



Shankhachill: A conversation of Grandiose Nature

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Abstract:- Partition, a terrible clop of the Gloss, gifted splited nations for the sake of religious freedom and guided human beings towards a valley of soreness regarding the issues of relatives and homestead. But this clop, Partition failed to grasp the vast Nature through the blind and imperial lines of the legislations and illiterate Natural beings like birds, tigers, crocodiles moved in the both yond of India and Bangladesh without the knowledge of passport and visa . This present paper tries to highlight the vast, boundless Nature over Partition through the arts of Goutam Ghose's "Shankhachill"

Index terms:- Partition, Nature, Shankhochill, Movie, Legislations.

Partition, an important assignation according to the socio-political context of the World history, tooled a crippled generation through the poisonous mind of human beings. Partition, another name of terror constructed human beings with dual national identities- one is in soul and one is in body, with the aids of violence ,power and constituted a rootless mass, an abode of identity crisis through the telescope of migration. William Shakespeare, a pioneer of English Literature painted this soriferous picture of Partition by his own linguistic tickler in his masterpiece "Henry 4, Part2 .

“ So we grew together, like to a double cherry, seeming parted , But yet a union in Partition. Two lovely berries moulded on one stem; So with two seeming bodies, but one heart; two of the first, like coats in heraldry, Due but to one and crowned with one crest.”

1947, an identical year of freedom and independence according to the Constitutions , constituted two opposite religious Nations – Hindus oriented Hindustan and Muslims Oriented Pakistan with the tethers of frontier. For the sake of virtuous abilities, Partition instituted malformed , rootless descendants in the Continents of India, Pakistan and later Bangladesh in the year 1971with the wings of creeds and gifted bloodshed, violence, anxiety and fear to these beings. Nature, the most disobedient reciter of Partition united every beings and uppropped them without any flavour of discrimination just like Goddess Durga who offered her lap not only Ganesha, a God of prosperity, Lakshmi- a goddess of wealth, Karthikeya- a God of War and an educational Goddess -Swaraswati but also all the living entities, the residents of the Prakriti, an Indian designation of Nature.

Movie, the most powerful and revolutionary form of Arts, entertained race with the black and white aspects of the whole World by the paintings of the director. As a borderless craft of Revolution, Movie narrated all the spunkiness of beings with the greyish artistic brush and the man – made puzzle , partition is not absent from it's

screenable representation. “Train to Pakistan” ,”Earth”,”Subarnarekha”,,”Chinnyomul” and “Meghe Dakha Tara” are the illustrations of the Partition gala in this Nation , India by which the synchronous Indians uplifted their knowledge about their ancestor’s Hostilities for their homestead.

Goutam Ghose, a Revolutionary Bengali film director, chanted the hymn of nature , spread all over the World and demolished the lyrics of border, a geographical identity of Partition in his artistic craftsmanship, “Shankhachill”(2016). Through the lens of the camera, Ghose, a silver-screen painter of original life , narrated the boundless Prakriti, an Indian designation of Nature and highlighted human entities incapacibilities on the issues of fission regarding the Verse of Nature. Like Ghose, A. A. Milne sang this united association of Nature by the blackish clop of her Poem “ Wind on the Hill”-

“ No one can tell me
Nobody knows,
Where the wind comes from
Where the wind goes.”

Water, the most essential sustenance of the human entities and the most beautiful existence of the Nature , offered a salubrious existence to the mankind without any flavour of partiality on the grounds of race, caste and creed. Rupsha, the protagonist of this particular movie , carried away her imagination which is based on Nature with the help of a loupe just like the spontaneous flow of the river Rupsha, a Bangladeshi river and made an Indian soldiers dost who recalled her little lass with the image of Rupsha. India and Bangladesh, the dual powerful territories of this world, finalized their own yond by the aids of their own geographical maps but failed to split Ichamati and several other rivers which are flew between the two nations and united these two opposite religious performing Nations without the sound of partition due to their inability to divide around 1400 square foote of marl, a section of river with the ballad of Partition and the song of Rupsha’s disease is not differ from that verse of river. A distress maiden, Rupsha got a touch of treatment in Kolkata by the helps of that particular river which is situated at her village and she introduced us with the other boundless existence, Heart , a synonym of her Indian dost , a resident of that particular river who helped her in an unprofessional way. That’s the way Rivers not only united the dual lands in an one frame but also written a ballad on eternal relationship, a branch of Humanism by the word of dost, an Indian name of friend .

Death , the ultimate reality of human existence , did not follow the rules of Partition and that’s why Rupsha, a Bangladeshi lass embraced the garland of death in India, her neighbour country. Nature, the genesis of each entity gave life by offering her lap and in the same way received each entity’s ashes, an soulless existence of being - offering of the death. Death, a segment of Natural circle, lessoned human beings with the syllabus of people’s powerless status regarding the matter of existence and promoted this concept that nobody will be able to confine this motherly figure -Nature in the form of life and death.

Tree, the bow street of livelihood , offered her attitude of love and care towards not only the mankind but also the entire entities by gifting her own fruits , shadows, Flowers and sometimes herbs also without the barriers of frontiers. Palm tree , a tree of fruits which are ripen particularly in the month of Bhadra, did not perform the saga of Partition based legislations and that’s why situated on the Bangladeshi terra she gifted her offerings , a rename of fruits to particularly the Indians . This particular topographical status -a tree rooted in Bangladesh but spread her branches in another nation, India with the unbiased evidence of the Sun, another undivided icon of Nature, recalled the Verse of monad status regarding the issues of Nature.

The song of liberty sang by the gaggles of the daws sometimes in the solo form and sometimes with their race in the chorus form. Egret, an aboriginal resident of nature passed their daytime on the Bangladeshi riverain and returned their homeland at the evening each day and Jibananda Das’s Shankhachill danced with the same song.

Brahminey Kites, a scavenger of Nature and a synonym of Shakhachill, lived their lives happily without the roaring of chains, a rename of partition and took their food ,an association of flying insects , dead fish, bats, hares and crabs in the wetlands of both the Countries- India and Bangladesh and promoted a verse of boundless marchlands , a visa less existence of the Nature with their dancing wings.

Goddess Durga ,a mother of lord Ganesha, lord Karthikeya, goddess Lakshmi and goddess Saraswati ,assembled them into one frame without the sound of margin . In the same way, Nature combined all the entities into her own lap with the wisdom of her own thickened existence all over the World and omitted the fear of Partition by disobeying that particular legislations. Goutam Ghose, a pioneer Bengali film director chanted this disobedient pupil of Partition , Nature's boundless existence through the dyes of palm tree, vast and undivided river, uninterrupted flying of the birds , the ultimate reality of existence-death and inspired human beings to carry forward a borderless existence without the tether of Partition.

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