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- Only named customers can operate the Safe Deposit Locker.

HOW TO APPLY FOR A SAFE DEPOSIT LOCKER

- Applications must be submitted in person at your chosen PNBIL branch.
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- You will be required to provide valid identification, proof of address, and your PNBIL account details during the application.

- Safe Deposit Lockers are offered subject to availability and are allocated on a first-come, first-served basis.
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We regret that step-free access is unavailable at our Wembley, Southall, and Ilford branches.

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ADDITIONAL INFORMATION

Terms & Conditions Apply

For more information on PNBIL's Safe Deposit Lockers, please refer to Safe Deposit Locker - Key Features Document, Schedule of Charges & **Account and Banking Services Agreement for Personal Accounts** published on our website www.pnbint.com

HOW TO CONTACT US

We support customers through seven branches: Ilford, Moorgate, Southall, Wembley, Leicester, Birmingham, and Wolverhampton. Safe Deposit Locker facilities are available at Wembley, Southall, Ilford, and Birmingham. For Safe Deposit Locker enquiries, please contact a branch where the facility is offered.

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You can call our UK based Customer Support Team on **0800 849 9229, Monday to Friday, from 09:30am to 05:00pm, (excluding Bank holidays)**. Call charges may apply (please check with your service provider). We may monitor or record calls for quality, security and training purposes.

EMAIL

You can email us at customersupport@pnbint.com

WEBSITE

You can send your question through the "Contact Us form" available on PNBIL's website www.pnbint.com

COMPLAINTS

If you have a complaint, you can:

- Call our UK based Customer Support Team on **0800 849 9229, Monday to Friday, from 09:30am to 05:00pm (excluding Bank holidays)** (or)
- Email our Complaints Team on complaints@pnbint.com (or)
- Visit any of our branches to talk to a member of staff or send a letter to any of our branches (Branch addresses are available in the Contact Us section on our website).

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Our official language is English. However, if you are more comfortable speaking in Hindi, Punjabi, Gujarati language, please tell us and we shall try to accommodate your request

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**A message from
The Worshipful the Mayor of Harrow
Councillor Anjana Patel**



I would like to congratulate you all for celebrating Durga Utsav on its 20th Anniversary and wish Panchamukhee Durga Utsav 2025 every success!

I thank you for Promoting the Art and Cultural Heritage of the Indian subcontinent and bringing diverse cultures to work together.

I have worked with your organisation since you started and you are a great asset to the community. Thank you for the fantastic work you are carrying out in Harrow.

Wishing you all the very best for the future!



Councillor Anjana Patel
The Worshipful the Mayor of Harrow



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The Incredible Journey of Panchamukhee

- Paula Chattaraj

The journey of Panchamukhee began 20 years ago, when a small group of like-minded friends, far away from their homeland, found themselves reminiscing about that magical time of year when everything transforms—the time of Durga Puja.

Back home, preparations begin months in advance: clay images being shaped, anticipation building until Mahalaya—the invocation of the goddess, the story of Mahishashura Mardini, the destroyer of evil, who brings peace and harmony into our lives.

In that moment of longing, this little group felt an urgency to recreate the same magic in a faraway land—one that embraces all cultures and people of every background.

The name Panchamukhee itself carries meaning. Pancha, or “five,” symbolizes the five senses, the five elements—the essence of the spiritual journey. With this spirit, a small seed was sown: to celebrate, uphold, and share the rich culture of the Indian subcontinent. Not just Bengal, but the many diverse regions that, in their own ways, bow down to the power of Shakti—the eternal triumph of good over evil.

That seed took root in many hearts. What began humbly has grown into a magnificent tree—branches, leaves, flowers, and fruits—nurtured by countless hands and hearts. Over the years, more friends joined, pouring months of planning and hard work into what has now become one of the most beloved Durgotsavs in this country. Today, thousands gather at Panchamukhee to relive the warmth, joy, and devotion of Durga Puja, far from their homeland yet united in spirit.

Now, two decades later, the children of those very founders stand on stage, enchanting audiences with unparalleled cultural performances across five days of festivity. Their participation is living proof that this legacy continues to grow, stronger with each passing year.

As we celebrate 20 years of Panchamukhee, we offer our heartfelt thanks to our well-wishers, supporters, and sponsors. It is your love and encouragement that have made this incredible journey possible.

This is also the time to give back. True to our values, Panchamukhee is now a registered charity, committed to supporting those less fortunate in society.

