Noroshundor
Transcending Prejudice

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In the current context of the film industry, one is stuck in between vague promises and the degraded quality of film making in Bangladesh. One of the few bright lights that shines through the darkness of crass productions is the work of Tareque and Catherine Masud. But there is no guarantee that all works of a good director will be great. There are so many things that can possibly go wrong. But in case of 'Noroshundor', every detail seems to be fine tuned towards perfection.

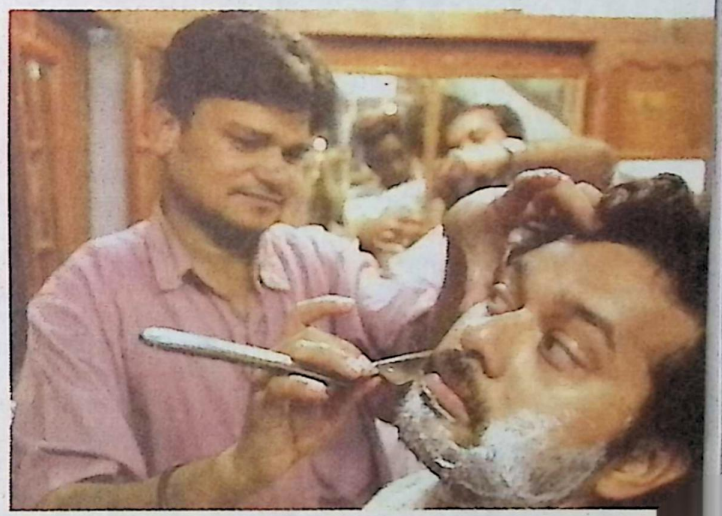
To the common man, a short film is simply 'shorter' than a feature length film. But in terms of craftsmanship, a short firm is one that says the entire story, if not more, in half or one third the time. It's the director's skill that plays a pivotal role in shaping the story to be a short one in terms of duration, but not in terms of its aftermath, or its effect on the audience. This special quality is true for 'Noroshundor'. Although a film of only 15 minutes, Noroshundor's effect transcends and makes a permanent mark on the thoughts, emotions and the overall feeling that the audience takes away from the film.

The dialogue is succinct yet wholesome, and is beautifully complemented by the quality of expression created by the filmmakers. Tareque and Catherine Masud have enabled the actors and actresses to do a truly fine job, and surprisingly, not a single one of the cast members are professional actors. They have done an enticing job in making the tension, the excitement and the fear completely real. Catherine Masud's direction of the background music score enhanced the film's overall depth.



There are Pakistanis in Bangladesh who live in refugee camps who have been stranded since the Liberation War. Their next generation is already living in Bangladesh, people who were born and brought up here without citizen's rights. The most sensible view is that stranded Biharis who want to go back to Pakistan should be allowed to leave, and their second generation who have been living in Bangladesh and call Bangladesh their home since their birth should be accepted as citizens of Bangladesh so that they can live a proper life. This is the first film that brings to light an issue regarding stranded non-Bengali speaking people in Bangladesh, and in that respect, it has a historical importance.

Thoughts of war and invasion, the overall sentiment of revenge and taking offense should be discarded. It is time to globalise ourselves in terms of thought as human beings rather than labeling ourselves in terms of creed, race, colour or language. People need to become more compassionate towards one another, accommodate each other's differences in order to create a world where people of different origins can live together in harmony.





The film has churned up thoughts regarding an important issue in the minds of the audience. Thanks to 'Noroshundor' it has become food for ambition and has inspired film makers of Bangladesh to rise to new heights as film makers.