

BOOKS

Portraits of Personalities

BOOK REVIEW

Desh-Deshantar by Farooq Chowdhury

Published by Jai Jai Din Prokashani; 334 pages; price Tk. 200.

FAROOQ Chowdhury reveals some breathtakingly interesting aspects of historical personalities he has had the opportunity to see from close and to speak to at such moments of their lives the likes of which will not happen again.

moment of it, of the tragedy of the death of his freedom-fighter brother-in-law Colonel Hai, of the suffering of his friends, of the uncertainty of life that dogged everyone of us in a tortured Bangladesh, and of the exasperation of watching at first hand the conversations between experienced diplomats and the puppet governor of the then East Pakistan Dr Malek.

easy for Farooq Chowdhury to be swept off his feet when talking about Sheikh Sahib. Yet he narrates with the impersonal aloofness of a historian the phone call the Zulfikar Ali Bhutto of Pakistan made to Sheikh Mujibur Rahman in mid-August of 1972 when the latter was in London for medical treatment and along with this the fact that thereafter the Prime Minister of Bangladesh made the author, and two other officials Rafiqullah Chowdhury and Abdul Hashem, to write down the conversation and sign it as witnesses, they being present in the room during the phone call.

Farooq Chowdhury also narrates with warmth but with a lot of self-control his meetings with Bangabandhu Sheikh Mujibur Rahman. Chowdhury had lived, by his own choice, the longer part of the nine-month War of Liberation in Dhaka, bearing the burden in his mind, every

that nothing more worthy than a banana could be found here and so he was unable to send a gift from Dhaka to his relative in Peking. Yahya Khan ultimately slipped and fell with a big thud upon stepping on banana skin.

The book also describes a meeting between Maulana Bhasani and Pu Yi, the last emperor of China and the only emperor of Manchuko when the latter, after his fall, was spending his days as a botanist at a botanical garden in Peking. The visitors learnt from the former emperor that one of the great difficulties of his life was that he had to learn counting coins after his fall. There was no need for him to count money when he was an 'emperor'. On the other end of the scale was King Baudoin of Belgium who, more like an elderly



done in their college days. Basically addressed to the students of fine arts the book is a goldmine for curious novice also. And even connoisseurs can keep the book at their elbows.

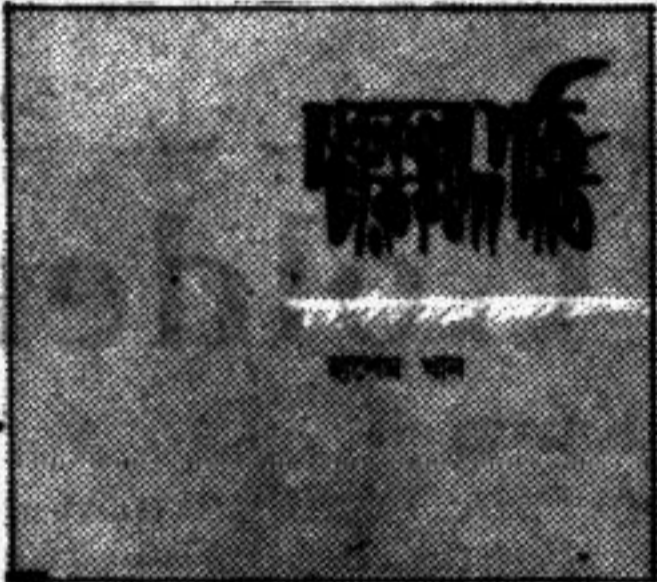
guardian, gave courage to Ambassador Farooq Ahmed Chowdhury when he had to take a crucial decision on his own future. There are only a handful of the marvelous and valuable anecdotes and narratives put in the book by Farooq Chowdhury drawn from a long career as a diplomat and traveller.

