

MY WORLD

S. M. Ali

READING the two-part series on human rights by Dr Chandra Muzaffar of Malaysia, published recently in this paper...

In many ways, Chandra, as we called him during our association in Kuala Lumpur...

Chandra Muzaffar may be unique. But there are others in the Association of South East Asian Nations (ASEAN) region...

WHAT we see in the academic circles in Bangladesh provides a sharp — indeed, a sad — contrast to the situation that exists in the ASEAN region...

It is, therefore, perfectly understandable that we, in the media, should be curious about what our experts or even our political personalities say...

At the time of writing this column, the Awami League (AL) chairperson Sheikh Hasina is in France attending the national convention of the French Socialist Party...

We are sure, both will be making speeches

at these two important gatherings. Hasina on the future of socialism in the changing world and Hossain on human rights...

If our experts and policy-makers fail to make a good use of the local media, they also remain far removed from the regional press...

From Chandra Muzaffar and Mahabani Kishore, or on the prerequisites of good government...

As a case in point, The Daily Star would have been delighted to publish a 1,200-word article by Sheikh Hasina on human rights...

ON the face of it, it may sound a little simplistic to suggest that the attitude of a cross-section of our educated elite...

understanding, distrust, apathy and a love-hate syndrome, almost in this order.

There is little doubt that several newspapers do cause all kinds of problems to the educated elite — this is not uncommon in most countries...

Notwithstanding many faults we identify in the media, the educated elite should appreciate that it needs newspapers...

Unable to make full use of the local media, these policy makers and non-official experts also remain far removed from the regional and international press...

It is not that we have no issues to write about for the regional and international press. There are some obvious ones...

WRITING for the media, national, regional and international, is undoubtedly complex and demanding. Otherwise, there would not have been so many manuals on journalism...

Neighbours with Foreign Passports



Soccer Bundesliga. Jubilation on the terraces

they were able to get to know one another. Now in Beisen, there is a German-Turkish coordinating group...

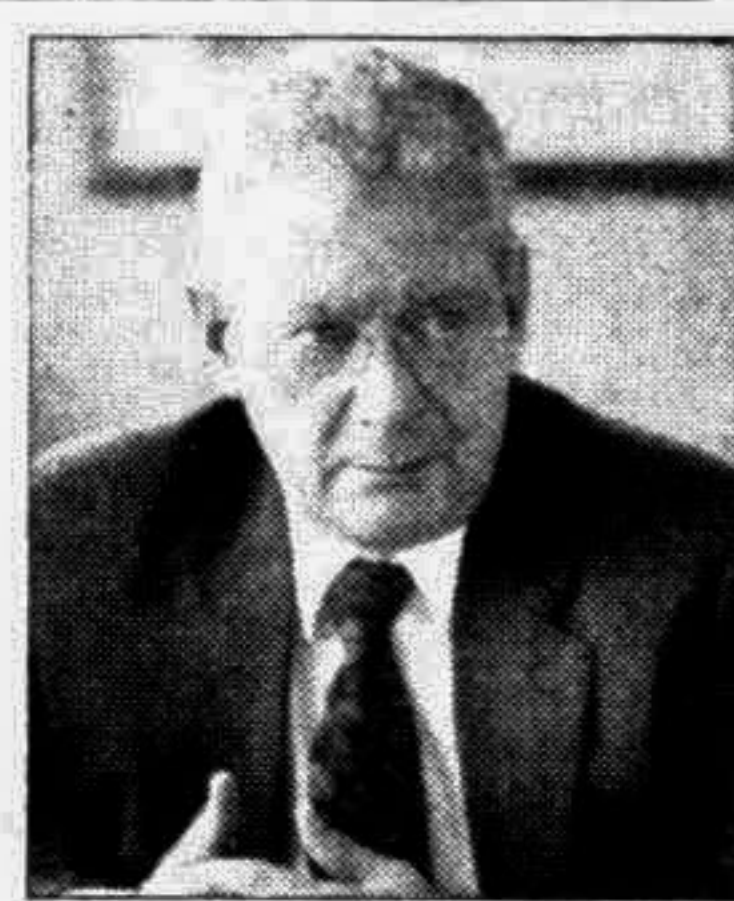
THE Office for Multicultural Affairs in Frankfurt am Main is the first of its kind. It was established in the city — 26 per cent of its population are foreigners...

Continued from page 9

involved in the "Beisen Project". Almost a quarter of the population of Beisen are of non-German origin...

now no longer lead to administrative delays. When local inhabitants complain about the noise made by their foreign neighbours...

At the Adam Opel company the words "Made in Germany" predominantly mean skilled Turkish



Why we need foreign workers

Germany is a cosmopolitan country. Unfortunately a few violent extremists have created a totally different image as a result of their cowardly attacks against foreign citizens...

craftsmanship. This was already accepted by the management of the Rüsselsheim-based car manufacturing firm in 1972...

another history. In addition to this, we are dependent on cooperation with as many states as possible in order to develop the German economy...

Hans Peter Stihl, President of the Confederation of Trade and Industry

which the company management and the works council jointly called upon all members of the work force to show their solidarity with their foreign colleagues...

The Enduring Saga of Kamlabai

by Vidyarthi Chatterjee

SHE is blind in one eye, lame in one leg, and was 88 years of age when the film was made. Today, at 93, she lives, as she has lived for many years now...

The great actress of the Marathi stage and screen, whose histrionic talent was admitted even by Dadasaheb Phalke, has been rescued from oblivion by the young filmmaker Reena Mohan...

Significantly, audiences in both capitals rose as one in genuine and heartfelt appreciation of the young documentarian's exploratory and evocative interpretation of a life as earthy as the earth and as sublime as a dove in flight.

