



question remains— what are the ingredients that made Aynabaji the talk of the town?

To talk about Aynabaji, we first should start with the story line. As cliché as it is for an article related to cinema, this is something which should be addressed, especially for Aynabaji. The movie is basically the story of a human chameleon serving as body doubles for convicted criminals, who goes by the name Sharafat Karim Ayna. Ayna's activity in the dark underbelly of Dhaka's criminal and judiciary system soon comes to the notice of a nosy, stubborn crime reporter named Saber. The two engage in a cats and dogs chase while Hridy, the girl next door, develops a romantic connection with Ayna. The story builds up the moment of crisis when Ayna

is mind blowing to say the least— an unforgettable piece which he effortlessly delivers through multiple characters. The supporting characters portrayed by Partha Barua, Gousul Alam Shaon, Lutfur Rahman George and others showed no weakness in driving the movie forward.

From start to finish, Aynabaji was spot on in terms of grabbing audience attention. After ages, I witnessed a movie theater where the viewers did not utter a single word while the movie was on. Applauses were continues during Chanchal Chowdhury's acting, especially while he played the politician. The intro of the movie surprisingly got the most applause where our beloved Dhaka was showcased through Aurnob's melodies.

So after all that we said here and we can come to the

| FILM |

THE 'AYNABAJI' EXPERIENCE

APURBA JAHANGIR

PHOTOS: COURTESY



On September 30, Dhaka witnessed the release of Amitabh Reza's directorial debut— Aynabaji. Since its release, the traffic beside cinema halls increased drastically as hundreds of people lined up in front of ticket counters. Cinema halls, after a very long time, have made use of the term 'sold out' while people anxiously waited in line. I myself had to wait for three days before I got my hands on a ticket. Many critics have raved about this film on both social media and newspapers— many of them describing it as a masterpiece. All of this aside, Aynabaji is still dominating the cinema halls for about more than five weeks. So the

gets in too deep and finds himself not having the control over the measures he used to.

The story has its fair share of twists and turns which glues the audiences to their seats. It has all the necessary elements to make the movie it's moneys worth to vast audiences. From the elite to the commoners, the movie produced elements for everybody to enjoy. The cinematography is outstanding— a job excellently executed by Rashed Zaman. Every frame echoes the romanticism of Old Dhaka and almost puts on a new coat of meaning to the movie. Chanchal Chowdhury, yet again, proved his worth in the industry. His performance

question which was raised at first— how did Aynabaji become such a massive success? Aynabaji becoming an iconic movie in Bangladesh's history of cinema is up to the audience but what Aynabaji did prove is the power of proper distribution and marketing. Before and after the release of the movie, Aynabaji spread like wild fire on social media and newspapers. The hype was phenomenal as it should be for a movie and it reached almost every major corner of Bangladesh. It should be said that along with actors, director and cinematographer, the producers also did a phenomenal job— taking Aynabaji to its peak.

Overall, Aynabaji is a good commercial movie—a movie which will entertain audiences of all walks of life. The whole idea of the film was to entertain and that it did very well. Like many other great movies, this may not have left the audience reading between the lines, or keep them thinking, it was a smack-dab in your face movie, and will surely be worth your money and time. There is no doubt it is a good move in boosting our movie industry. So, all in all, to Aynabaji— an experience to worth the hype! ■

HERITAGE

During the British colonial rule in the 18th century, when Bengali muslin was traded throughout the world, Britain's own clothing manufacturers conspired against the Bengali weavers. They used to cut off their fingers of weavers and break their looms so that British-made cotton cloth from their mills would find a good market in India. William Bolts, a legendary merchant also noted in his book, 'Considerations on India Affairs', in 1772, that there were instances where 'thumbs were cut off' in order to stop the production of muslin.

History says that at the time, the weavers from Dhaka and Tangail escaped through the waterways and concealed themselves in different areas on the bank of Jamuna, for example—Belkuchi, Shahjadpur, Enayetpur of Sirajganj and Bera and Santhia of Pabna district. At one time, these absconded weavers started creating small weaving factories based on hand looms in different areas of Sirajganj. Gradually, these factories expanded, which resulted in today's massive handloom market— 'Shahjadpur Taant



SIRAJGANJ'S SPECIAL WEAVES

NILIMA JAHAN

PHOTOS: DARSHAN CHAKMA

Kaporer Hat', the biggest wholesale market of hand-loomed products in the country.

Presently, in Sirajganj, the areas noted for weaving industry are Shahjadpur, Ullapara, Chowhali (Enayetpur), Kazipur, Belkuchi and the Sadar upazila. The weavers are weaving clothes for example—sari (Banarasi, Jamdani, cotton Jamdani, cotton, silk, half silk, hand printed etc), three pieces, bed sheets, Lungi (traditional garment worn around the waist), Gamcha (a thin traditional cotton towel) and much more. The unique saris are sold in pairs in the local hat (bazaar) within a range of 1000 takas to 4000 takas per pair, depending on the quality. During the occasions, the Sirajganj weavers don't get any respite to talk to people, as occasions are the most hectic seasons of their business.

