



**TELEVISION OF A LIFETIME**

# Television during the Golden Age

**FARIDUR REZA SAGOR**

Centering only one character drama can be made – Abdullah Al Mamun had produced a tremendous play named “Nemesis” written by Nurul Momen and acted by Golam Mustafa. Syed Ahmed had written experimental plays such as Kalbela, Milepost and Trishna. Later Syed Ahmed had been anchoring a program titled “Bishshonatok” for a long time which was basically on world famous plays.

Another remarkable program of Abdullah Al Mamun was “Natok Theke Paath”. Prominent artists used to cite from the best dramas of the world and the country. Abdullah Al Mamun had shown bravery of doing big length plays of Syed Waliullah “Bohipir” and “Torongo Bhongo” from the tiny studio of DIT.

Before the March of 1971, Abdullah Al Mamun put significance in TV program producing by making dramas of Zahir Raihan's “Koyekti Mrittu” and “Arek Falgun”. Besides that Abdullah Al Mamun did not even stay at the back in producing plays of Rabindranath Tagore and Kazi Nazrul Islam.

Abdullah Al Mamun had acted in the title role of the drama “Mohesh” that has been produced by Atiqul Haque Chowdhury. He used a few songs in the drama of Kazi Narul “Bethar Daan”. He had not only used songs but also taken the camera outside for shooting.

A drama named “Abar Ashibo Firey” has got massive response in the March of



**Zahir Raihan**



**Golam Mustafa**



**ATM Shamsuzzaman**



**Imdadul Haque Milon**



**Afzal Hossain**

1971. Abdullah Al Mamun's another remarkable production was a play regarding the grave diggers. Golam Mustafa and Ajmeri Zaman have played the centered roles in that drama.

There is a conventional word in Dhaka Television, if any bad-luck suits any work then the work will never be done. There are so many examples regarding this issue. The first drama serial of Imdadul Haque

Milon that was being ready to make is “Nayak”. Afzal Hossain was in the lead role. Firoz Mahmud was the producer. Since the beginning the drama went on air facing so many troubles and due to which the telecast of that drama serial got end after few episodes.

Another drama serial of Amjad Hossain's had been closed due to the same inconvenience. The producer of that

drama was Zia Ansary. But the love and dedication of Abdullah Al Mamun in making the drama of the novel “Shongshoptok” has the first footsteps of unique things that made the television history of Bangladesh so rich. Rozi Samad as Hurmoti, ATM Shamsuzzaman as Kankata Romjan and Master Selim had played the role of Malu in that drama serial. Once upon a time Selim was the famous child artist in television. Now Selim is far from the television programs. He is now working as a doctor in USA. Many child artists of that time like Selim are now either related to television despite occupying themselves in other professions or still show their love for television.

Another child artist like Selim is Shimul Yusuf who has been working with television since its establishment. She is now a prominent figure of the theater world of the country. She used to perform in almost all the television programs for children. She was a woman of many talents those includes singing, anchoring, acting, etc. At that time in the commercial transmission of Bangladesh Betar only Shimul Yusuf's song had been recorded and used to play several times. Many of the listeners can still remember the song – “Jhor Elo Elo Jhor, Aam Por Aam Por”. Besides that Shimul Yusuf was also the playback singer of many Bangla cinemas.

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**LIFE'S LYRICS**

## WOMEN'S ATTIRE--KAZI NAZRUL ISLAM

**NASHID KAMAL**

*“Pori zafrani ghagori  
Chole Serajer Pori”*

An image comes to our mind, of a woman in saffron coloured long skirts, looking like a fairy, maybe the belle of Seraj. How vivid is that? (Zafran colour is like the perfect orange).

In another song, he writes  
*“Shunil sari poro brojo nari  
Poro nobo neepomala otulona”*

During the monsoon, the blue colour is preferred for the women with Krishna. Then again in the same monsoon, he dresses women in  
*“Dhani ronger sari,feroza rong uttorio  
Porechi e srabone dolate dulite priyo”*

i.e. Radha wears a body coloured sari, matching with blue light stroll, during the month of march, the flurry of colours, marking 'dol'.

Then he comes to the bright yellow, *gerua* sari, usually worn by *bauls*, i.e. the wandering mystics. He writes:

*“Je godhuli logone nobo bodhu hoy nari  
Shei godhuli logno bodhu dilo amare, dilo gerua sari”*

This means that the woman became a widow during dusk, the same time



when women usually become a newlywed! So sensitive! Relating with the time of the day, when the mood dampens.

What imagination and imagery persists through every song of Nazrul. He sends Radha, the eternal lover, to fetch water in the Jamuna and she cries:  
*“Chapa ronger sari amar*

*Jamuna neer bharane gelo bhije!”*

As her cream coloured sari gets wet, as she meets Krishna.

Once again, she waits for him in the same attire:

*“Priyo emono rat jeno jay na brithai  
Pori chapa ronger sari khoyer teep  
Boshi batayone jali ankhi prodeep  
Mala chondon diye more thala shajai”*

She has a cream coloured sari matching with brown dot on her forehead. She waits for her lover, alternating between coming in and sliding out.

The colour brightens to match the yolk of the egg.

*Kushmi rong sari churi belowari*  
Is the ask of the (Saotal) tribal girl.

In the description of Middle Eastern beauty, he writes:

*“Nache nache Irani meye  
Reshmi ghagori tar dule uthe  
Bhurur tole jeno bijlee chute”*  
Her satin skirt dances  
Thunder alights in her brows  
*“Or Reshmi rumale kobori badhi  
Nachiche arbi notinee badi”*

Hair tied in satin ribbon  
Dances the prostitute in Arab  
He has said it all: the Bengali women, Radha, her companions, the Middle Eastern women, the women of Bengal, he has adorned them all. He had also given them colours to match the season, match the changing moods and suit the various occasions. So complete in imagery.

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