

## WHAT'S ON THIS WEEK

### Solo Art Exhibition

Title: Open the Door  
Artist: Monica Bose  
Venue: Dhaka Art Centre, H-60, R-7/A, Dhanmondi  
Date: July 16-26  
Time: 3pm-8pm



### Exhibition

To commemorate Dr. Muhammad Shahidullah's Birth Anniversary  
Organiser: Bangalee Shamagra  
Venue: Bangalee Shamagra Museum, Khair Mansion, 235/2, Elephant Road  
Date: July 10-24  
Time: 10am-8pm



### Solo Sculpture Exhibition

Title: Sylvan Forms  
Sculptor: Ferdousi Priyabhashini  
Venue: Bengal Gallery of Fine Arts  
Date: July 19-28  
Time: 12 pm-8 pm



### Solo Photography Exhibition

Title: The Life and Struggle of Garment Workers  
Photographer: Taslima Akhtar  
Venue: Drik Gallery, H 58, Rd 15A (new), Dhanmondi  
Date: July 18-24  
Time: 3-8pm



## Nuh Ul Alam Lenin's poetry compilation launched



The author (third from left) with dignitaries at the book launch.

### A CORRESPONDENT

Megnum Opus, Samay Prakashan and Bishaka Prakashani jointly organised a book launch programme on July 19, at Shawkat Osman Auditorium, Central Public Library, in Shahbagh, Dhaka.

Three books "Shopno Korputey," "Bhalobasha Hisheb Janey Na" and "Onek Dur Jetye Hobey" by Nuh Ul Alam Lenin were launched at the event.

Lenin, a researcher and politician, is more renowned as an essayist.

Noted poets Mahadev

Saha, Rafique Azad, Nirmalendu Goon, Habibullah Shirazi, Ashim Saha, Kazi Rozi; scholars Hayat Mamud and Dr. Bishwajit Ghosh were the discussants at the programme. Noted academic and literary critic Mustafa Nurul Islam presided over the programme.

The discussants termed poetry as one of key elements of literature, which help develop an aware and enlightened society. They appraised Lenin's works as reflections of the society.

Mustafa Nurul Islam said, "Lenin is a socially aware writer. His writings are research based and he has addressed several burning issues that are closely connected to our politics, history and social system."

Poet and architect Habibullah Shirazi said, "Lenin is among few dedicated writers of Bangladesh with a unique style. His poems are engrossed with romanticism and distressing aspects of life."

The programme was followed by musical performances and recitation. Singers Lily Islam, Timir Nandi, Iffat Ara Nargis performed at the event. Syed Hasan Imam, lawmaker Asaduzzaman Noor, Kazi Abu Zafar Siddiqui, Laila Afroz, Sahadat Hossain Nipu and others recited poems.

## DL Roy Incorporating English tunes into Bangla patriotic songs

Poet, lyricist, musician and playwright Dwijendral Roy is known primarily for his Bengali patriotic plays and songs. His songs, which number over 500, like those of Rabindranath Tagore and Kazi Nazrul Islam are considered a genre of their own, and are referred to as 'Dwijendra Geeti' (Songs of Dwijendra). Two of his most famous compositions are "Dhano Dhanya Pushpo Bhora" and "Bango Amar Jononi Amar." He is regarded as one of the most important figures in early modern Bengali literature. He is known commonly as DL Roy.

He was born on July 19, 1863 at Krishnanagar in Nadia district, where his father, Kartikeya Chandra Roy, was the dewan. His mother, Prasannamayee Devi, was a descendant of Advaita Prabhu. Dwijendral graduated in arts from Hughli College in 1883 and obtained his MA degree in English from Presidency College a year later.

He then travelled to London where he obtained the FRAS in agriculture and the MRAC and MRAS from the Royal Agriculture College and Agricultural Society. Returning to India he received training in survey and revenue assessment in Madhya Pradesh and was appointed a deputy in the government. He was later appointed a deputy magistrate in Dinajpur. In 1890, while serving as a settlement officer at Sujamuta pargana in Bardhaman estate, he came into conflict with the governor on the issue of farmer's rights.