Autumn—or Sharat—is a season of new beginnings. As Tagore wrote, “*Sharote aaj kon atithi elo praner dare... anondyo gaan gao re hriday, anondyo gaan gao re*”—

“In this month of autumn, I welcome my dear guest; let the heart sing songs of joy.”

So let us come together once again—with friends, family, and loved ones—to celebrate Panchamukhee Durgotsav. A festival of devotion, culture, and togetherness.

We look forward to seeing you all there 🌸

----- ++++++++ -----

Millie Basu Roy

The artist who created the cover page.

Artist and Secondary School Art Teacher in London.

Millie graduated in visual art from Rabindra Bharati University India and completed her Post Graduate in Fine Art and Ceramics from Central St Martin's Institute of Art in London. She has had several solo and group exhibitions in India, UK, France, Bahrain. She was awarded First prize by the Aphrope Fund for Young Artists of Borough of Barnet, London in 1995.



Her painting 'Fiery Night' was published by The Bridgeman Art Library. London 1997. In Millie's paintings a cursive lines leads the eye and mind through a leitmotiv of love life and myth. A combination of luminous colours upon the surface of the works continually invites interaction in an intense and endlessly rewarding manner. She considers her practice of Art as a process of discovery of the relationship between abstraction and the representation of life and continues to create new pictorial possibilities.

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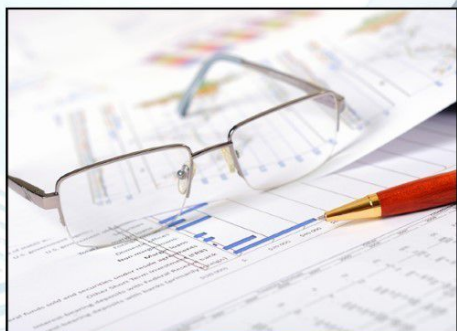
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Devi - Parijat Bhattacharjee





Devi - mother, warrior, divinity:

Since the Rk Veda, arguably the earliest literature of mankind, the Indian mind has always celebrated diversity and pluralism. The Rk Ved states 'Ekam Sat, Vipra bahuda vadanti': there is only one truth but the wise express it in multiple ways'. 4000 years later, the same expression is inscribed in bold letters in the Devi temple of Sri Ramkrishna in Dakshineswar today: 'যতো মত তত পথ' (there are as many paths as there are ideas).

The Indian mind has always accepted and 'not just tolerated the other' as Vivekananda stated: because there is no 'other' in the Indian tradition. Numerous strands of ideas have not only survived but have been incorporated in the same deity. And there is no other deity that



incorporates this great pluralistic assimilative tradition than the concept of Devi - mother, warrior & all-pervading divine consciousness, nature (প্রকৃতি) & Mahamaya (the illusion of THE SELF).

The Indus Valley civilization, the earliest archaeological find in India existed between 5,500 BC and 1200 BC but the dominant phase was between 3,200-1700 BC. Numerous seals and statues have been discovered that likely represent some form of female goddesses. There has been image of female goddess killing a bull in a seal discovered by E. Mackay. While it is still being debated if it is Durga, numerous elements of the IVC are still used in Indian rituals today like Swastika, conch shells, bangles, সিন্দূর (vermillion), copper utensils, Siva Linga, Pashupati & possibly yoga & ritual bath.

In Vedic texts (2000-1000 BC), Durga is first mentioned in Taittiriya Aranyak. Later she is called Amba (or mother). In Ken Upanishad, Uma Haimavati, daughter of Himavat is mentioned, though she is still not Parvati in her present form.

By the time of the Mahabharata (200 BC - 200 CE), however Parvati, as a consort of Siva has already come into prominence and Chandi is worshipped by Arjun before the war. In the appendage, Harivamsha, the connection between Devi as Vindhyavashini and Krishna gopal is mentioned. Devi was born to Nanda & Yasoda & was replaced for Krishna in Kangsha's dungeon. Here Devi is worshipped by Savar, Koli & other tribes in India. In Mahabharat, she is called Mahisasuranasini. She is also a mother goddess of savar tribe in Vindhyachal in Banbhatta's sanskrit play, Kadambari (7th ce).

