

**155TH BIRTH ANNIVERSARY OF RABINDRANATH TAGORE**



# A sparkle that never fades

SADYA AFREEN MALICK

*"Rabindranath was one among the nearly seven hundred occupants at the Jorashanko Thakur Bari, and grew up with thirteen siblings: it was not that easy to be the shining star in an environment such as that," says Tagore enthusiast and educationist Dr. A.B.M Nurul Anwar.*

It also didn't help that his immediate family was littered with a group of brilliant minds. His grandfather Dwarkanath Tagore was a merchant and a well-known humanitarian. Rabi's father Maharshi Debendranath founded the Brahmo religion. The eldest brother, Dwijendranath was a philosopher.

Satyendranath, another brother, was the first member of the Indian Civil Service, while Jyotirindranath was blossoming into a musician and playwright. Not to be outdone by the men of the family, Rabi's sister, Swarnakumari was a novelist and his sister-in-law an editor of a magazine. Next to this array of stars, Rabi paled in comparison, appearing shy, withdrawn and spending his days writing simple verses.

So what sparked his meteoric rise to prominence, a dominant force in the re-awakening and nurturing of Bengali culture? Dr. Anwar stresses, that Rabi's music prowess as well as his overall creative genius grew in stages, moving from strength to strength.

"Tagore was hardly 10, when his musical skills started to develop under the tutelage of illustrious artistes such as Srijon Bai, Gauharjan and Kali Mirza who frequented the Thakur Bari and performed regularly. Being a centre of the cultural scene, other noted artistes also frequented Rabi's house very regularly. Artistes such as Jodu Bhattacharji (aka Jodu Bhotto) were employed by the Tagore estate while noted musician Bishnu Chakrabarti was the family's 'house musician'. No wonder Tagore's musical construction was Dhrupad and bhanga gaan (songs recreated from Indian classical compositions) based,"

he adds.

In those days, Bengali songs like Kirtan, Shyama Sangeet, Baul songs had become comatose. Except a few religious compositions, there was hardly any other variety of Bengali songs appreciated by the elites and the middle class.

"Trained in classical musical forms, whenever Rabi came across Kheyal, Baul, Kirtan and regional tunes or western forms, he tried to develop a consistent musical system that was to later take Indian music to a whole new dimension and create its own identity. Some remarkable examples of western tunes that Tagore adapted into his songs are Katobar Bhebe Chhinu, Purano Shei Din-er Katha and so on.

Rabindranath started to develop into a purist, thoroughly opposed to unnecessary ornamentation in musical notes. His music thus started to take on new forms, free of complication, which in time came to be recognised as the finest forms in music.

To express the enormity of the musical universe he composed Akash Bhora Shurjo Tara and more, with four stanzaic patterns the asthaya, ontora, shanchari and abhog following the Dhrupad form. In raga Bhairavi alone, Tagore created 25 different forms or compositions.

According to sources, several songs were inspired by regional tunes and blended easily with his compositions, for instance Baro Asha Kore (Kannada), Aaji Shubho Din-e (Kannada), Eki Labonye Purna Pran (Mysore) and Anandaloke Mangalaloke (Mysore). Kirtan, Baul and folk music too had profound

impact on Rabindra Sangeet. It was during this stage that some of his outstanding work emerged such as Bhalobeshe Shokhi, Amra Milechhi Aaj Mayer Dahey, Hridayer Ekul Okul, Oke Bolo Shokhi Bolo.

His prolific style was matched by his innovative and open-minded approach -- it is said that Tagore composed Nilanjono Chhaya almost instantly after listening to a Telegu song by noted singer Sabitri Govinda.

In the phase that followed, Rabindranath's prolific nature seemed tempered by a more mature approach. He started to take an interest in folk songs, which were more soothing to the ear and more simplified than the typical raga-based songs.

Gradually, Rabindranath broke free of the conventional norms of classical music and from those 'ruins' emerged a brilliant mix of originality. During this phase, Tagore was an ardent admirer of Bishnupur Gharana of music and it showed in his work.

In the final phase, he seemed to be at his creative best, his work sparkling with ingenuity. During this phase, Tagore hardly adapted from any other songs or music of any gharana. A salient feature of his music was a unique amalgamation of classical and folk music.

In all phases through which Rabindranath's work seems to have evolved, he showed remarkable adaptability and creativity. Far from being overshadowed by the brilliance all around him in his formative years, he outshone all. During his lifetime and since, his work remains a collection of gems that sparkle and ironically, seem to glow brighter with age.

## Seven luminaries win Shilpakala Award '15



Nikhil Sen Mihir Kumar Nandi Kazi Borhanuddin Saleha Chowdhury



Abul Barq Alvi Sujeyo Shyam Nadira Begum

STAFF CORRESPONDENT

Bangladesh Shilpakala Academy has awarded seven luminaries from different fields with Shilpakala Award 2015.

The award-giving ceremony took place at the National Theatre Hall of BSA on May 5. President Abdul Hamid handed over the awards to the winners as chief guest. Cultural Affairs Minister Asaduzzaman Noor attended the ceremony as special guest, while BSA director general Liaquat Ali Lucky gave the welcome speech.