Reviewed by Ataus Samad

Booknews by Ziaul Karim

Lessons on Drawing

HE is the jolly good fellow of our artistic circle. The ever-smiling professor Hashem Khan who sports a French-cut beard perhaps the only one among the artists with such a cut, remains more close to craft than art or, to be precise, to a utilitarian art. His raison d'etre to become an artist is the belief, he announces, that 'art brings good to life'.



does not belong to that image. His is far from the world of modernism, a stranger to the world of complexity and pretension. But, above all, the Hashem Khan close to us is Hashem Khan the illustrator. Book illustration in this part of the world is almost synonymous with the man. Even the seasons and their images in our memory owe to his illustration. Our minds readily go back to the pages of school book illustrations of Hashem when we try to visualise the environment

of the season particularly Autumn and Winter. No doubt when he writes his renderings are simple and down-to-earth. It is encouraging to see how perfectly his recent book perpetuates and extends the spirit of the man. His new book, 'Charukala Pathi', is a practical guide to students something like what is usually found in English how-to-draw or how-to-paint titles. But such a guide in Bangla is definitely rare. The only one we can remember is of Nandalal Bose. Hashem's one though not a sequel to Bose's effort still it has its own style of presentation.

it, all the example are given from our artists - from Sultan to young artists of today. What is worth mentioning here is that Hashem has collected sketches and drawings of now celebrated artists

Juvenile Literature

The third annual number, precisely the annual magazine, brought out on the third anniversary occasion of Shree Juvenile Literary Centre, is a collection, as usual, of short stories, poems, travelogue, write-ups on issues like health and environment, organisational report, comics, and other varieties an annual number may contain. And most of the contents are contributions of the members, and are fine. Edited by Hasanur Rahman himself a popular writer of children's literature, the magazine is a comprehensive publication, in the sense it represents at least a part of our juvenile talent, and is attractive with a multicolour get-up - the cover is a collage of photographs of occasions and activities of the organisation and thus informative too. The magazine as a whole is set to charm children and as such enthrust them. - AS

Golden Boat

Continued from page 9 consideration of Tagore one needs to view him from the two contrary poles, for he, Tagore, with his fabulous elasticity, administered a marriage of the two categories within himself. That is why we hear him speak in different voices and in various colours and modes.

how Tagore puts forward his theory of art in this poem, and the second, how his philosophy of life resides in the creation. The poem's elusiveness lies in one very important aspect, that is, Tagore hardly employs any word from Upanishadic terminology. This is true about his whole creation. If references are made they are usually oblique. So lexical collocation in Tagore's case is not as significant as with the others, James Joyce for example. This is one reason why believer or non-believer, mystic or materialists alike can derive aesthetic pleasure from Tagore's compositions. May be this also is a manifestation of Upanishad's all-encompassing prowess that provides the blood for Tagore's creation.

The harvest is over. As we proceed from the first stanza to the sixth or the last we find the same 'I' sad and alone on the river bank. The only change that has been occurred or the speaker of the poem was subjected to was the fruits of his (the 'I') life-time's labour being taken away by a person who came to the shore piloting a boat at the 'I's' calling. The most important lexical items in the poem are 'I', the speaker of the poem, the person on the boat and the 'gold paddy'. A diagram can be imagined of the relationship of the three lexical elements.

Nothing in turn? How come the man on the boat is so ungrateful? These are the key questions to remove the veil of mystery, if at all possible, that envelops the poem. Sankhya Ghosh, a leading Bengali poet of the fifties, would say it is the veil of mystery that holds the beauty of poetry. However, is it possible that the person who has come to take the grain and eventually took the gold paddy is actually nobody. The point I would like make here is that the speaker of the poem is only talking to his self, to be more precise, to his soul. Notice the second line of the third stanza that gives an introduction of the man rowing the boat, 'I feel that he is someone I know.'

the poem is sad. But still it does not explain why he is alone. Is this loneliness an encounter with nothingness or coming to the terms that man is ultimately alone or creation should be considered by putting the creator aside, that is, work of art should be regarded as autonomous, and should not be judged by reference to any criteria or consideration beyond itself? Could it be that the poem is a revelation to him that writing is not an instrument for communication. As he fails to communicate with his soul. The result is loneliness and alienation.

Failing Rabindranath

When Bangla was relegated to the inner precinct of most houses in the elite society, Thakur Bari picked up the mother tongue with love and care. At the same time English too got the unrestrained welcome in that house. Both Shakespeare and Sir Walter Scott had left a lasting influence. Add to this the study of Upanishad. That is where young Rabindranath was most fortunate. His spiritualism as against the excesses of ritualistic religion, helped open his eyes to the real world. Never did he lose sight of man who is at the centre of all in the universe.

favourite mantra of Upanishad. Hardly a day has passed without the poet standing in submission before the day's most significant moment heralds the braking of the arch of darkness by the slow but sure triumph of first sun rays in the eastern sky. The point is he has lived a disciplined life and learnt to highly prize a few values and principles. He got the truth at a price. The price is his honesty which he defended at any cost. It is because of this that the poet received the world in his own self. Man and the world offered to him a wonderful relationship based on love and respect.

farmers - not just of Bolepur but of Bengal and the rest of India if possible - through modern farming. So here is a poet who has turned to agriculture and social reform that waited to be carried on. But unfortunately there was no taker. Shriniketan is now maintaining just a precarious existence.