The Markandey puran, one of the oldest purans was composed likely around the 4th century CE, during the Gupta era: the golden period of Indian civilization when art, literature, sculpture, science, mathematics, astronomy and medicine reached their zenith and most modern strands of Indian spiritual and philosophical thoughts including Mahayan & Vajrayan Buddhism and synthesis of Indian spiritual traditions including Vaishnav & Shaiva-Shakta were conceptualized. Nalanda & great universities were built at the same time. Devi, as the all-pervading-goddess was conceptualised during this grand period of assimilation of all prevalent ideas.

With the synthesis of the many strands of the Devi across the subcontinent there are three main elements of the deity that becomes prominent. She is a **warrior** goddess: most likely the origin associated with tribal non-sanskrit (Prakrit) cultures and the name *Chandi* is from Prakrit as is *Chamunda*. She is also a **mother** and both strands as a warrior goddess and a mother are equally strong. She also has been philosophically incorporated into the greater

Indian philosophical context as the **supreme consciousness** on one hand while at the same time being the **creation** itself: universal nature (*prakritistwang hi sarvatra*) & supreme **maya** (illusion of the self being separate from the rest of existence) or the ego (*Aham-Kar*). She is *Mahavidya*, *Mahamaya*, *Mahadevi*, *Mahasuri* (*Asur* is divine as well – there is no devil). She is the supreme being: the '*purush*' and the '*prakriti*' of Sankhya philosophy.

Her, being the warrior goddess and the protector of forts is evident when Arjun invokes the Devi as *Chandi* before the Mahabharatha war. Chanakya states in Arthashastra (3rd bc) that every fort would have a deity, *Aparajita* who protects the fort. On Vijayadashami, when Ravan is supposed to have been killed, Aparajita Puja still takes place as part of the Durga Puja celebration. All forts had a temple of Devi. Maharaja Ranjit Singh's (18th CE) flag had an image of Durga in her warrior form and Hanuman. Guru Govind Singh wrote '*Chandi da Vaar*' and the name of Punjab's capital Chandigarh is no co-incidence. The Marathas under Shivaji (17th CE) had *Bhavani* as their main goddess protecting the forts.

As mother, she has been primarily associated with *Siva*, as *Parvati* or daughter of the Himalayas (*Dakshya-kanya Sati* in her earlier life). In the Mahabharat (2nd BC), Kalidas's Kumarsambhava (4th CE) & later in puranas including in Siva puran, she is *Skandamata* (mother of Kartik) or mother of Ganesh. The present Durga image of Bengal, with her children was first found in Mukundaram Chakraborty's '*Kabikankan Chandi*' (16th CE). Durga Puja being held in autumn is mentioned in Markandeya Puran (4th CE) & celebrated from Kashmir to Kanya Kumari & Assam to Gujarat around this time but in Bengal, Kashiram Das added a twist in his Bengali Ramayan as '*Akal Bodhan*' (untimely awakening).

She is also the ultimate reality or divinity of Shankhya philosophy (one of the 9 classical Indian philosophical systems: Yoga-Sankhya, Nyay-Vaisheshik, Uttar & Purva Mimamsa & Buddhist, Jain & Lokayat or Charvak): creation has two main primal elements: *purush* and *prakriti* or *shakti*. *PURUSH* (metaphorically in Puran, expressed as *Siva* or male) is 'consciousness' (not limited by time & space) that pervades all animate and inanimate objects but consciousness is inert and is described as a silent witness (*shakshi-cheta*). It needs *shakti* or energy to create this material universe. *Shakti* is metaphorically represented as feminine (Devi, since she creates) She is the creator & the creation: material universe itself, i.e. *prakriti*.

The nine forms of the goddess & nature, *Navadurga* is metaphorically recreated in *Navapatrika* (9 plants representing fertility, medicinal values & celebration of life itself) & celebrated across the subcontinent during *Navaratri* (9 nights) by all stratum of Indian society – from the Vedic Brahman in to the Kirat & Savar tribes in Vindhyachal. In our ancestral village in West Bengal, we used to visit Vasanti Durga puja festival in the house of our maid, who were Bauri by caste & *Nabapatrika* still is carried in a '*palki*' (palanquin) to every single household in our village

(including muslims & santhals) for everyone to touch, pray & celebrate this festival of nature & life.

Archaeologically, the earliest known statue of Durga as Mahisamardini was found in Shankhe near Mathura from 1st century BC. There has been continuous finds of innumerable sculptures of Mahisamardini over the next 1500 years: from Kashmir to Tamil Nadu & Assam to Gujarat & Baluchistan, Afganistan & Tajikistan. The present image of Durga having 10 arms, 3 eyes & with lion as her vehicle is from Kalika Puran of 11 th century CE.

