturdays from 5:00 pm to 8:00 pm.

Title: Shamaman-Shahajan  
Venue: Charupath, Munshi Meherullah Road, Jessor Time: September 10-19, From 10 am to 8 pm

Photography  
Title: Bonya 2004



Venue: Drik Gallery, House 58, Road 15A, Time: September 04-17, From 3 pm to 8 pm

Film screening  
Filmmaker : Jean-Jacques Annaud  
Organiser: Zahir Raihan Film Society  
Venue: Alliance Francaise  
Time: September 12-14

September 14  
5.00pm: The Lover (1992)  
6.50pm: The Name of the Rose (1986)

The retrospective features films made by renowned French filmmaker Jean-Jacques Annaud (born-1943).

Documentary Show  
Title: The Naf River & Miracle of the Creation of Man  
Venue: Spectra Convention Centre, House 19, Road 7, Gulshan 1  
Time: September 17 at 4:00pm

Premiere Show  
Title: Projapoti  
Group: Natyakendra  
Venue: Experimental Theatre Stage  
Time: September 14 at 7:00pm

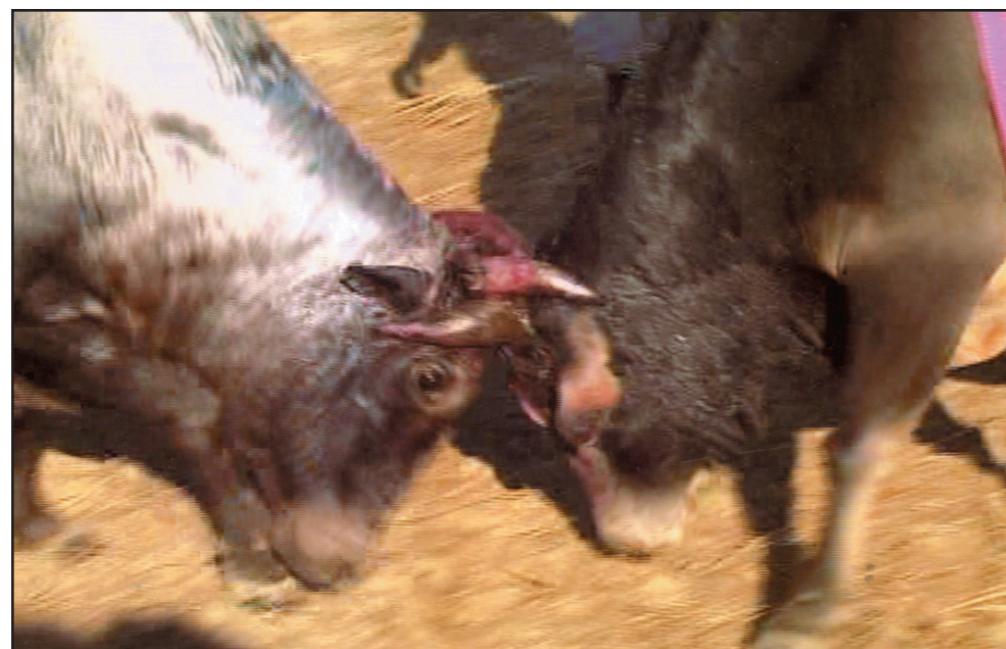
## Sharer Lorai: The rural bullfighting

## AFSAR AHMED

MATADORS fight bulls in Spain and Portugal. Dressed in colourful traditional costume, a red piece of cloth in his hand and heroic courage in the heart, a matador keeps on enraged a bull inside the arena. The agitated bull attacks the matador with all its strength amidst loud cheering of the spectators. The matador wins if he can kill the bull.

Here in Bangladesh, however, a bull's opponent remains another bull in the traditional sport called *Sharer Lorai*. Usually the bulls are not killed after the fight unless they are severely injured. Once in the areas of Netrokona and Brahmanbaria it was widely practised by the villagers. Now the tradition is on the verge of extinction.

