Editorial

Since the British rule, theatre has been the bloody language of protest and resistance in this subcontinent. The British rulers enacted black law against the performance of theatre without sensor to stop the incremental its influence. Theatre mobilised this nation to fight for independence and against the atrocious political injustice. Not only in the political context, theatre has always voiced protest against social injustice. This trend has been true from the folk forms, popular forms to the development theatre of modern times. The theatre for the oppressed and the theatre by the oppressed build consensus among people and contributes in making public opinion in one hand, it inspires the disadvantaged people to express their suppressed emotion and opinion on the other.

In other connection, I like to say that Acid Survivors Foundation is on the process of developing a theatre team of the acid survivors. This team is producing drama on different aspects of acid violence. They have experienced unimagined reaction from the audience after the show. Even till long time after the show the hall full of audience remained depressed with tears. Is it just an instant reaction? Not for all. Many theatre activists, photographers, singers, film activists who saw the drama involved themselves later on in different ways with movement against acid violence.

Theatre can be a strong means of social change if it sustains the aesthetics; if it is not limited in only a few shows, rather be a part of an advocacy process. Can theatre bring a change in mind set and attitude in individuals and culture of a population? This issue of Voice endeavours to find the answer of this question. We have tried to present views of theatre veterans, reactions of audience and theatre activists and potentials of theatre against violence.

Best wishes to all the readers and well-wishers of Voice.
Theatre for Change
Change for People

Shamsul Alam Bakul
Development Theatre Specialist and Group Theatre activist

The value of theatre has been judged in many ways for ages. Sometimes this has been determined on the basis of its success as a media of recreation, sometimes by the level of creativity and sometimes by social and political perspective. Theatre has played a significant role in the movements against the British Colonial rule, the atrocities of the Pakistani autocratic regime and religious fundamentalism. Many theatre productions have contributed in expediting the social and political movements. The contribution of theatre in social mobilization in the rural areas is also very significant. The folk forms such as Kobir Loral, Gambhira and Moomansingha Geetika are evidence of such role of theatre which contributed in social mobilization through critical presentation of social injustice.

The group theatre movement in Bangladesh evolved after the independence was rooted in the same track of social and political role of theatre. The main objective of the group theatre movement was to uphold and materialise the spirit of the Independence War. So the slogans of the theatre groups and the plays performed have included the issue of 'change'. We can find the elements of 'change' in our folk theatre as well. What is this 'change' about, how and when does it happen? There are different opinions with this leading to different trends followed by different groups. By 'change'—some refer to the change of power, some to values, some to culture and some to policies and laws. Our theatre and cultural movements aim to contribute to such changes. However, different interpretation of 'change' resulted in difference in objectives among different groups. All groups are trying to achieve their objectives according to their own interpretation. Non-government development agencies started theatre based on the concept of 'theatre for development' in the early 90s. The objective of the theatre for development also is to 'change'. There are some stages in the change process. Theatrical process progresses through these stages. The objectives of change vary in different time, place and context. Changes sometimes take place at the individual level, sometimes at family level, sometimes at the social level and sometimes at the state level. This depends on how the groups interpret and plan change, what resources they have and what skills they have to use that resources.
Theatre for development can start intervention at any level e.g. family, community, local institutions even the state.

Theatre for development is centered around people. The ownership of theatre in this process is hold by the people. There are three stages of this process: performance, dialogue and action. The people select the story for their own lives. A play based on imaginary story does not reflect the reality and can not lead to action. This process presents the story to the people in an analytical manner so that the audience can form their own views and determine actions. The objective of theatre for development is to make analytical but artistic presentation of stories taken from the real life of the people so that they know, realise and form analytical views. People's opinion based on analysis is very important for social and political decision. Theatre mainly prepares the people to be able to give analytical views.

