

# EDITORIAL

Living a very sheltered life as a child, I operated with the assumption that politics is a faraway, abstract concept that did not have a direct impact on my life. Of course, the assumption came from a very self-centred and privileged viewpoint. As the years went on, the undeniable intricacy of politics in virtually every facet of life, in general and also my own, became glaring.

However, as much as it shames me to admit, I still end up taking a backseat when it comes to things that matter, with politics being only one example. I have grown accustomed to viewing life as a collection of concepts and abstractions, which has been quite detrimental in the long run. This feeling probably wouldn't persist or even manifest under different circumstances, but it's very difficult to shake off in the present scenario.

Even if the awareness is there, the action isn't. It's definitely easier said than done, but from this point on, I should try to finally convert awareness into action.

— Fatima Jahan Ena, Sub-editor, SHOUT



Dear readers,  
 We have an announcement to make. The upcoming issue of SHOUT, on July 13, will mark the 10th anniversary of our beloved youth magazine. It will also be the last ever issue of SHOUT.

For ten years, SHOUT has attempted to capture, within its pages, the wide variety of moods and tastes among the youth of Bangladesh. It has been a difficult job, one that required us to be fast on our feet. It was a riveting journey, and it now seems that we are at the end of this road.

This road does not lead to a dead end, however. The platform that SHOUT provided to the young and the opinionated in our society has been a unique feature of The Daily Star, and as a continuation of that, two

youth publications will be added to The Daily Star's catalogue.

From July 20 onwards, The Daily Star on Thursdays will include "Campus", a weekly publication for the driven and ambitious young people of Bangladesh. On the last Thursday of every month, The Daily Star will bring "Rising Stars", a separate monthly publication focused on the youngest readers among us, capturing their interests, passions, and dreams.

Next week, however, we celebrate what SHOUT has been able to achieve for these last ten years. Be sure to collect your copy of The Daily Star on Thursday, July 13, and join us in bidding farewell to the definitive youth magazine. Sincerely,

The SHOUT team

P.S. Send us any thoughts, messages, and comments you may have about SHOUT to [shoutds@gmail.com](mailto:shoutds@gmail.com). For this last week, there are no word limits!

## PLAYWATCH

### MOVIES



# SURONGO

## Nisho's perfect debut venture

HASIB UR RASHID IFTI

During *Surongo's* promotion, Afran Nisho mentioned how he always wants to be part of good scripts, no matter the scale. While his entire fanbase kept wondering why Nisho took this long to be launched on the big screen, *Surongo* is the perfect response to their curiosity.

Director Raihan Rafi draws inspiration from the real-life incident of 2014 when someone broke into the vault of Sonali Bank in Kishoreganj by digging a tunnel. However, that's the only similarity the plot has to the incident.

The story revolves around Masud, played by Afran Nisho, and his love for his wife, Moyna, played by Toma Mirza. After marriage, Masud has a hard time satisfying his wife's unquenchable greed. While Masud goes abroad to earn more for his wife in Bangladesh, Moyna flees with Masud's friend Zahir, played by Mostafa Monwar. When Masud returns to Bangladesh, he eventually confronts his wife and realises Moyna left him because he didn't earn enough to fulfil all her demands. Moyna's greed leads Masud to dig a tunnel to break into the bank's vault and eventually win Moyna back.

The screenplay takes its time in the first half in building up the prime incentive for the protagonist. While a bit slow before the interval, it helps you sympathise with Masud later on and the viewers are rewarded for their patience as the screenplay picks up fast in the second half.

Shahiduzzaman Selim, in his role as the police officer in charge of catching Masud, was extremely enjoyable despite his limited screen time. His Chatgaiya accent, screen presence, and dialogues made the entire theatre liven up every time he came on the screen.

*Surongo* stands out in its cinematog-

raphy, colour grading, and set design. After *Hawa* a few months back, *Surongo* is yet another visual treat for the local film audience. The efforts of the crew and the pre-production planning were evident throughout the film.

Although the screenplay takes the story to another level, it's the performances that sealed the deal for me. Afran Nisho as Masud is expectedly excellent, especially in scenes where he gets to portray his raw emotions and outrage. The gradual evolution of Masud from desperation to obsession and finally to mania was captured brilliantly by the maestro that is Nisho. However, Toma Mirza was very convincing in her role as she made the audience truly loathe her character. It wasn't Moyna, but rather her greed that was portrayed as the antagonist and even then, Rafi somehow managed to put layers into Moyna's character as well.

However, *Surongo* has its weaknesses. The background score, especially in the first half, sounded very predictable as every human emotion was backed by a score. The film lacked its share of silence which is crucial in sound design. The songs, albeit beautiful, were extremely loud to the point that the dialogues were inaudible. An item song was used to cater to the masses but felt unnecessary. Some of the edits throughout the film felt choppy.

But the audience is bound to forget these tiny shortcomings owing to the climax and Nisho's presence on the big screen. A runtime of almost two and a half hours might sound long but the jam-packed screenplay with multiple layers to the story makes it the debut Nisho deserved.

Remind Ifti to be quieter at [hasiburrashidifti@gmail.com](mailto:hasiburrashidifti@gmail.com)