Durga as the supreme goddess has not only been worshipped across the length & breadth of the Indian subcontinent over the last 2000 years at least but has been a deity whose genesis has assimilated the most varied & contradictory strands of Indian traditions: from the hunter & fishermen 'outcaste' tribes of India to the greatest philosophical concepts that the Indian mind has envisaged - of the 'unity of all existence as divine' (Upanishads: 1000 BC) but uniquely in human history, the great concept of the 'divine as feminine'.

Sankhya, as a philosophy is intimately associated with the philosophy of Yoga & forms the core of present Indian spiritual culture. Yoga means Union, of the self (*Jivatman*) with the Divine (*Paramatman*) – conceptually, overcoming the limitations or the boundary of the self (*Aham-Kar*) created by fear of losing (possessions, relations or life) & realising the divinity & unity of all existence in every moment in life – that is liberation, from suffering or *Dukkha* (as Buddha mentioned) - & that is *Mukti* (*Moksha* in Hinduism & Sikhism, *Nirvana* in Buddhism & *Kaivalya* in Jainism).

But as is with all things Indian, Bhakti movement from 5th century CE ensured the great philosophical concept of Gyan Yoga (through realisation & meditation) & Upanishad was more widely disseminated - through the emotional bond with the divine – as mother or daughter (Durga), son (Krishna as Gopal), father (Siva, Vishnu), Grandmother (Hinglaj in Baluchistan), lover (Radha, Krishna).

But the Indian mind went even beyond that: relations are only sweeter when the relationship allows us to tease even our divine mother. According to the great Sanskrit scholar, Nrsingha Prasad Bhaduri, Banbhata in his 7th century CE play, *Mrichchakatika*, starts with a little dialogue between Siva & Parvati. Siva is called *Gangadhar*, since Ganga is held in his locks as she winds her way down the Himalayas to the plains. Parvati sees Ganga, as the young restless damsel peeping through Siva's locks & asks him: 'who is that girl whom you have lifted on your head?' Siva feigns ignorance & says, ' Oh, that? That is *Sashikala* (moon on Siva' s hair, *Chandrasekhar*) didn't you know that?' Parvati replies, 'I know Sashikala, who is the other one?'

In Siva Puran, Menaka, Parvati' s mother fainted seeing her son in law, Siva, coming with his brigands on the wedding day. More recently, for Bengali readers, sharing a little poem by Kabi Kalidas (not the original one):

'দেখে তব গৌরী কন্যে. জামাই হবার জন্যে

তব পুরে হইলো আগমন

কথা শুনে হিমালয়. আর রাগে অঙ্গ দয়

অতিশয় কোপেতে কম্পয়.

কোপে কহে কিস্করারে. মুষ্টি ভিক্ষা দিয়ে এরে

ধাক্কা মেরে করহ নির্গত.

হেসে বলে ত্রিপুরারি. কিবা ভিক্ষা দিবে গিরি?

অন্য ভিক্ষা উপজীবী নই

যদি হও পুণ্যবান. কন্যা রত্ন করো দান

মর্ম দুঃখে শাম্য তবে হৈ.

বলে বেটা এতো জোর. এক চর মেরে তোর

কাঁথা. বাঘ ছাল কেড়ে লব।

হাসি বলে ত্রিপুরারি. শুনো শুনো শুনো গিরি

কাঁথা ঝুলি সব তুমি লয়

ইহা আমি নাহি চাই. কেবল হবো জামাই

মম বামে গৌরী রে বসায়।

Rabindranath Tagore's humanism & his philosophy had evolved primarily from the grand philosophy of Upanishads, of unity & divinity of all existence. He mentions in 'Sadhana':

'All modern civilisations have their cradles in cities, made of brick & mortar. In India, it was in the forests & the vastness of unbound nature that our civilisation had it's birth, & it took a distinct character from this origin & the environment – being in constant contact with the living growth of nature, his mind was free from the desire to extend his dominion by erecting boundary walls.'

His aim was not to acquire, but to realise, to enlarge his consciousness by constantly growing with his environment. He felt that Truth (Sat) is all-comprehensive, that there is no such thing as absolute isolation in existence (Maya – Aham-kar) & the only way to attain truth is through the interpenetration of our being into all existence (Yoga). Realisation of this great harmony between man's spirit & the spirit of the universe was at the core of the philosophy of forest dwelling sages of India (Upanishads).