The winners of this year are: Saleha Chowdhury (dance), Nadira Begum (folk culture), Kazi Borhanuddin

(theatre), Sujeyo Shyam (instrumental music), Nikhil Sen (recitation), Syed Abul Barq Alvi (fine art), and Mihir Kumar Nandi (vocal music). The award winners received 1 lakh taka, a gold medal and a certificate each.

Following the discussion session, a cultural programme took place at National Theatre Hall featuring three group dance performances by the artistes of Nriyanchal.

### CAPTAIN AMERICA: CIVIL WAR

#### QUIZ CONTEST

**10 WINNERS EVERYDAY!  
2 PREMIUM TICKETS  
FOR EACH WINNER**

The Daily Star | Star Cineplex

Marvel's "Captain America: Civil War" finds Steve Rogers leading the newly formed team of Avengers in their continued efforts to safeguard humanity. But after another incident involving the Avengers results in collateral damage, political pressure mounts to install a system of accountability, headed by a governing body to oversee and direct the team. The new status quo fractures the Avengers, resulting in two camps—one led by Steve Rogers and his desire for the Avengers to remain free to defend humanity without government interference, and the other following Tony Stark's surprising decision to support government oversight and accountability.

The Daily Star together with Star Cineplex will host a quiz for the movie lovers in the Arts & Entertainment section. So keep your eyes open.

## OSTITTO HITS SCREEN TODAY

STAFF CORRESPONDENT

Arifin Shuvo and Tisha-starrer "Ostitto" will hit the silver screens today across the country. The film, directed by Anonno Mamun, puts Tisha alongside Shuvo for the first time.

The film created hype among the filmgoers in Dhaka through its stunning trailer. The film encircles the love story of two youths, and but there other subplots which evokes emotion. There is social message in the film about autism. Ahead of the release of this



film, Shuvo, Tisha and others of the cast and crew of the film have done rigorous promotional campaigns in different places of the

capital. Shuvo's latest film "Musafir" is successfully running at the Box Office.

## Anisuzzaman Sohel's "Intimate Fears" opens tomorrow

A CORRESPONDENT

"Intimate Fears", a solo exhibition of drawings, objects and installations by Anisuzzaman Sohel opens tomorrow in the capital's Bengal Art Lounge. The exhibition will be jointly inaugurated by Greg Wilcock, High Commissioner of Australia to Bangladesh and eminent artist Shishir Bhattacharjee.

The second solo exhibition of Anisuzzaman Sohel, "Intimate Fears" continues to delve upon foundational themes in the artist's oeuvre: the alienation of the individual, the yearning for nature, the overwhelming power of systems – be they economic, political or military. Grim and often morbid, subjects in Sohel's artworks comprise weapons, mutilations and skulls of various types and shapes. But the viewer is not presented with the clichéd dramatic renditions usually



associated with these motifs: the lines in Sohel's drawings are clear, the finishing of his objects immaculate. In this discrepancy lies the striking, powerful paradox of the artist's research; an apparent contradiction that gives poignancy to his works.

The relationship to nature, or the longing for it, offers a point of entry into the artist's

"Intimate Fears". Several artworks oppose the delicate rendition of natural motifs to man-made constructions. "Intimate Fears" will be the final exhibition at the Bengal Art Lounge. The Lounge will close its doors at the end of this show, although its mission to encourage and nurture the development of the newest forms of artistic expressions in Bangladesh will continue through other, non-profit endeavours supported by Bengal Foundation. The exhibit runs from May 7-June 4 from 12-8 pm.

### পুলিশ প্লাজা কনকর্ড-এ অফিস স্পেস এবং দোকান

#### ভাড়ায় বরাদ্দ চলছে!

কমপ্লেক্সের বৈশিষ্ট্য সমূহ:

- ◆ প্রথম তলা আধুনিক মার্কেট।
- ◆ ৫ম তলা ফুড কোর্ট।
- ◆ হাতিরকিল লেকের উত্তর পার্শ্বে মনোরম পরিবেশ।
- ◆ সিনিটিভিসহ নিশ্চিন্দ নিরাপত্তা ব্যবস্থা।
- ◆ আন্তর্জাতিক মান সম্পন্ন অগ্নি নির্বাপন ব্যবস্থা।
- ◆ উচ্চ গতি সম্পন্ন প্রশস্ত লিফট, এসকেলেটর।
- ◆ গাড়ী পার্কিংয়ের জন্য তিনটি বিশাল বেজমেন্ট।
- ◆ ছোট, মাঝারী, বড় সকল আকারের অফিস স্পেস।

**পুলিশ প্লাজা কনকর্ড**  
(ভলশান অডিং কমপ্লেক্সের পার্শ্বে)  
প্লট নং-২, রোড নং-১৪৪, ভলশান এভিনিউ-১  
ঢাকা-১২১২

যোগাযোগ:

বাংলাদেশ পুলিশ কলেজ ট্রাস্ট, NCCOM ভবন (সেক্টর-৪), পুলিশ হেডকোয়ার্টার্স, ঢাকা  
মোবাইল: ০১৭১৪০৪১৩১, ০১৭১২০৮৭২৪৭