

**LIFE'S
LYRICS**
NASHID KAMAL



Kazi Nazrul Islam

Harbinger of inter-community harmony



In his memoirs Abbasuddin Ahmed has touched upon the efforts of the administration in Cooch Bihar, India in raising a nation with inter-community harmony. He wrote that in his college he had to choose a roommate either Hindu, if he was a Muslim and vice versa. Inter-community stresses are evident in all parts of the world. Seldom do we find agents who dedicate their own lives to exemplify the glory of fusion.

National poet Kazi Nazrul Islam grew up in a conservative Muslim family which enabled him to internalize the essence of Islam. However, at a very early age he had to embark upon a journey of self-actualization, funding his own education and in between his odd jobs in various places, discovering the faces of people that no other 10-12 year old would ever have imagined. During his school days in Searsol School in Asansol, he was guided by his music teacher Satischandra Kanjilal and had expansive exposure to the traditional observance of the Hindu religion. In earlier times, as a child, he had earned good knowledge of Hindu mythology when he wrote songs for the folk based Leto group and earned some name and fame not only in Churulia (his birthplace), but also in two, three neighbouring villages. Nazrul was unfettered and took the opportunity to study both religions

and communities and their lives in detail. He rose above these organized religions and expressed his rebellion on the state of affairs existing in erstwhile India, where the two communities gave up their identity as human beings and fought each other in the name of religion.

Nazrul married Promila Nazrul, thereby setting an example. He was denied a rental space in Kolkata because of this inter-racial marriage and finally found a rental flat in Krishnanagar (near Kolkata). His home was a joyous abode, where friends and foes congregated in abundance.

After Nazrul Islam came back to Kolkata from his stint at the First World War, he started publishing a literary magazine titled The Comet (Dhumketu, 1922) and some of the editorials published there are still pertinent to the current world affairs. He has repeatedly reminded us of the objectives of having temples and mosques. It is for doing service to humanity and should never be used to distinguish between them or create barriers. On his 119th birthday on 25 May 2018, we should once again pledge to remember his teachings.

Nashid Kamal is an academic,
Nazrul exponent and translator



**TV
TALKIES**
**SHAMS RASHID
TONMOY**

Ratri Diprohor

Channel: RTV

Script: Arindam Guha

Directed by: Shahin Sarkar

Cast: Aparna Ghosh, Niloy Alamgir

Othoi (Aparna Ghosh) is a foreign university student who has just returned to Bangladesh, intending to surprise her family and boyfriend with a sudden visit. Her plans are thwarted when she is randomly left behind by a taxi-driver near the Banani highway in the middle of the night, leaving her no way to get home by herself. As she waits for her boyfriend to come pick her up, her only option is to wait in the scary streets filled with suspicious individuals and rumored criminals. The drama continues, showing how she comes across a stranger intending to help her, and how she deals with the rather deadly situations that follow.

For all intents and purposes, *Ratri Diprohor* has proved itself to be much different than any other Bangla dramas or telefilms we are used to. First and foremost, the whole story occurs in the span of barely an hour, and happens entirely in one place at nighttime. While this may seemingly make the premise of the story quite limited, it actually ends up creating a very unique atmosphere that works towards building suspense for the plot progression. The story eventually unfolds as the stranger following Othoi turns out to be an undercover cop named Biplob (Niloy Alamgir) who was pursuing an infamous criminal living around those parts. As the chase escalates to its final scenario, Othoi is held hostage by the criminal as he is cornered by the cops, but thanks to Othoi's quick thinking and Biplob's shooting skills, they are able to apprehend the wanted villain. The dreadful night ends on a good note for the lost girl and her unlikely companion.

Aside from the commendable use of suspense and setting, the acting of Aparna Ghosh and Niloy Alamgir can't go unnoticed. Aparna in specific played the role of an awkward, paranoid woman quite well, while Niloy did his best in ensuring the viewer doesn't figure out his disguise before the final plot twist. However, the first few scenes were very monologue-heavy, which somewhat diminished the initial suspense of the drama. But with steady interaction between Othoi and Biplob, the plot development started to pick up and managed to end in an excellent fashion. At the end of the day (or night), *Ratri Diprohor* was definitely a fun watch. Anyone looking for a natok with rather dark overtones and good buildup of suspense, *Ratri Diprohor* might just be for you.

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