The sari designers are known as 'masters' and they create gorgeous designs both for the body and sidelines. After that, with the help of threads, dyes, machines and other necessary equipment, the weavers implement the intricate designs of their masters. The female members of the weaver families help their men with spinning threads with the wheels, or sometimes in weaving.

Sirajganj weavers are producing the lion's share of the total demand of the country. "Buyers from both home and abroad come here to buy our clothes", says 60-year-old Rahim Bepari, owner of a small weaving factory of a village in

Shahjadpur. "But we feel bad when we see that many wholesalers from different areas are using their seals in our clothes and diverting the customer's attention away from us", he states.

Presently, the use of hand looms are being gradually replaced by the power

looms, as hand loom process is regarded as a laborious and time consuming one. The amount of sales has fallen to a great extent as the power looms' clothes are more durable than the hand looms.

Moreover, now-a-days, Indian saris and dresses have been flooding most of our



markets both in urban and rural areas, and that is regarded as the main competitor of our local weavers. Another added burden is the substantial price hike of the weaving supplies.

"We work here from 6 am till 10 pm, take three hours to weave a sari and get 100 taka per sari as our wage", says 28-year-old Samrat, a weaver from Shahjadpur. "But here, the main beneficiaries are the wholesalers as they get almost double the rate from the retailers", he states.

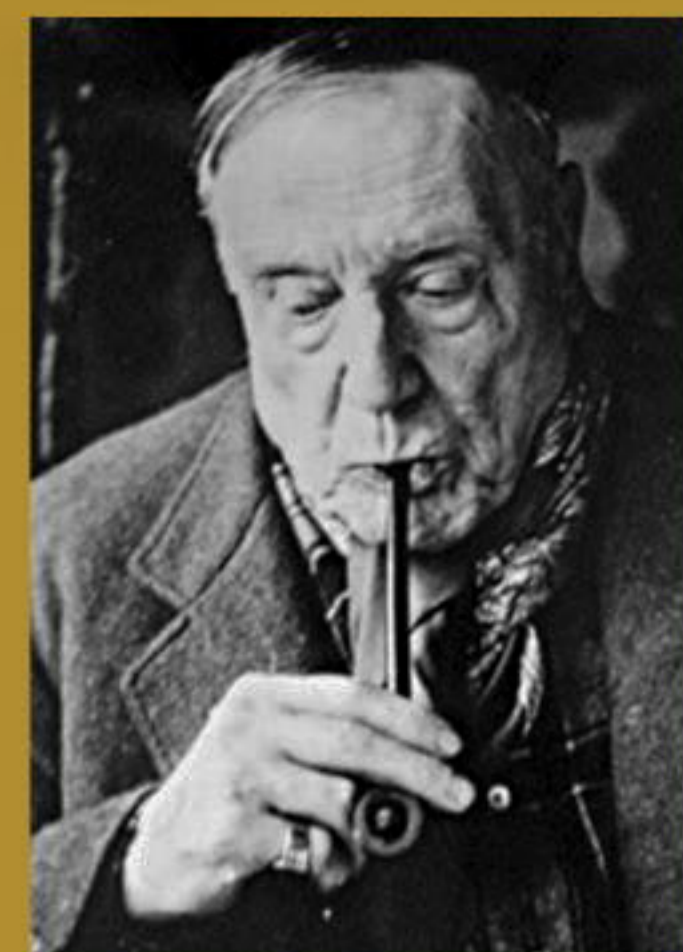
The small amount of money that the weavers earn through weaving is the only source of their livelihood. Also a large share of this small earning is used for the schooling of their children. However, the weavers of Shahjadpur hope that if they get proper training for new and more attractive designs, soft loans with easy interest rate, more expanding export opportunity, uninterrupted electricity system and necessary government supports accordingly, this profession will be flourished more rapidly than ever, and the weavers will gain interest in this traditional job. ■

PEARLS OF WISDOM



"GOVERNING A GREAT NATION IS LIKE COOKING A SMALL FISH - TOO MUCH HANDLING WILL SPOIL IT."
LAO TZU
Ancient Chinese Philosopher and writer

"GOOD PAINTING IS LIKE GOOD COOKING; IT CAN BE TASTED, BUT NOT EXPLAINED."
MAURICE DE VLAMINCK
French Painter



"IN LARGE STATES PUBLIC EDUCATION WILL ALWAYS BE MEDIOCRE, FOR THE SAME REASON THAT IN LARGE KITCHENS THE COOKING IS USUALLY BAD."
FRIEDRICH NIETZSCHE