In 1905 Dwijendral established a literary society, Purnima Milon, in Kolkata. He became the editor of the monthly Bharatbarsha in 1913. Dwijendral started writing poems while still in his teens. During his stay in England he wrote "The Lyrics of Ind" in 1886. Among his other books are collections of poems and songs: "Aryagatha" (1882), "Mandra" (1902), "Alekhya" (1907), and "Triveni" (1912). His sketches and satires include "Ekgharey" (1889), "Samaj Bibhrat O Kalki Avatar" (1895), "Prayashchitta" (1902), and "Punarjanmo" (1911). His social plays include "Paraparey" (1912) and "Banganari" (1916). He also wrote a number of historical plays: "Mebar Patan" (1908), "Nurjahan" (1908), "Shajahan" (1909) and "Chandragupta" (1911). Most of his plays were successfully staged in Kolkata and elsewhere.

Dwijendral's first collection of songs, "Aryagatha," featured 108 songs. The themes of these songs are the beauty of



nature, romantic agony, devotion to God and patriotism.

The songs in the second part of "Aryagatha," published in 1893, include several love songs, written to his wife, Surabala Devi. A number of these songs are composed in *kirtan* style. Some of these songs combine western tunes with Bangla lyrics. The song "Kemono Tui Re Jamuna Pulin" borrows the tune of a Scottish song, "Ye Banks and Braes." Similarly, "Jao Jetha Jash Achhe" is based on the Irish tune of "Go Where Glory Awaits Thee."

Inspired by the patriotic urge of the times, Dwijendral also composed many satirical songs. One such song, ridiculing selfish politicians and so-called patriots, is "Nandalaler Goon" (virtues of Nandalal).

The death of his wife in 1903 affected Dwijendral who stopped composing

songs of mirth and gaiety. At the same time, the anti-British 'Swadeshi Movement' inspired him to write patriotic and nationalistic songs for the motherland and against the partition of Bengal.

As in his earlier compositions, in these songs as well Dwijendral combined western music with Indian raga. "Dhano Dhanya Pushpo Bhora," for instance, is based upon the Kedara Raga, but the line "shey jey amar janmohumi," with three types of musical tempo, imitates the English musical pattern.

Dwijendral's songs, characterised by truth and beauty and a sense of joy, have become a part of traditional Bengali music.

Dwijendral Roy passed away on May 17, 1913 in Kolkata.

Compiled by Correspondent

## Chobi Mela VI

International Festival of Photography, Bangladesh 2011

## Entries called for Chobi Mela VI

The sixth instalment of "Chobi Mela -- International Festival of Photography" will begin on January 21, 2011, according to a press release. The theme of the upcoming festival -- organised by Drik and Pathshala -- is "Dreams."

Photographers interested in participating at the festival are invited to submit photographs on the theme, and are encouraged to explore the boundaries of their medium.

The last date for submission is

August 7, 2010. Selected participants will be notified through email by August 21. Participants may continue to work on their proposed projects, but will need to submit high resolution digital files suitable for printing, by September 21.

Apart from solo entries, the organisers will also welcome group works for the festival. Photographers from any field of the medium can participate individually or in groups.

Guidelines for both online and offline submissions are available at the festival's website, [www.chobimela.org](http://www.chobimela.org).

Chobi Mela is the largest international photography exhibition in Asia. It was first held in December 2000. Chobi Mela V was held from January 30 to February 20, 2009. The theme of the last festival was "Freedom," where photographers from 33 countries participated in 62 exhibitions. The exhibitions were held at eight venues.