The story starts with the audience follows the performance of a play. This stage of the theatre for development is called dialogue. Through the dialogue the audience can share their views and reaction on the performance. The recommendations of the dialogue are discussed with the concerned representatives. This discussion may take place in a series at different levels. Even formal discussion might start from the theatre performance. Many initiatives are undertaken to implement the recommendations and decisions reached through the discussion. These initiatives are called actions. The whole process becomes pragmatic and sustainable through these actions. Only a pragmatic process can contribute in achieving change.

The main features of the theatre for development are: it is flexible, mobile and low-cost. The participants of this theatre are not regular performer, so they should not be expected to be able to meet all the hard rules of acting and up to the satisfaction of a conventional theatre director. Therefore, the story, characters, structure of the production needs the flexibility. The participants can adapt the story, the characters and the structures according to their skills and limitations. This production is not performed in particular place or stage. The location is determined according to needs. So this production needs to be flexible and mobile. Considering this need, no such technology or equipments or sets are used in this theatre which cannot be moved from one place to another easily. The creativity of the participants is the main elements that make the theatre an art.

The production-cost is very low in theatre for development. Much effort is given to keep the cost low, especially in Bangladesh considering the poverty of the people. If the cost is high the people cannot own the theatre. The productions are designed depending on the level of creativity and capacity of the people. Nothing is imposed on the people beyond their capacity. The facilitator of this theatre has to have knowledge about popular culture and the capacities of the participants. The natural emotion of the people is used in this theatre to a great extent.

Participation is an essential criterion of this process because the driving force of this theatre is the people. People will not own the theatre if the process is not initiated by themselves. It will then be an imposed theatrical process. The main disadvantage of imposing this on people is that it lose its dynamism. This process is led by the people and it depicts the life of the people. People see the reflection of their own life in this theatre which makes them capable to decide their actions.
The objectives of therapy are to bring consistency among emotion, thoughts and behaviour of a person and help pour out the unexpressed sorrow and control emotions; to prepare a person in a way that she can take the negative and the painful events as part of life that proceeds towards the future. Drama is such an instrument. A drama has many emotional environments which makes oneself reflect on her/his own emotions. She might have avoided those emotions or used to scared to face them. In drama therapy, stories of similar nature are chosen from a number of people having similar kind of experience, a team is formed by them and those stories are performed. The people are invited for their spontaneous participation. The objective of the drama and expected effect of it are explained to them before starting the preparation of the drama. The theme is also decided through discussion. Mainly drama therapy serves two purposes.

One: Exposure

This is a therapeutic technique. In this method, the issue one wants to avoid is presented repeatedly in front of that person. Taking the person through the same experience creates endurance in her/him. She comes out of the panic when she was living with to confront such bad experience. Initially, the suffering or discomfort of the person could increase in this process, but she would overcome this stage soon.

Second: Discharging the emotions

Through suppressing the pain of a bad experience day after day a person faces tremendous mental pressure. When she confronts those pains in drama therapy and explores that she is not alone, many others have the same experience. The feeling reduces the mental pressure. In the beginning of drama therapy the person might be more emotional but gradually she would be able to control the emotions.

Drama Therapy

Salma Parvin
Psychotherapist, ASF

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Mamunur Rashid has been involved in the theatre movement for a long time. He has worked with the development theatre concept as well. He gave an interview to Voice recently where he talked about development Theatre.

Voice: What difference actually lies between development theatre and group theatre?

Mamunur Rashid: Group theatre is artistic theatre while development theatre is issuebased theatre with objectives. Development theatre in Bangladesh is mainly NGO based. The NGOs are producing theatre on development issues. These productions, sometimes lack artistic elements. The audience can sense that some messages are being given. This doesn’t seem very effective.

Voice: What is your opinion in this regard?

Mamunur Rashid: They produce very short plays. These are street theatres. In the past they were not based on written script, rather improvised. Now they are using scripts which are full of information, less aesthetic elements. They should keep an eye on this point.

Voice: A survivor of violence is producing a play on her own story- what is your view on this?

