"Chandragrohon" aesthetically rich presentation of an unconventional plot

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Sohana Saba as the villified Phalani.

It is a common allegation against Bangladeshi filmdom that these days not many aesthetically rich movies are released targetting the masses. Only a very few filmmakers are coming up with new ideas and rich presentations as well. Young filmmaker Murad Parvez's debut feature film *Chandragrohon* is one such production worth watching. After two weeks of remarkable success at Star Cineplex, the movie is now being screened at the theatres outside Dhaka City.

Chandragrohon, adapted from narratives titled *Ranighater Brittanto* by Syed Mustafa Siraj, is different from the stereotypical storyline of Bangladeshi commercial movies. It deals with the people living at the *kheyaghat* (a common place beside a river where people go for boats to cross the river). For business purposes, people from different corners of the country live in such areas, even the *ghat*s are infamous places for criminal activities. However, Murad Parvez's intention is not to feature extra-judicial activities following the traditional Dhaliwood based movies.

In the big canvas of the screenplay of *Chandragrohon*, Parvez has depicted diversified characters of downtrodden people. Through these characters he takes the viewers to a crisis that strikes our rationality. And the story is not absurd nor super natural, but very practical: will anybody allow his or her son to marry an illegitimate girl? May be in the conventional Dhaliwood movies the son ignoring his parents makes it happen, but in *Chandragrohon*, Kashu (Riaz) cannot do that which drives the lovely Phalani (Sohana Saba) to insanity.

Phalani's mother Shokhina Pagli, a mentally disordered woman, became pregnant. But, who could be the father? Everybody suspects each other. Subsequently a girl was