Let us begin at the beginning. By her own admission, Kamlabai had a rogue of a father and an angel for a mother. Unable to put up with her abusive and philandering husband, Kamlabai's mother went her own way, joining an itinerant theatre group...

Speaking to the camera, Kamlabai relates a delightful, naughty story underlining her skill at transformation. A married, young woman was once so taken up by Kamlabai in the guise of a man that she left her home and family and went out of town in pursuit of the travelling performer...

Losing her husband (who was also in the theatre) at a young age, Kamlabai had to draw on all her reserves of courage, perseverance and capacity for hard work to bring up her sons without support from any quarter...

Combining snatches of interview with film clips of a for-

gotten era, period music and sepia-tinted photographs articulating the life and times of the actress, Reena Mohan gives us the essence of a relic of the past who is, paradoxically, also a remarkably modern and independent-minded woman...

The film's freshness of style and originality of treatment is matched by the character and exuberance of the subject who alternates between the arresting vigour of the rebel and the painful submission of the resigned.

In this context, for someone who has observed all the rituals and kept all the fasts in a life characterised by extreme religiosity, it must take great courage to say that, nearing her end, she has lost faith in the eternal manifestations of religion. Why else, she argues, should she have to suffer the pangs of decay and the pangs of loneliness?

But, all said and done, the true artist is never defeated, not even in defeat. He or she may be occasionally down, but the struggle to achieve, notwithstanding the odds, is never abandoned. In the end, Kamlabai is only skeptical: she is far from having lost faith. She keeps reminding one, without spelling it out, that the true artist is never too sure of anything...

Reena Mohan, director and producer of Kamlabai, has been working in Delhi and Bombay as a freelance film editor since 1982. It took her four years to complete the film, which marks her debut as a director. A graduate of the Pune Film Institute, Reena specialised in editing. She freely admits that her first assignment following graduation — editing Mani Kaul's long, avant-garde documentary feature, Mati Manas (which formed a part of the Mati Kaul retrospective at the Dhaka festival this year) — was a breakthrough in the sense that it gave her confidence and an awareness of the possibilities inherent in her area of specialisation...

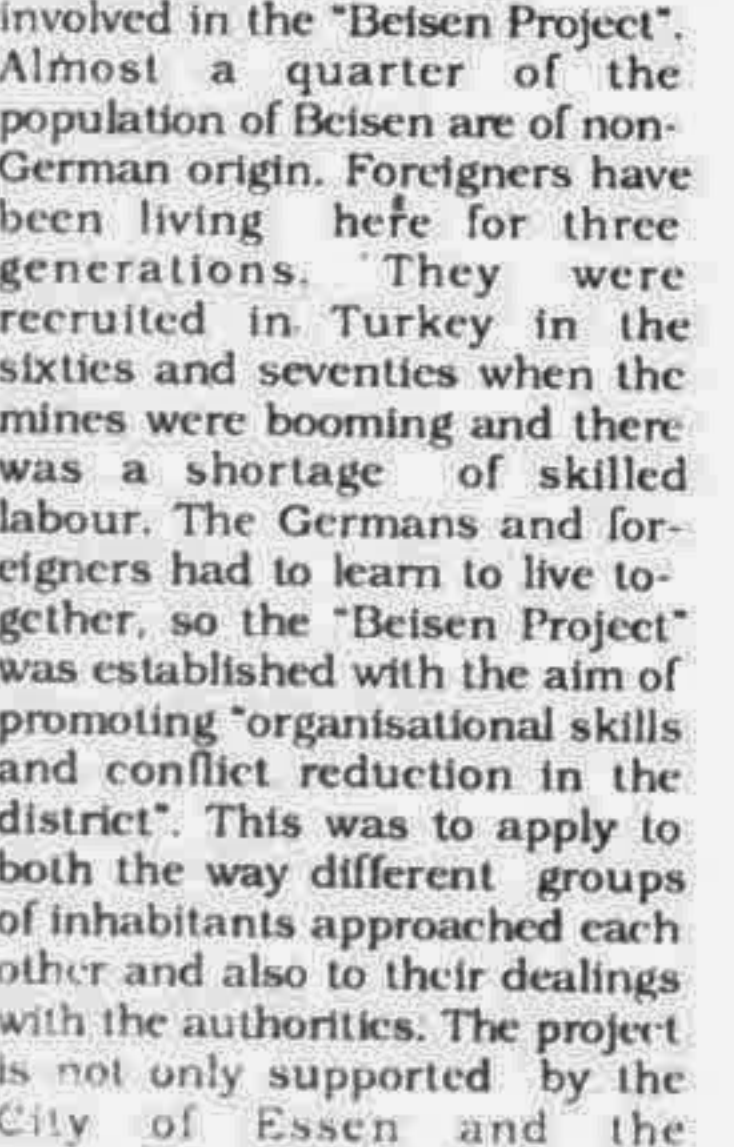
In conclusion, Kamlabai points to an increasing awareness on the part of a section of young documentary and short film makers to experiment with the language of cinema; to fuse form with content in such a manner as to accord to the imagination and to insight the importance that has so long been denied them in different parts of the sub-continent. And, judging from the response of viewers, there is a loyal and anxious audience waiting to recognise such innovative work. There are enough takers in both India and Bangladesh for works of simple greatness.

Humanity

by Md Monirul Hoque

My eyes run through horizon to horizon, My knowledge take a closer look country to country, My heart is burnt for days after days.

here have been accustomed to an international atmosphere for more than thirty years. Opel attempts to stimulate an interest in other cultures with small offerings such as international speciality days in the canteen or support for foreign language courses...



"Beisen Project": The theory and practice of living together



Opel: Assembly line workers speak over 40 languages here



Frankfurt's Office for Multicultural Affairs: Equal rights for all