Mamunur Rashid: This is a very good initiative. Acid Survivors Foundation is doing this. The acid survivors themselves are participating in the theatre process. They are developing theme. I worked with them. I trained the acid survivors on acting, script development and singing. I directed this production developed by them.

Voice: Do you think the productions produced by victims would have more impact in the society than the productions performed by the regular theatre activists?

Mamunur Rashid: Yes, however, this depends on the ways presentation. If it is presented vulgarly it might have negative impact. A victim tells only her own story, does not present the context of violence will not have enough impact. If we present the story artistically will have more impact. I worked with acid survivors in one production. The title of the play was We Are Not Alone. It had good impact. I conducted a month long workshop with them, told stories, provided training and then the drama was produced.

Voice: If we take theatre as a means of change, what elements should it have?

Mamunur Rashid: People will not see theatre, if it is only message based. There are many events in the society and they have excellent forms and lives which reflect the aspirations of the people. If we can stand by the spirit of people, if we can knock at the thought of people we will be able to initiate change. Instead of knocking at the spirit of people by message they have to knock by thoughts. Training is important for this work. Many don’t have thorough understanding of the overall process. Development theatre needs trained people. Otherwise it will not be effective.
Statistics of Acid Attack 1999 to 2005

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Note: The statistics mentioned are those recorded by the ASF.

Information taken from Newspapers, Local NGOs, survivors who come directly to ASF, Local Journalists and Individuals

ASF launched in May 1999

Please mention the source of VOICE/ASF

Support of ASF towards Acid Survivors: January - December' 06

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Organisation's News

Pledge for Creating Solidarity and Mass Awareness against Acid Violence

As part of creating mass awareness, discussion meetings were held from 22 September 2005 to 26 January 2006 at the thana level of Sirajganj, Bogra and Comilla districts with assistance from Acid Survivors Foundation. Sirajganj Uttar Mohila Sangstha (SUMS) and Paribartan, Thangamara Mohila Sabuj Sangha (TMSS) and Programme for Echo Social Development (PESD) of Bogra implemented this programme as partners of ASF. A district level gathering was organized in Satkhira. Satkhira Development Network (GDF) organized this gathering.

The discussion meetings were organized in Laksam of Comilla on 22 September, Dhunat of Bogra on 25 September, Sherpur of Bogra on 27 September, Tarash of Sirajganj on 29 September, Ullapara of Sirajganj on 02 October, Choudogram of Comilla and Kamarkhand of Sirajganj on 4 October, Raiganj of Sirajganj on 7 December Shahjalal of Sirajganj on 11 December and Kahal of Bogra on 14 December and Daudkhali of Comilla on 26 January 2006.

All the meetings were also attended by the concerned UNO, Upazilla Officers, Officers of the Upazilla police administration, NGO representatives, Municipality Chairman, Unon Parishad Chairman and Members, Acid users and traders, students, journalists, ASF representative, victims of acid violence including women, men and children, district level government officials and human rights activists.

An update on the acid violence was given in the meetings. Besides, videos on acid violence was shown. The speakers in the meetings demanded exemplary punishment of the perpetrator of acid violence by speedy enforcement of the law. They also urged to the conscious people of the society to build social resistance to this cowardly and heinous crime. They further demanded strict measures to control the sales of acid. The speakers recommended for expanding the campaign against acid violence to villages.

Colourful human chain was formed to express solidarity against acid violence.

ASF’s Orientation and Discussion Meeting

An orientation and discussion meeting to identify the areas of mutual cooperation with Acid Survivors Foundation to work in partnership was held in Dhaka on 17 and 18 August 2005. Seven NGOs of Sirajganj, Bagura and Comilla participated in the meeting.

