

TELEVISION OF RESPLENDENCE

**TELEVISION
OF A LIFETIME**



FARIDUR REZA SAGOR

[Continued from last issue]

He broke that tradition. He created two shows in one shift or by creating lots of programs in outdoor he showed to people that he was able to deliver lots of programs and was also able to keep the standard of the show intact.

Nowadays the famous host of "Mato o Manush" Shykh Seraj with the help of Kazi Kayum organised lots of sporting programs. In one shift Kazi Kayum was able to produce 4 programs by Shykh Seraj. Even Now Shykh Seraj feels amazed by the fact how Kazi Kayum was able to make him a careful anchor to be able to deliver 4 programs.

Kazi Kayum was the biggest evidence for showcasing the children programs. At a time when Band song was really popular among the mass, he was able to produce lots of popular programs. Especially songs like "Amon Ekta Maa Dey Na" by Ferdous Wahid and "Mamuniya" was quite popular. But these songs were showcased in programs for adults. Kazi Kayum was able to produce children's program with the help of famous singers such as Ferdous Wahid, Fakir Alamgir, Firoz Shahi, and Jane Alam. The script of the program was created in such a manner that it would look like the four artists made the songs for children.

But the program for which he will

remain known forever is the program called "Notun Kuri". In order to produce Notun Kuri in a beautiful manner he used different strategies. With children from all over the country this is the first time that this kind of competitive program was made. How will the people from different countries participate, how the judging part will be done, what kind of topics will be there, How many sections should be there everything was planned by Kazi Kayum. For one of the programs he created a cell and later on, different cells were created by Kazi Kayum for the National debate competition or quiz competition. By participating in the Notun Kuri program many artist are ruling the current cultural programs.

Another quality of Kazi Kayum was that he was able to coordinate very well. He would have been happy if he was able to coordinate programs for children. Like for example one famous anchor made a special program on the date of Walt Disney's birth date. After that, it was found that the date which was thought as Walt Disney's birth date was actually inaccurate, and created a heavy chaos in the television industry.

Kazi Kayum talked with the host, made him understand that the problem was unintentional and told him that Walt Disney's birthday could be celebrated twice. Then the little ones will be able to

know more about their favourite artist.

In order to interest people into reading children's novels, a children oriented serial called "Hoichoi" was produced where the screenplay and direction was done by Lutfur Rahman Riton and was produced by Kazi Kayum. Mohammed Nasir Ali's "Lebu Mamar Somosto Kando", Mohammed Zafar Iqbal's "Dipu number 2", Rabeya Katun's "Lal Sobuj Pathorer Manush", Rahat Khan's "Dilur Golpo", Ali Imam's "Bon Kusumer Rohosho" have entertained children for a long time. Before the start of the drama, Riton would produce interesting facts about writers and they would write dramas in an attractive manner. He would narrate about what other books there are to read apart from the telecasted dramas and what the writers are busy with through his anchoring. At that they would showcase different style of pictures of the writer and would exhibit various book covers of the books written by the writer. Sometimes he would present it in front of the reading table, other times while walking outside the park, sometimes Riton would even appear as a character in the drama in front of the audience.

At that time there was a law in television that scripts had to be bought first, meaning that if any producer wants, they could buy the rights for the whole series from the writer before the drama went on

air. Here the writer had an advantage. He would have gotten lots of money at once. Ali Imam, Saidul Anam Tutul, Riaz Uddin Badsha has made a name of their own and was able to make lots of money during their student life thanks to Kazi Kayum's policy of buying all episodes at once.

Kazi Kayum showed how lots of interesting things can be made from just a scrap of a paper in his program "Felna Jinish Khelna Noy". With but a stroke of a brush, he would create lots of exciting stuff for children. On the other hand, he would also send out a helping hand for his colleagues and employees. If somebody was not able to pay the fees for their son's exam or were not able to get their daughters married, or if somebody was sick, then Kazi Kayum would give them money. He would ask the child who was not able to give his exam if he was able to write the dialogues for the drama. If he was not able to do that, then he would make him play the dead soldier, so he was able to give money to that child. On the other hand, he would have to face the difficulty of regulations for putting artists from outside the official list. Kazi Kayum was badly needed to bring smiles to the faces of audiences and maintain the success in television.