Similarly, we have failed Rabindranath in that we hardly try to understand the man in him. He who is seen as a saintly person is not Rabindranath. He is a man who exemplifies culture, human values and a complete practical philosophy of life complemented by an open, modern and scientific outlook. But how much have we tried to emulate his qualities? He has taught us all things Bangalee and, therefore, human and humane. We regret to say that we only pretend to have an appreciation for the poet once we have listened to his songs but never go deep into his life's riches.

ENTERTAINMENT

TELEVISION

Arabian Nights

ALLAHADIN AS PRINCE OF GULISTAN Qayamat Gin produces the biggest and most rare diamond together with immense amount of wealth for Allahadin's mother.

They are very impressed by the Prince of Gulistan alias Allahadin and immediately give their consent to Allahadin's mother for the marriage of the princess to Allahadin alias the Prince of Gulistan.

Simply dressed but accompanied by a bevy of beauties - gorgeously dressed and decked up - she approaches the Sultan for the princess' hand.

The Sultan, the Vazir and the courtiers cannot believe their eyes - they have never seen such wealth and pageantry.

ALLAHADIN MARRIES THE PRINCESS With Islamic rituals pomp and posh the prince gets married to the princess. Allahadin's mother and the Qayamat Gin dance in joy and gaiety.

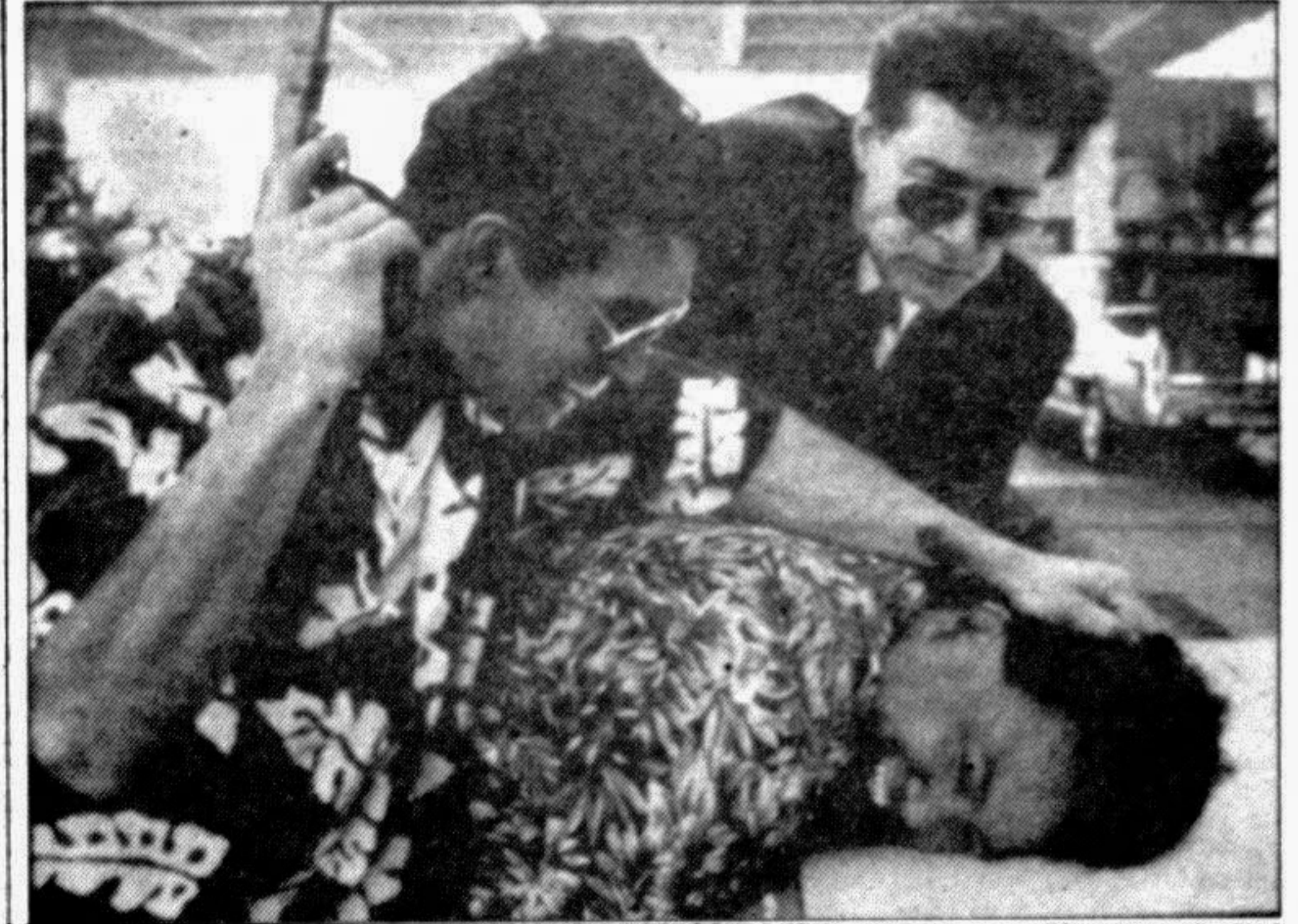
THE MAGICIAN REALIZES THE TRUTH Evil

magician Jingalo Jungalo on his return to Africa once again called fairy Sitara Shahnaz - locked in the mirror - to find out the fate of Allahadin and the magic lamp. Thus he realizes that Allahadin is alive and has become one of the richest men with the help of the magic lamp. He has even got married to the princess. The evil mind starts thinking of a plan to acquire the rare magic lamp, the only one of its kind which houses the Qayamat Gin.

Episode 29 on BTV today (Friday) at 8:30 pm

Crystal Maze

Episode 28 on BTV today (Friday) at 9:05 am



A scene from 'Time Trax' on BTV on Wednesday

Dark Justice: "A Better Mousetrap"

JUDGE Nicholas "Nick" Marshall (Bruce Abbott) and his friend, private investigator Kelly Cochran (Janet Gunn), decide to catch two criminals with one scheme.