The meeting discussed the ways of integrating activities to prevent acid violence in their regular programmes in the two-day long meeting. The participants also discussed possible further activities at Thana and Union level. Safina Lohani, Executive Director of Sirajganj Uttar Mohila Sangstha (SUMS), Abdur Razzaq Raju, Executive Director of Paribartan, Dr. Professor Hosne Ara Begum, Executive Director of Thangamara Mohila Sabuj Sangha (TMSS) of Bagra, Mahju Ar Aita, Executive Director, Programme for Echo Social Development (PESD), Rekaya Begum Shifali, Executive Director of Comilla Ait, Mahmudul Ait, Executive Director of Prottoy and A G Mahmud, Chief Coordinator of SARF participated in the discussion. A follow up meeting was held on 27 December 2005. Besides the above participants, this was participated by Abdus Sabur, Executive Director, Agrajati, Satkhira and Ranjit Dutta, Secretary of Barray NGO Development Network (BINDA). All the participants expressed their commitment to work together with ASF to eliminate acid violence and any violence against women through creating mass awareness.

Photographers stand in support of Acid Survivors

The countries leading photographers stood by acid survivors, by displaying their photographs in an exhibition organized by ASF. The exhibition was arranged in order to raise money for the survivors facial restructure fund.

The exhibitions were held in Dhaka Sheraton Hotel, from the 25th-27th August 2005, the Pan Pacific Sonargaon Hotel from the 2-4th September and the Spectra Convention Centre from 8th-9th September. The exhibition was organized in order to create awareness of acid attacks and how to behave with acid survivors.

The first exhibition (Dhaka Sheraton), was attended by the Royal Netherlands Ambassador Mr. Kees Beemsterboer, Sonargaon Hotel exhibition by Canadian High Commissioner David Sprukle and the final (Spectra Centre) British Deputy High Commissioner Stephen Bridges.

Acid Survivors participated in a Drama titled ‘mirror.’ Speeches were given by Sheraton Hotel’s Managing Director Mark Donalds, Junior Chamber President Shalina Rahman, ASF’s Executive Director Monira Rahman. The Junior Chamber of Bangladesh assisted in the arrangement of the exhibition.

Participants of the exhibition were: Dr. Nawajesh Ahmed, Rasid Talukder, Nasir Ali Mannan, Shafiqul Alam Kiron, Debobroto Chowdhury, Abdul Malik Babul, Abir Abdullah, S.M. Gorki and other photographers.

Pan Pacific Sonargaon Hotel, Intet Lab, Tack Training, Express World, Dhaka Sheraton Hotel, Spectra Convention center, Kodak International, Bangla Link and the North South University Social Service Club, provided sponsorship.

On the 14th to the 17th November 2005, in Dinajpur, ASF and local civil Surgeons made a joint attempt to prepare an orientation course to treat victims of acid attacks and ascertain extent of acid burns. The same course was held from the 5th to the 6th December in Shaktihara. The district health department made joint attempts with ASF to prepare the orientation course. The participants of the course were district doctors and nurses.

The course was directed by, Professor A.J.M. Salek, from DMCH Burns Unit, Professor Shahidul Bari, Main Chair of the Plastic Surgery Department from Sir Saimullah Hospital, Anita Bell, Swedish nursing expert and ASF’s Executive Director, Monira Rahman and Dr Rebecca Milton.

Dinajpur’s orientation course main guest was District Medical Colleges Professor M. Saitul Bari and chaired by Civil Surgeon Dr. S.M. Abdul Kalam, Shaktihara’s main guest was District Administrator Mohammed Illias and Chaired by Civil Surgeon Mohammed Abu Aziz. The course speakers expressed the need to create awareness on how to treat survivors immediately after attack, following the correct procedure for treatment and laws regarding acid violence.
From the doors of despair, I stand at the door of success

Asma Akter
Intern, Pressure Garments Unit, ASF

I am from Khisorgori, from the village of Dallirkandi. When I was studying in the eighth grade, a boy gave a marriage proposal to my parents. However, my parents wanted me to continue studying, and also, the boy was unemployed, so they refused. Due to this, he became vengeful. On the night of 11th August 1999, my life turned upside down. While my father went out for fair prayers, the boy entered my house and threw acid on me while I was sleeping. My father took me to the hospital immediately, while my brother reported the attack to the police. The perpetrator was caught on the same day. Three years later, the High Court sentenced him to life imprisonment.