## Theatre

## Nitahari's children: A wakeup call

KAVITA, New Delhi

Nithari village, in the western part of the Indian state of Uttar Pradesh, borders Delhi. Like most other villages, Nithari may have been consigned to anonymity had it not been for the discovery of as many as 17 sets of skulls and bones of women and children in a drain in December 2006. A local businessman, Moninder Singh Pandher and his domestic help Surinder Kohli were arrested on suspicion of murder and subsequently booked. However, while Kohli has been served death sentences, Pandher was let off the hook but might be resented if found guilty in the remaining five cases that are sub-judice.

In a catharsis of sorts, "Nithari's Children," an interactive performance by the children of Saksham School, Nithari was staged in New Delhi. The play, directed by Sanjay Kumar of Pandies' Theatre, featured 31 children aged 7-15, many of whom lost their sibling and friends in the incident.

The play broadly dealt with gender issues such as prevailing stereotypes about women, caste system and the current rot in the political system. Through a mix of out and out humour and seriousness, via the play the marginalised children made a severe indictment of these social ills. They also turned many senseless customs upside down, such as a young man being "interviewed" and displaying his culinary skills to a prospective father-in-law rather of a woman being "seen" by possible in-laws.



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Sometimes it was hard to remember that these were children from poor families in Nithari who were growing up in the midst of utter squalor.

Soni Gupta, an integral member of the cast, is a case study of the immense potential of these neglected children. She has lived 16 years in Nithari and on questioning refers to the horrifying sight of children bathing in drain water. Her father runs a tea stall and one of her brothers is a vegetable vendor. Yet Soni is a fine example for other Nithari children to emulate. Today she is a Class XII student of Kanchan Public School in the neighbourhood, but also finds time to double up as a teacher in Saksham School and work in the department of

physiotherapy in a local medical centre.

Says Soni, "I have been working with Pandies' Theatre since 2006 and it has greatly improved my inter-personal skills and confidence level."

To Sanjay Kumar, founding president of Pandies' Theatre who is director of Pandies' plays and workshops, "Nithari's Children" was targeted at the upper middle class "who are largely responsible for the problems in our structures."

"Children, poor children are teaching adults, rich adults how they need to be to make this a better world and if we don't do that then the only bit left is cynicism and support of the status quo."

