

Jasimuddin Festival ends

Evergreen folk songs move the audience



Malay Kumar Ganguli (left) and Kiron Chandra Roy render songs at the programme

ERSHAD KAMOL

The three-day 'Jasimuddin Festival' organised by the Department of Production, Bangladesh Shilpakala Academy, ended on June 5 at the National Theatre Stage. To pay homage to the Pallikobi, his works were presented through music, dance-drama and recitals. On the last day of the festival, evergreen songs written by Jasimuddin were rendered by 21 leading folk singers of the country. Folk songs belonging to genres like *Moromi*, *Bichhedi*, *Bhatiali* and *Shari* were performed at the programme. Jasimuddin is widely known for his poems

such as *Nakshi Kantha Math*, *Shojon Badiyer Ghat*, *Kabor* and many more, in which he captured the essence of rural Bengal and the unpretentious lives of peasants. However, most urbanites are not acquainted with his skills as a lyricist and composer. Perhaps many are not aware that familiar folk songs including *Amar har kala kormal re*, *Amaye bhashali re*, *Bondhu rongila re*, *Nishithay jaiyyo phulo bon-e*, *Nodir kul nai kinar nai re* and *O amar dorodi* were written by the poet.

Most of the songs by Jasimuddin belong to *Moromi* (devotional) genre. These songs can be interpreted in more than one way; an unmistakable trait of mystic songs. Refer-

ences to relatable characters and elements like "friend", "boatman" and "river", the poet articulated his love for God.

The programme began with the rendition of a *Bichchhedi* (melancholy) song *Tumi kaindo na ore amar jaber bela* by Sardar M Rahmatullah. Meena Barua sang *Ujan ganger naiya*. Kiron Chandra Roy presented *Tumi jabej bhai* – a fusion of folk and classical music. An emotionally charged Deepi Rajbongshi's rendition of the devotional song *Swarup tui biney dukkho bolbo kar kache* moved the audience.

Stentorian vocals of Malay Kumar Ganguli, Bipul Bhattacharjee, Abu Bakar Siddiqui and Khogendranath Sarkar during

presentations of songs -- *O amar dorodi*, *Amaye bhashali re*, *Jarey chhere elam obohole* and *Ami baiyya baiyya kon ghatey* respectively were also enjoyable.

The evening also included solo renditions by noted and talented upcoming singers including Indramohan Rajbongshi, MA Khaled, Kanon Bala Sarkar, Chandana Majumdar, Nadira Begum, Abdul Karim Khan, Nashid Kamal, Sheikh Sadeq Ali, Iffat Ara Nargis, Naznin Akhtar Shurjo, Sheikh Hemayet, Anima Mukti and Nasrin Ferdous Chaman.

ALL TIME GREATS

Francois Truffaut: Pioneering the 'French New Wave'

The film of tomorrow appears to me as even more personal than an individual and autobiographical novel, like a confession, or a diary.... The film of tomorrow will resemble the person who made it, and the number of spectators will be proportional to the number of friends the director has. The film of tomorrow will be an act of love.

— Francois Truffaut, in Arts magazine, May 1957

Francois Truffaut, (February 6, 1932-October 21, 1984) one of the founders of the French New Wave in filmmaking, remains an icon of the French film industry. In a film career spanning just over a quarter of a century, he wore the mantle of screenwriter, director, producer and actor in over 25 films.

Truffaut's films reflected his three professed passions: love of cinema, interest in male-female relationships and fascination with children. He embarked on filmdom with shorts (*Une Visite*, 1954 and *Les Miroirs*, 1957) and as assistant to the famous Robert Rossellini. In 1959 he completed his first feature film, a semi-autobiographical childhood story *The Four Hundred Blows* about a troubled adolescent named Antoine Doinel. This film was to be a precursor to others, which captured Doinel's youth and young adulthood – the *Antoine and Colette* episode of *Love at Twenty* (1962), *Stolen Kisses* (1968), *Bed and Board* (1970) and *Love on the Run* (1979). The common thread in the films was actor Jean-Pierre Leaud who played the part of Antoine. *The Four Hundred Blows*

bagged Truffaut the honour of Best Director at the Cannes Film Festival in 1959.

From the early 1960s, Truffaut's work was distinguished by two diverging strains: On the one hand he celebrated life in the humanistic tradition of Jean Renoir. In this rank are *Jules and Jim* (1961), a bitter sweet story not of the two men but of Catherine (Jeanne Moreau), the woman

laid. Others followed, including *Such a Gorgeous Kid Like Me* (1973), *Day for Night* (1973), *Small Change* (1976), *The Man Who Loved Women* (1977) and the mellow thriller *Confidentially Yours* (1983). *Day for Night* won an Academy Award for the Best Foreign Language Film.

At the other end of the spectrum are fatalistic films imbued with a Hitchcockian fascination with life's darker side: *The Bride Wore Black* (1968), his explicit homage to Hitchcock, *Two English Girls* (1972) about a writer and his affairs with two sisters; *The Story of Adele H* (1975), a harrowing tale of unrequited love and *The Last Metro* (1980).

Truffaut also chose other creative paths. In 1976 he accepted an invitation from acclaimed American filmmaker Steven Spielberg to star in *Close Encounters of the Third Kind*. His role was that of a scientist in search of communication with extra-terrestrials.

Truffaut also had several publications to his credit: A book-length interview with Hitchcock, titled *Hitchcock-Truffaut* (1967) and critical essays collected in *Les Films de ma Vie* (1975), apart from his letters published posthumously in *Francois Truffaut Correspondance* (1990) with a foreword by Jean-Luc Godard.

Truffaut's life was nipped by a brain tumour. However his legacy lives on and continues to inspire a whole new generation of filmmakers all over the world.

Compiled by Cultural Correspondent



who dominates their lives, *The Wild Child* (1970) in which Truffaut starred as the historical Dr Jean

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