15 days after the attack, I was transferred from the district hospital to DMCH, all my medical costs were covered by ASF. I was sent to Spain for further treatment and stayed there for seven months.

When I returned, I was trained by ASF to make pressure garments, once my training was complete. I started working on a permanent basis. I was also studying at the same time and in 2004, I passed my SSC exams, third division, from the Open University. My parents were very proud, especially my father who wanted me to continue studying. I am now doing my HSC exams. In the 28th April 2005, ASF awarded in recognition of my studying successfully while working.

After the attack, I was physically disabled and worked extremely hard to overcome this. I work and interact respectfully with my family and society. This March, I am going to Germany, on behalf of ASF, to participate in a program, of which I am very happy to do.

I would like to ask my attacker whether he has achieved anything by attacking me. Can he talk to his parents by holding his head high? Now you're in prison, unable to enjoy life, while after a lot of struggle, I have been given new opportunities and am enjoying myself.

In life, there are people who would destroy a life for their own satisfaction. But there are others who give you the courage to stand with your head held high. With that courage, I hope to establish myself and fulfill my dreams.
Reflected in Aina

Aina is a tremendous production on the acid survivors performed by themselves. This is an example of great fortitude of the oppressed. They performed like skilled actresses. They were fully able to express themselves. I had never seen such a drama before. The series of events in the drama combined with amazing acting creates such a tragic environment that it is nearly impossible to resist tears. This is an outstanding drama for raising awareness among people against acid violence. It was amazed by their skillful performance. At the same time I feel sorry for them.

I believe, drama is a very strong media for communicating message to the society and creating awareness among people. The extent of impact drama can have among people is not possible to achieve through other media such as poster, leaflet, newspapers etc. The audience will be passionate seeing this drama; they will be moved by the message, may be the story will resemble to their own stories. They will appreciate the theme by their intense feeling. This will have positive contribution in the society.

if this kind of drama is performed by the acid-survivors all over the country people will be aware of acid violence.

Shaheen Anam, Team Leader, Manusher Jonny
নাটিক সম্পর্কে সার্বজনিক ধর্ম ও ছবিতে দর্শক প্রতিক্রিয়া

নাটিক অভিনেতাদের মঞ্চের মাধ্যমে অতিথিদের মনে জীবনদেহ্যতা পুরো হয়না হয়, যুক্তি প্রদর্শনের মাধ্যমে করা সহজ, যুক্তিদান করা সহজ এবং এর মাধ্যমে যে কোনো মনুষ্যের সচেতন হয়, যুক্তিদান করা সহজ এবং এর মাধ্যমে যে কোনো মনুষ্যের সচেতন হয়। নাটিকের মাধ্যমে এসিএ সমাজের দায়িত্ব ও সমাজের দায়িত্ব একটি শক্তিশালী হয়ে থাকে। সেখানে যে কোন মাধ্যমে যে কোন মাধ্যমে যে কোন মাধ্যমে যে কোন মাধ্যমে যে কোন মাধ্যমে যে কোন মাধ্যমে যে কোন মাধ্যমে যে কোন মাধ্যমে যে কোন মাধ্যমে যে কোন মাধ্যমে যে কোন মাধ্যমে যে কোন মাধ্যমে যে কোন মাধ্যমে যে কোন মাধ্যমে যে কোন মাধ্যমে যে কোন মাধ্যমে যে কোন মাধ্যমে যে কোন মাধ্যমে যে কোন মাধ্যমে যে কোন মাধ্যমে যে কোন মাধ্যমে যে 