power-of-attorney from them, kills them, and inherits their money. Kelly is hired by Travis Yates (Trevor Goddard), a young, musclebound gigolo who murdered his wealthy, older wife. Kelly realizes Travis really hired her so it will seem he is distraught over his wife's murder.

Pamela's advice on tax shelters to hide his dead wife's money. The greedy Pamela quickly accepts Travis as a new client. Soon, both these vicious people fight each other to the death in their lust for money. Once again, Nick and his friends have allowed two evils to destroy each other.

Recently Nick had to let the very glamorous and devious businesswoman Pamela Spector (Dey Young) go free on a murder charge. Pamela finds men with money to invest. Then she obtains

Nick pretends to work for the Internal Revenue Service. He persuades Travis to seek

On Sunday 6.8.95 at 9:00 pm on BTV



A scene from 'Namaste India' on Zee TV

Viewing Video

by Lenin Gani

FIRST Knight is an action/adventure retelling the legend of King Arthur's Knights of the Roundtable. England is governed by King Arthur (Sean Connery) from his court in Camelot. To uphold peace the knights act as overseers.

Unfortunately he is killed by Chase. Apparently Chase has to perform ritual killings to appease the spirits. This involves cutting ankles and biting the neck. When Nora learns of Ray's death and that Chase was his

main suspect, she and her friend Donna (Mini Craven) take over the case. Nora even goes to the police but to no avail. Tragedy strikes Nora again when Chase admits murdering Donna. He explains the circumstances and that he is dying so a successor must be found to uphold the tradition. Nora, whether she likes it or not, is his choice.

Robert Patrick better known to us as Arnold Schwarzenegger's adversary in Terminator 2 is a villain of a different kind in the murder/thriller Last Gasp.

In this film, Patrick plays Leslie Chase, a wealthy American property developer working in Mexico. When he evokes the wrath of an indigenous tribe it spells dire consequences because they come after him one night. Legend has it they are immortal and their dying soul is passed on before their last gasp (hence the title).



Table with columns: NAME, TYPE, CAST. Lists movies like Braveheart, Dark Territory, Species, Nemesis-2, Baywatch, Hong Kong 97, First Knight, and Last Gasp with their respective cast members.