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Bhasha Andolon and Drama

---- Selim Al deen

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Welcome Theatre Workers—

Of late, in contemporary theatrical practices the source of strength of the very sincerity of the construction of national drama lies in the well disciplined flourishing of politics in Bangladesh. It is a well known fact that the Bengalis debt to the ‘Twenty First February’ [International Mother Language Day] is very profound. Our sense pride and hope in politics and culture is boosted directly by the Twenty First.

The first development of the Bengalis yearning for sovereignty entails its dogged intention for the vernacular. Now the uniqueness of the Bengali culture in comparison to that of the culture of the Urdu speaking people is proved. There is no point of denying the fact that the literature in Urdu is not superior to the literature in Bengali language.

Hence, in lieu of a language which is comparatively weak and bereft of any native aura of land and heritage, the Bengali naturally adored there mother tongue- a bright language evolved out of the labour of a galaxy of talents for centuries. The issue of the language – if unrecognized in Pakistan – simultaneously lead to the formation of the consciousness of political sovereignty.

While Kanhu Bhusuku of Charyapada plays the Kholmridanga [a musical instrument] in our heart, the picture of a distinct native land floats in our conscience. In the War of



Independence, we find the drawing of the map of this country [Bangladesh] in our national flag.

In the field of culture the throbbing life of our long rivers and the enormous human life in the soar of the bay of Bengal rise slowly.

It is true that the play *Kabar* [by Kabir Chowdhury] based on the *Bhasha Andolan* is widely discussed. And all of us are aware of only that play pertains to the Twenty First. The play *Kabar*'s significance lies in its divinity in to the political purpose—the angered and agony of people.

But it is incorrect to think that the event of the Twenty First February has to be brought directly on the stage. I personally believe that the Twenty First is not solely confined in its own image. The Twenty First extends from our land of rivers and fields to the farmers exulted heart. I could not understand how far the drama of nation will be enriched if its subject matter based on Twenty First February to which its poetry, drama, painting, sculpture, and politics are indebted.

In todays new theatre practices in Bangladesh the contribution of *Bhasha Andolan* works. The hand of group and grip from the procession of the *Bhasha Andolan* has indirectly entered the group theatre. This is as if the line of Tagore's poem 'Chhabi' where it is said that—you are not in front of my eyes as you are within my eyes.

I, Selim Al Deen, do never think that I have to write a play on the *Bhasha Andolan*. Of course, I do not mean I will never write play on it.