magician Jingalo Jungalo on

his return to Africa once

again called fairy Sitara

Shahnaz — locked in the mir-

ror - to find out the fate of

Allahadin and the magic

Allahadin is alive and has be-

come one of the richest men

with the help of the magic

lamp. He has even got mar-

thinking of a plan to acquire

the rare magic lamp, the only

one of its kind which houses

The evil mind starts

Episode 29 on BTV today

Crystal Maze

Episode 28 on BTV today

ried to the princess.

the Qavamat Gin.

(Friday) at 8:30 pm

(Friday) at 9.05 am

Thus he realizes that

BOOKS

AROOQ Chowdhury reyeals some breathta kingly interesting aspects of historical persona-lities 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. Thus he watches the legendary Mau-lana Bhasani, as the old man's sole Bengalee companion, not only through his tour across China but also inside a Chinese prison. The Maulana visited the prison at his own wish. Not many will have the chance as did Farooq Chowdhury of seeing and taking part in an extra-ordinary event like a state guest of the Chinese making a request to their government to inspect a prison and being granted such a visit. Chowdhury not only conveyed this seemingly odd request to the Chinese but also accomhis inspection of the prison. What the readers would get out of the narration of this strange event is an idea of the searching mind and sense of humour of Maulana Abdul Hamid Khan Bhasani. not very widely publicised sides of his many-splendoured personality, and the joy mixed with a feeling of Maulana.

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 obliged to him. It was thus

Booknews by Ziaul Karim

E is the jolly good fe-

llow of our artistic ci-

rele. 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". And

he in his thirty-one years of

professorship at the Institute

of Rine Aris devoted himself

everyday life. From books and

jacket illustrations to design-

ing he involved himself in

different organisational and

cultural activities over the

decades. He is also one of the

six artists who had planned

the design and made the il-

lustrations of our

Constitution. The image we

conjured up in our mind

thinking of an artist indiffer-

ent and lovely. Hashem Khan

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 cate-

gories within himself. That is

why we hear him speak in

different voices and in vari-

Boat, the poem into which

we are entering, is a unique

example of how Barthesian

poles meet and negotiate

with each other and finally

co-exist and in effect en-

hance the beauty of poetic

ambiguity. Here Tagore takes

us beyond the composition

and at the same time calls

our attention to the activity of

writing itself. So the aim of

our journey into the poem

would be two-fold: How the

poem in the very act of be-

coming successfully poetic

implicitly constitutes its own

poetic or, in other words.

Sonar Tari or The Golden

ous colours and modes.

Golden

Lessons on Drawing

to the task of infusing art into "the world of complexity and

Portraits of Personalities

BOOK REVIEW

Desh-Deshantar by Farooq Chowdhury

Published by Jai Jai Din Prokashani; 334 pages;

price Tk. 200. moment of it, of the tragedy of the death of his freedomfighter brother-in-law Colonel Hai, of the suffering of his friends, of the uncertainty of life that dogged evervone of us in a tortured Bangladesh, and of the exasperation of watching at first hand the conversations between experienced diplomats and the pupper governor of the then East Pakistan Dr Malek. And he admits that when victory came there panied Maulana Bhasani in suddenly was a feeling of void at the moment of transition from slavery to freedom. He had put all these leclings in the draft of the English speech that he had prepared for Sheikh Mujibur Rahman which the latter was to make on his arrival at New Delhi on January 10, 1972, on his way back to independent Bangladesh from the trunadventure of the author in cated and defeated Pakistan discovering this other via London. Mr Chowdhury accompanied Sheikh Mujibur Rahman from New Delhi on that historic plane journey of the first president of Bangladesh from London. When as big a personality as Sheikh Mujibur Rahman lets one to stay close to him at his biggest moment in history

one naturally feels somewhat

does not belong to that im-

age. His is far from the world

of modernism, a stranger to

pretension. But, above all,

the Hashem Khan close to us

is Hashem Khan the illustra-

tor. Book illustration in this

part of the world is almost

his illustration. Our minds

pages of school book illustra-

how Tagore' puts forward his

theory of art in this poem.

and the second, how his

philosophy of life resides in

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 signif-

icant as with the others,

James Joyace for example.