এলেক্স-এর 'আমার নাটিকে সার্বজনিক ভাবনা' নাটককে অভিনয় করেছেন। এতে নিজের উপকৃত হয়েছে এক ধরনের দর্শকের দর্শনকে বিস্তার অনুভূতি করতে পেরেছেন যে এসিএ সমাজে একজন আত্মের জন্য করা দর্শন, করা দর্শন যা দর্শন হচ্ছে।

এ কে আলোচনা নন, কার্যক্রমের অধিকারী নিয়ন্ত্রণ এক কার্যক্রমের ইনিউনিট, এলেক্স-এল

I perform in the drama by heart. I have to perform for myself. We have to create awareness among people of all strata on acid violence; otherwise many others will suffer like me. I forget my own sufferings observing the reaction of the audience after performance. I then feel I am not alone, many others are standing beside me extending their hands of help.

Reena Purveen Rume, Performer Receptionist, ASF

Views of the Survivors on Theatre & reaction of audience

মানুষ নাটক করতে না যাচ্ছে আমাদের ভিতর সমাজ মনুষ্যদেরকে ভালোবাসা দেবার অনুমতি দেয়া দেবার অনুমতি দেবার অনুমতি দেবার অনুমতি দেবার অনুমতি দেবার অনুমতি দেবার অনুমতি দেবার অনুমতি দেবার অনুমতি দেবার অনুমতি দেবার অনুমতি দেবার অনুমতি দেবার অনুমতি দেবার অনুমতি 

মেহরা মুক্তি, পরামর্শক, কার্যক্রমের সাইটস্টার সাইটস্টার সাইটস্টার সাইটস্টার সাইটস্টার সাইটস্টার সাইটস্টার সাইটস্টার সাইটস্টার সাইটস্টার সাইটস্টার 

I am shaken by the realization that I am waking up people of the society when I perform. We want to let them know that we also have the right to live in this society holding our head high. We don't want to live in isolation.

Mehrhoza Mullti, Performer, Counsellor, Psycho Social Unit
আন্তর্জাতিক নারী দিবস উপলক্ষে
পুরুষদের সমাবেশে অংশগ্রহণ করুন

অষ্টাদশ ৭ মার্চ ২০০৬ মঙ্গলবার, আন্তর্জাতিক নারী দিবসের সামনে দেখা একটি সার্টাইডার্ষ ফাউন্ডেশন এর সহিংসতার বিরুদ্ধে অনুষ্ঠিত হয়েছে দশ জন পুরুষের কেন্দ্রীয় রেডিয়া বিওরে বিকাল ৪টায় সমাবেশ ও সার্টাইডার্ষ অনুষ্ঠানের আয়োজন করতে গিয়ে। একটি আয়োজনের বিকালে পুরুষদের অংশগ্রহণ ঘোষণা উদ্ধৃতি মূলত এই আয়োজন করা হয়। এটির আয়োজনের মূল প্রতিযোগিতার যোগ ব্যবহার করে একদল সার্টাইডার্ষ এন্ড পারিবার, সমাজ ও রাষ্ট্রীয় পরিবর্তনে নীতি সহিংসতা রেখে, নারীর সমাজনিক ও সিস্টেম গ্রেন্ড নিশ্চিত করার দাবি। সমাজের সচেতন গোষ্ঠীর অন্তর্ভুক্ত হিসেবে অনরাগ অনুসারীকে এই আয়োজনের একজন অংশগ্রহণ করার পেছনে চাই। সেই সাথে অর্থনীতি কার্য পুরুষ হিসেবে নীতির সহিংসতার বিকেলে নিজের অন্তর্ভুক্ত ঘোষণা জন্য আদৃত হন, ও বরুনের অক্সিডেন্ট সংগ্রহের অন্তর্ভুক্ত আন্তর্জাতিক জানান।

নাটক পেছে এনিড সার্টাইডার্ষ ফাউন্ডেশনের পরামর্শাদিত্য