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Translated by Imtiaz Salim

DR. MAFRUHA HOSSAIN

Woman of many talents

**LIFE'S
LYRICS**



NASHID KAMAL

We all look at the rainbow and wonder how it has seven colours blended into the same being. Poet Nazrul Islam aspired to filter out one colour and offer red colour to decorate the feet of his beloved. (*Rang dhanu hote lal rong chani... Alta porabo pay*). In actual life, if we can shine with one hue or even two, we feel lucky. Unknown to the common eye, sometimes, some flowers bloom and they carry many colours, which put together could make the rainbow. Mafruha Hossain (Senjuti) is one of them.

My introduction to her came through a thesis prepared for PhD by Mafruha Sejuti which was to be considered for publication by the Nazrul Institute. I was the external reviewer. As I leafed through the pages, I started marvelling at each new chapter. What usually is a boring and tedious task to find applicants filling out their pages with quotes from secondary sources of information and cutting and pasting them with their own comments here and there wasn't the case for this one. The topic of this thesis was the 'Use of folklore in the songs of Kazi Nazrul Islam.' The thesis comprises of various sections including explanation of folklore, its synonymous expression in Bangla literature, and relevance to various genre of songs by the National Poet. Obviously, folk songs by all lyricists embody the folklore, and it wasn't an exception here as well. However, the detailed study of other genre of songs (lyrics) which contain the life and lifestyles of the people got me very much interested in both the subject and the author. For example, in the songs of the genre called 'kheyal' we find Kazi Nazrul Islam writing the song (as illustrated by Dr. Hossain), "*Esho priyo aro*

kache". Dr. Hossain maintains that the literary meaning of this song centres on 'love' and as 'love' is the centre of all creative urges, it means that folklore is also embedded in this song. In my opinion, this is a very sophisticated comment and an indication of a mature and learned mind. In fact, all throughout the thesis, the author has drawn analogies from various parts of India, when and where Ustad Amir Khusro introduced the form of 'kheyal', how Nazrul's raga based songs follow their lyrical pattern, but differ in singing style, how the



fast "taan's" are omitted from Nazrul's kheyals and many such minute details which lends support to the fact that the author has produced a well-researched paper which not only sheds light on Nazrul Islam's use of folklore in the songs of various oeuvre, but also their original histories and their similarity/difference with some regional songs of the greater India, of which Nazrul Islam was a part.

Studying the thesis has provided me with intricate knowledge of differences between songs called 'Hori' related to the festival of colours between Radha and

Krishna, as well as 'Rasiya' songs which are similar in theme to the Hori and are written on the love and manifestations of love between Radha and Krishna, sometimes involving other deities from the Hindu religion. Descriptions of usage of folklore in leto songs, Islamic songs, Eid-related songs, Zakat related songs, songs of inspiration, ragas created by the poet himself all embody the folk culture and brings the poet close to the common people.

In this connection, I looked at the CV of Dr. Hossain, Associate Professor, Music Department, Rajshahi University, and that is when I noted what she had achieved and how she had managed to filter several colours from the rainbow. Born to Professor Altaf Hossain and Mrs Fatema Hossain, who worked for BTV, she was trained in music from her early years. She completed courses in Abbasuddin Academy, BAFA (In Tagore songs), Nazrul Porishod. She performed in BTV shows like 'Notun Kuri', 'Esho gan shikhi', 'Amrao pari', and 'Bhora Nodir Bake'. She has released her first album titled "*Pother porichoy*", and also directed some stage dramas, and TV dramas.

She has seven books (In Bangla, mainly on the works of Kazi Nazrul Islam) and from time to time, she has published in various scholarly journals and was awarded the Nazrul Award 2014, by the Cultural Ministry of Bangladesh as well as Nazrul Shongheet Shilpi Porishod.

Almost seven colours complete, Nazrul would have said, "*Amar ganer shat shure diya, tomar bashor rochibo he priya*". Hail Mafruha for bringing the beauty of folklore of Nazrul to us commoners.

The writer is an academic, Nazrul exponent and writer