The fundamental unity of creation was not simply a philosophical speculation for the Rishis: it was incorporated in every aspect of life through action (Niskam Karma: action for the benefit of all humans). India cultivated her consciousness in such a way that everything had a spiritual meaning to her. The earth, water, light, fruit & flower were not merely physical phenomenon to her, they were essential to her in her attainment of her ideal of perfection, as every little note is essential in the completeness of the symphony.

Man is not a slave of himself or of the world, but he is a lover. His freedom & fulfilment is in LOVE, which is another name for perfect comprehension, the perfect permeation of his being with all – realising, affirming & practising the presence of the infinite in all things as in the self.

This was the reason why in India, a whole lot of people who were once meat-eaters voluntarily gave up taking animal food to cultivate the sentiment of universal sympathy for life, an unique event in the entire history of mankind.

This is why our Rishis exclaimed in joy, 'Srinvantu Vishwe Amritasya Putra, Ye Divya Dhamani Tastuh Vedahametam Purusham Mahantam Aditya VarnamTamasah Parastat.' (Listen, O' children of the immortal spirit, ye who knows the supreme spirit, the infinite in every aspect of nature, & whose light shines forth beyond the darkness).'

(Sadhana – The realisation of life, Rabindranath Tagore)



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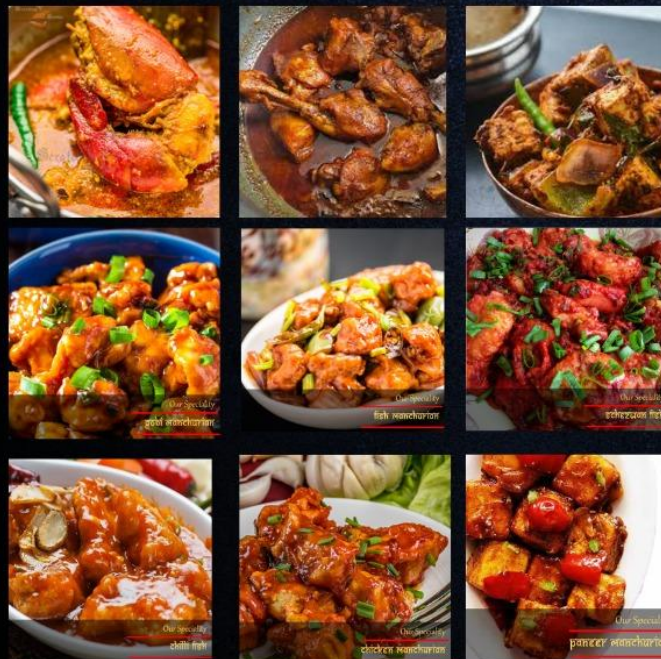
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Beauty of the Goddess

- Anisha Basu

My earliest memories are painted in the colors of Durga Pujo. At just two years old, I was already swept into its magic. The beat of the dhaak, the glow of the pandal, the fragrance of incense, the joy of dance song, and natok. What began as simple childhood excitement soon grew into something deeper: a sense that Pujo was not only a festival, but also a way of remembering who we are.

Durga Pujo is more than five days of celebration. It is a tapestry where art, community, and divinity are woven together. The goddess is not only worshipped in the idol, but revealed in music, in theatre, in the laughter of friends. Each year, as Ma Durga arrives, I feel Her awakening that creative and divine spark within us all.

As I grew older and began to study physics, my attention turned toward the universe itself. Equations helped me understand how matter behaves, how galaxies form, how stars are born. Yet the more I learned, the more questions I carried: how does matter become alive? When does a collection of particles awaken into consciousness, with thoughts, emotions, and awareness of beauty? For me, the boundary between science and spirituality has never been a dividing line, but a meeting place. Physics offers me tools to grasp the mechanics of nature, while Durga Pujo teaches me to feel its pulse.

The golden-red glow of sunrise, the light threading through leaves, the stillness of a mountain, such moments reveal a beauty neither bound by form nor diminished by time. And in that beauty, we remember her. The feminine is not only in the goddess we worship during Pujo; She is the intelligence of nature itself.