This is one reason why be-

liever or non-believer, mystic

or materialists alike can

derive aesthetic pleasure

from Tagore's compositions.

May be this also is a manifes-

tation of Upanishad's all-en-

compassing prowess that

provides the blood for

etic. The I of the poem sits

sad and done on a river bank.

Now the issue of the po-

Lagore's creation.

The poem's elusiveness

the creation.

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 Zulfiquer 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 Rafigullah Chowdhury and Abdul Hashem, to write down the conversation and sign it as witnesses, they being present in the room during the phone call. This event signifies to me that even great people sometimes are afraid of possible future complications or embarrassment and so they too take measures to protect themselves from

Faroog Chowdhury also describes both from firsthand knowledge and firstperson accounts the wicked nature of General Yahya Khan, the person who perpetrated the genocide in Bangladesh. Yahya Khan, displaying his contempt for utter Bangladesh, then East Pakistan, had told the author

of the season particularly

his renderings are simple

and down-to-earth. It is en-

couraging to see how per-

fectly his recent book per-

petuates and extends the

spirit of the man. His new

book, a Shilpakala title,

"Charukala Path" 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

one would quickly notice the

presence of an artist's behind

the planning of the title. The

Leafing through the book

presentation.

No doubt when he writes

Autumn and Winter.

Desh-Deshantar is more

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

it, all the example are given

from our artists - from

Sultan to young artists of to-

day. What is worth mentioning here is that Hashem has

collected sketches and draw-

ings of now celebrated artists

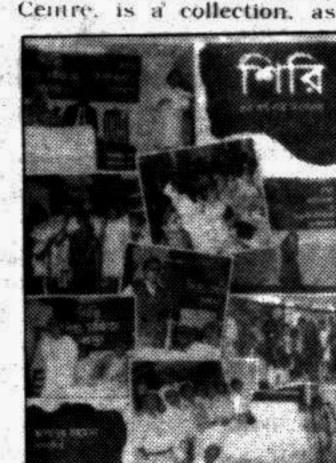
guardian, gave courage to Ambassador Faroog Ahmed Chowdhury when he had to take a crucial decision on his own future. There are only a handful of the marvellous and valuable anecdotes and narratives put in the book by Farooq Chowdhury drawn from a long career as a diplomat and traveller.

about persons and events at home and abroad and less about places. It is more history and less travelogue. It also contains sort of a diary of the days of the War of Liberation. It talks about the expectations of the author from independence and from restoration of democracy. He speaks out about his frustrations too and he also gives his opinion on democratic practices. He reminisces about his childhood and youth and rues on the values gone under the debris of cultures lost with the passage time. But he talks mostly about people, about kings and commoners, and there are so many of them that he ought to provide an index in the next edition (which will be the fourth one). The book also contains very finely printed 28 photographs of eminent persons. Of course, all of these also show the author and the graph of his career from 3rd secretary to foreign Farooq secretary. Chowdhury's remarkable achievement is that he narrates the event a wisdom. wit, emotion and charm far from the cynicism of a hardboiled diplomat.

Reviewed by **Ataus Samad**

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.

The third annual number. precisely the annual magazine, brought out on the third anniversary occasion of Juvenile Literary



Juvenile Literature

usual, of short stories, poenis, travelogue, write-ups on issues like health and enviroument, 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 enthuse

them. - AS

book contains 70 colour plates and equal number of synonymous with the man. black and white pictures for a Even the seasons and their greater degree of underimages in our memory owe to standing of drawing, painting and graphic works, for as an readily goes back to the artist he knows nothing can substitute looking at works tions of Hashem when we try done by artists. And more of to visualise the environment

The harvest is over. As we flothing in turn? How come the poem is sad. But still it 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 T) life-time's labour being taken away by a person who came to the shore piloting a boat at the T'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.