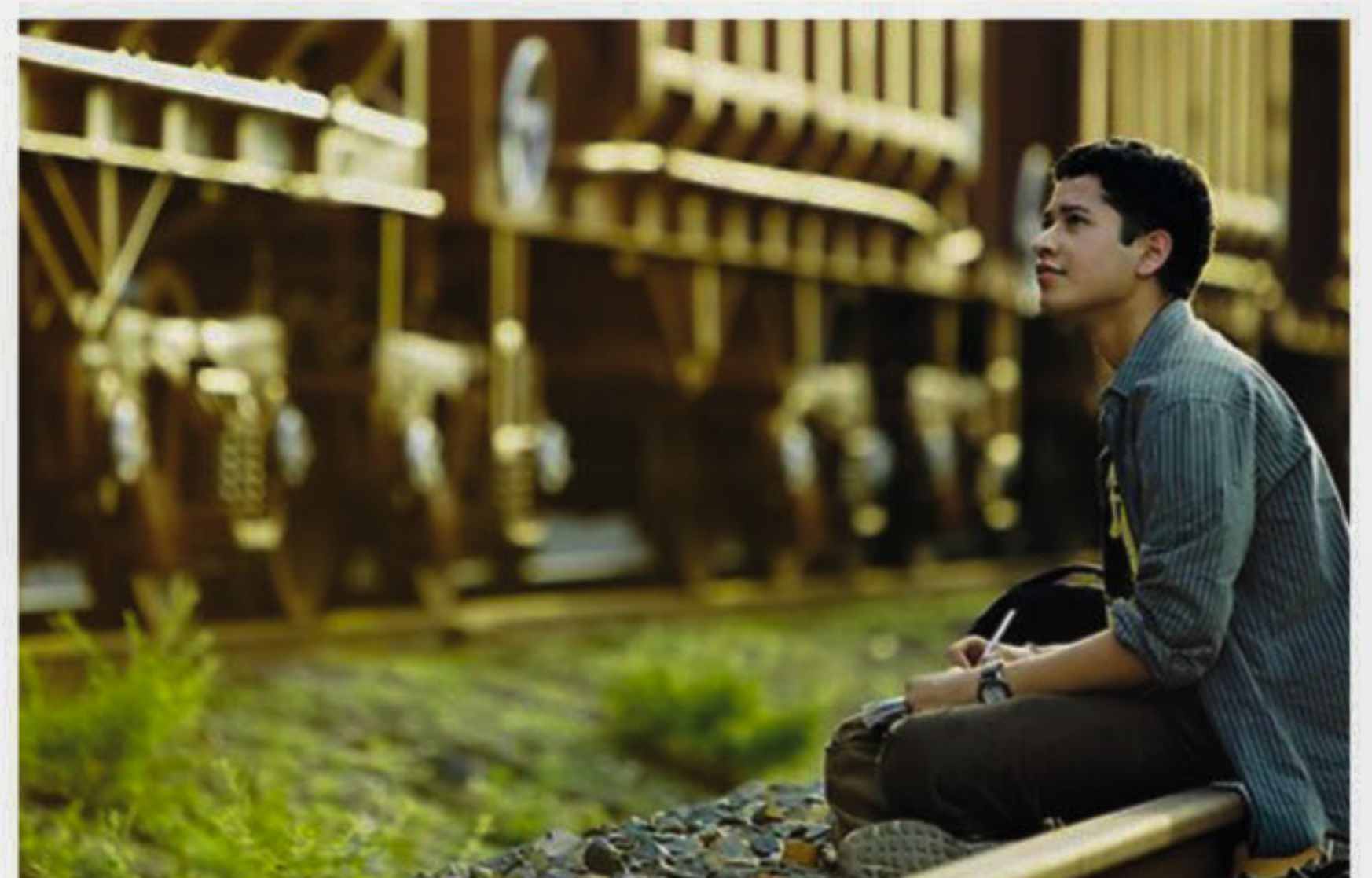
## Movie Watch

## "Udaan": Unwelcome at school, and at home, too

A coming-of-age story, "Udaan" is an impressive debut feature by Vikramaditya Motwane that covers familiar first-film ground with emotional conviction and freshness. A kind of Indian cousin to Truffaut's "400 Blows," "Udaan" follows the fortunes of Rohan (the fresh-faced Rajat Barmecha), an aspiring writer whose horizons shrink when he's kicked out of prep school. He is sent home to Jamshedpur, an industrial town in northeast India, to live with a father he hasn't seen in years and a 6-year-old half brother, Arjun, he didn't know he had.

Rohan immediately squares off with his father (Ronit Roy), a petty tyrant who demands to be called Sir (as in, "Sir is waiting") and thinks nothing of stomping on Rohan's dreams or using him as a punching bag.

"Udaan," the first Indian movie in seven years to be an official selection at Cannes (in this year's Certain Regard category), is at its best in loose, picaresque scenes showing the restless bravado of Rohan and his going-nowhere pals as they drink,



A scene from the film.

brawl and joy ride. (The opening prep-school sequence is a classic of the boys-will-be-misbehaving-boys type.)

The father-son plot -- the story's motor -- is stickier, occasionally relying on contrivance to move ahead. Part of the problem is that the father is too much a fairy-tale ogre. Roy gives him a military bearing and an unbending self-righteousness (even as

he drinks himself silly). But while the movie wants to suggest he's something more than a monster, it can't say what that might be. (Why, for example, does sentimental music run under a scene in which the father, drunk, threatens Rohan and calls him a girl?)

Still, Motwane has an ability to present melodramatic material without the Bollywood-style melo-

drama. He shrewdly has his actors underplay, especially Aayan Boradia, the adorable little boy who portrays Arjun. This way, Motwane knows, tears lie.

"Udaan" means "to take flight." That's what you wish for Rohan and Arjun. And with this film Motwane gives himself a leg up.

Compiled by Correspondent