Her presence is felt in the ululation of women as they welcome Ma, in the vermilion-smeared laughter of Sindoor Khela, in the patient hands of grandmothers, mothers and aunts passing down stories and rituals. In Shakta thought, Shakti is the source of all energy, the force without which even Shiva lies still and inert. To honor the feminine, then, is to honor creation itself: the womb of stars birthing galaxies, the earth cradling life, the resilience and intuition that sustain us. And especially in physics, I find her ... in the receptivity that allows our questions to deepen, in the creativity that shapes new discoveries. The feminine is both cosmic and intimate, present within us.

Durga Pujo is about returning to this truth: that the same force which spins galaxies also beats in our hearts, sings through our music, and shines through the bonds of community. Whether through science or devotion, every path leads back to Her.

PANCHAMUKHEE DIARIES



Panchamukhee Diaries

- Camellia Basu

Looking back, it's hard to believe that Panchamukhee Durga Utsav has completed 20 years. My journey with it began in 2008, when I nervously stepped onto the stage to perform a dance in honor of Ma Durga. I could never have imagined then how deeply this celebration would shape my life.

What started as a performance soon became much more—a family. Panchamukhee gave me not just a stage, but an entire community of kakimas, pishis, kakus, and friends who laughed, cheered, and embraced me as one of their own. From August through October, every year became a whirlwind of rehearsals, where the lines between work and play blurred. We rehearsed till late, feasted together on home-cooked delicacies, and laughed until our stomachs hurt. Those evenings were as precious as the big day itself.

As a child, I swayed with a dhunuchi in my hands, breathless and giddy, surrounded by familiar faces in rhythm with the dhaak. Years later, I found myself dancing again—but this time at my own wedding, with the same people who had watched me grow up under Panchamukhee's lights.

Reflecting back in my late 20s, Panchamukhee has been a vessel for my destiny, which quietly worked its way into my life. Among the crowds and festivities, I met a boy. What started with shared rehearsals of naatok, childhood games, teenage conversations grew over the years into love. Fifteen years later, in 2023, we were married, as all those Kakimas and Pishis and Kakus cheered with tears and joy. Panchamukhee had given me not just a cultural anchor but also my life partner.

For me, Panchamukhee is more than Pujo. It has been a journey of culture, devotion, and above all, friendship. It is where tradition meets laughter, where devotion finds expression in art, and where life-long bonds are made under the watchful eyes of Ma Durga.



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- Moloy Basu

SEP'25

PANCHAMUKHEE-UK
RECEIPTS AND PAYMENTS ACCOUNT
FOR THE YEAR ENDED 30TH JUNE 2024

RECEIPTS	Amount in £	PAYMENTS	Amount in £
Opening cash and bank balance	26,073.91		
Donations	13,033.03	Storage Cost	2,588.39
Sponsorship	8,201.00	Bank Charges	61.60
		Entertainment	411.99
		General Insurance	184.80
		Donations	69.00
		Cutural Event Expenses	4,237.48
		Event Hall Hire	12,859.00
		Event Expenses	739.70
		Closing cash and bank balance	26,155.98
TOTAL	47,307.94	TOTAL	47,307.94



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কলকাতা কড়চা

- সৈকত বর্মণ

ভূমিকা

ভারতের এক পূর্ব কোণে
কোন এক মাহেন্দ্র ক্ষণে
জনম নিল শহর কলকাতা
চারণ যার প্রতিষ্ঠাতা
হজুগের, প্রাণের, আড়ার শহর
কলকাতা আমার জীবন ভ্রমর ॥

গর্ব

কোনটা ছেড়ে কোনটা বলি
কীর্তির স্মারক যে শহরের অলি গলি
খিয়েটারেতে শঙ্খ তুষ্টি
গণনাটা এ শহরের দীপ্তি
সিনেমাতে সত্যজিত, ঋষিক, তপন
করেন বিশ্ব মাঝে শ্রেষ্ঠত্বের বপন
সাহিত্যে শরৎ, বঙ্কিম, সুকুমার
কলকাতা ছাড়া এমন জুড়ি মেলা ভার
নোবেলে দেশের প্রথম সম্মান
কবিগুরু কলকাতা ও ভারতের মান
বিজ্ঞানেতে রমন, জগদীশ
কর্মভূমি কলকাতাকে কুর্নিশ
সমাজ সংস্কারে বিদ্যাসাগর, রামমোহন
দেশ জুড়ে প্রসারিত মানবতার আন্দোলন
হেমন্ত, মাল্লার সুরের ঝঙ্কার
কলকাতা সঙ্গীতে ভারতের অহংকার
ধ্রুপদী সঙ্গীতে কলকাতার সাফর
পন্ডিত নিখিল, অজয় আর রবিশংকর
নৃত্যেও পিছিয়ে নেই কলকাতা শহর
উদয়, মমতার নৃত্যের লহর
ফুটবলেতে ভারতজয়ী ইস্ট আর মোহন
এ ব্যাপারে একমত খেলার ভক্তগণ ॥