Recently a documentary titled *Sharer Lorai* was shown at the Spectra Convention Centre that focused on the extinguishing heritage of the rural Bangladesh. The whole documentary has been shot in the Bakol Jora village of Durgapur thana in Netrokona and directed by A Masud Chowdhury. Mohiuddin Tipu and Shumon Shikder wrote the script for this Eastern Panorama production.



Two deadly bulls at an encounter with their horns

The film starts with focusing on a very common practise in the rural areas—announcing the event of bullfighting on loudspeakers with the sound of *dhol* in the background.

Then it switches over to the last night rituals and tensions of the caretakers of the bulls. It divulges an interesting tale of rituals to ensure win in the fight: an *ojha* or *gurin* (a witch doctor) chants *mantra* using candles, rice, eggs, mirrors and 'water from seven ponds'. He performs these just to protect the body of the bull from the wounds of the fight as well as from any curse cast by the *ojha* of the opponent party on the one hand; on the other, the *ojha* also casts curse upon the opponent bull so that it performs badly during the fight. The black magic is performed by the *ojha*, sitting on a special seat called 'Gazir Aashon'. Rural people believe that the *ojha* can break the horns and legs of the opponent bull and topple it down.

The documentary shows footages of the fight-day—the grand finale for the villagers. People from distant places come to the place in a festive mood to enjoy the event and circle around the ring, which is called *thola*—a colourful barrier with strings and

papers. Before the show, a group of men attired in white T-shirts, red shorts, red bandanas on head and wearing *ghungur* on their feet perform another traditional sport, *Lathi Khela*. Between the intervals of the bullfights, monkey dance, horse riding and other sports also take place to delight the spectators.

The much-awaited bullfight is divided into several categories according to the size of the bulls. The fight begins with lightweight bulls while the heavyweight bout is the last attraction of the event.

The footage includes the fighting scenes of the heavyweight bulls; to the spectators' delight the bout was won by the bull owned by the local market committee.

To many bullfighting sounds cruel, gruesome and frightening, but it is a rural heritage of our country depicting the villagers' one of very few means of entertainment.

A bull is taken towards the arena

## Dia to play Rina Brown in Saptapadi remake



(L-R) Dia Mirza, a poster of the Bangla film Saptapadi featuring Uttam Kumar and Suchitra Sen, and Jimmy Shergill

Imagine the effervescently Anglicised Suchitra Sen going on a pleasure ride with Uttam Kumar singing *Ei path jodi na sesh hoy* in Ajay Kar's 1961 blockbuster, *Saptapadi*. Cut to the present, and imagine Basu Chatterjee directing Dia Mirza and Jimmy Shergill in a contemporary Hindi remake of *Saptapadi*! Sounds strange? Well, if not we tell you that the 73-year-old director has only 30 per cent of the shooting of *Prateeksha* to complete before the film releases early next year. One wonders what prompted Chatterjee to first attempt a remake of *Saptapadi*, and more importantly, cast Dia in Rina Brown's role.

Why did he choose the former Miss India-Pacific, who has played a mentally challenged girl

ever since the '70s. It's just that things never got worked out. It's not a question of copying the original. I just want to make something that people will love to watch. I have contemporised the storyline and left out the war background,' Chatterjee said from Mumbai.

Incidentally, in *Prateeksha*, Chatterjee has given more emphasis on the ego fights between the fathers of the protagonists. Chatterjee has also elaborated on scenes showing Dia being ditched by the other man in her life. His film, however, ends on a happy note.

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in *Tehzeeb* and is currently scorching the telescreens with the sensual promos of the 'infamous kiss' in *Tumsa Nahin Dekha*, to play Rina Brown? 'I wanted to cast Sonali Bendre. But she wanted more money. Dia as Rina Brown has delivered much better than I had expected. So has Jimmy,' he said.

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