প্রাণ

চায়ের কাপে বিতর্কের তুফান
কফি হাউস আর আড্ডা শহরের প্রাণ
ভ্রমণ বিলাসী কলকাতার বাঙালী
যতই বলুক অন্যে গরিব কঙালী
এ শহর ভোজন রসিক, পরিপাটি আহার
নাই বা হোক পরিধেয়, সাজের বাহার
চাইনিজ, বাঙালী কিংবা মোগলই থানা
খেতে চাই শহরের ক্ষুদ্র বাহানা
সরস্বতি, কালি কিংবা লক্ষী পূজা
নগর কলকাতা উৎসবের রাজ্য
দুর্গা পূজোতে বিশাল আয়োজন
মন্ডপ, আলো, প্রতিমা প্রতিভার নিদর্শন

দক্ষিণে একডালিয়া, উত্তরে মহম্মদ আলি
পায়ে হেটে ঠাকুর দেখা গড়িয়া থেকে বালি
আনন্দ আর মজার শহর, নয়কো মুয়মাণ
না থকলে যায়না বোঝা এ শহরের প্রাণ ॥

আজকের কলকাতা

হারিয়ে যায় সরলতা
কফি হাউজ আজ বাতুলতা
ছিনিয়ে নিয়ে চায়ের আসন
রাম, হুসির আড্ডা শাসন
পাড়ার ক্লাব আর আড্ডা অচল
বার, পাবেতেই জীবন সচল
যুবক যুবতীর শয়ণ স্বপন
ডিস্কো থেকের নাচন কোদন
রবীন্দ্র নজরুল সন্ধ্যা বিদায়
বাংলা ব্যান্ড আজ মন মাতায়
গড়িয়াহাটের জোর কমেছে
শপিং মলের দর বেড়েছে
পাড়ার দরজি শঙ্খ, হোসেন
ঘুম কেড়েছে প্যান্টালুন আর ভ্যান হোসেন
বহুতলে চাই ক্ল্যাট টি কেনা
পাশের বাড়ির লোক অচেনা
বিদেশী ফুটবল নেই অজানা
মোহন ইস্ট মন মজেনা
বাংলা গান বড়ই সেকেলে
নাঁকি সুরেতে কলকাতা দোলে
কথখক মণিপুরী নিয়েছে বিদায়
ভাংড়া নাচ আসর মাতয়
মানবতা পড়েছে চাপা
কলকাতা আজ বরই ফাঁপা ॥

সমাপ্তি

শৈশব, কৈশোরের স্মৃতি খুঁজি
এ হল আমার মস্ত পুঁজি
কলকাতা তোমায় ভালবাসি
ফিরিয়ে দাও সেই সুখের রাশি
যুগের সাথে বদেল গেলে
ঐতিহ্যকে দিও না ফেলে
ফিরে যাও ভালয় ভালয়
পুরোনো বেশে নতুন আলোয়
মনিকোঠায় তোমার স্থান
বুকে বাজে কলতান
এখন আমি বিদেশ পারে
ফিরব যেন তোমার ঘরে
স্থান দিও গো আমায় ভূমি
ভূমি যে আমার জন্মভূমি ॥

বছর কুড়ি

- অপর্ণা মুখার্জি

মা আসছেন মোদের কাছে
এই নিয়ে কুড়ি বছর
'পঞ্চমুখীর' পূজো হচ্ছে,
এই হ্যারো আর্ট সেন্টারে
প্রতি বছর কার না মনে পড়ে,

অনেক সাহস অনেক আশা নিয়ে
করেছিলাম শুরু,
একে অপরের হাত টা ধরা
বুক করেছে দুরু দুরু।

মেয়েরা সব নাচবে স্টেজে,
নাটকদল লেপেল খোঁজে,
বাজলো ঢাক
এই এই সবাই কে ডাক..

ভালোবাসা আর ভক্তি দিয়েই
করেছি তোমায় বরণ
এবারও মা থেকো সাথে
যেন ছুঁয়ে থাকি তোমার চরন।

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