What happens now is that the thread of relationship between the two persons is the grain. Lucrative gold grain. And after loading the grain on the boat the small carrier could not make a room for the grower and then left the river bank with the cargo of grain. Why there is no room for the grower on the boat? The T who is giving his lifetime's intense labour gets

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 point I would like make here is that the speaker of the poem is only talking to his man rowing the boat, "I feel that he is someone I know.' that the Romantics explained mind the Romantics' influence on Tagore it would not

heard, "perhaps for the first the Naive painters have spent much of their energy to reinnocence to know the rasaint or a sage or a philoso-Tagore can only be Blake. French theorist Jacques Lacan said, "the lure of all

scheme. Recently Nick had to let the very glamorous and devious businesswoman Pamela over his wife's murder. Spector (Dey Young) go free Nick pretends to work for on a murder charge. Pamela finds men with money to in-

A scene from 'Time Trax' on BTV on Wednesday

ENTERTAINMENT

ALLAHADIN AS PRINCE

OF GULISTAN : Qayamat Gin

produces the biggest and

most rare daimond together

with immense amount of

wealth for Allahadin's mo-

companied by a beyy of beau

ties - gorgeously dressed

and decked up - she ap-

proaches the Sultan for the

the courtiers cannot believe

their eyes - the have never

seen such wealth and

The Sultan, the Vazir and

princess' hand.

pageantry.

Simply dressed but ac-

TELEVISION

Arabian Nights

Gulistan.

THE

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

ALLAHADIN MARRIES

Islamic rituals, pomp and

posh the prince gets married

to the princess. Allahadin's

mother and the Qayamat Gin

REALIZES THE TRUTH EVIL

With

MAGICIAN

THE PRINCESS

dance in joy and gaity.

vest. Then she obtains

UDGE Nicholas "Nick"

and his friend, private

investigator Kelly Cochran

(Janet Gunn), decide to catch

two criminals with one

power-of-attorney from Marshall (Bruce Abbott) 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

the Internal Revenue Service. He persuades Travis to seek

Dark Justice: "A Better Mousetrap" 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.

On Sunday 6.8.95 at 9.00 pm on BTV



A scene from Namaste India on Zee TV

Viewing Video

by Lenin Gani

IRST 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.

Arthur has now decided to wed the young and beautiful Lady Guinevere (Julia Ormond). But she has fallen for the dashing Lancelot (Richard Gere) who had saved her earlier on way to Camelot.

To make matters worse for King Arthur, an evil baron tired of the king's style of leadership, decides to lay claim to his throne.

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.

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

sametime as the Mexican incident. She hires a private Rugins).

plains the circumstances and that he is dying so a successor must the found to uphold the tradition. Nora, whether choice.

main suspect, she and her

friend Donna (Mini Craven)





ENGLISH Dark Territory

TYPE (Action) (Action)

(Horror/Thriller)

(Scifi Action)

(Adv) Baywatch (Action) Hong Kong 97

Source: Film Fair Video and other clubs.

NAME Saajan Ki

Bahon Mein

HINDI TYPE (Rom)

Raveena

CAST Rishi Kapoor/ Tandon/Taboo

CAST

Mel Gibson

Steven Seagal

Henstridge

Madsen/Natasha

Ben Kingsley/Michael

Sue Price/Tina Cote/Earl

White/Chad Stahelski

David Hasselhoff/

Pamela Anderson

Robert Patrick

Failing Rabindranath

favourite manfra of Upan-

Continued from page 9

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 unreserved 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 a 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 uni-

Rabindranath has acknowledged his indebtedness to this liberal, cultured, scientific and didactically strong environment of his home. It was this environment that made a complete man of him. "Ten takten bhunjeetha, ma gridha" (rejoice over what has come to you so easily) is a

ishad. 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 wonderous relationship

based on love and respect. The Rabindranath of Shelaidah and Shajadpur, therefore, once again returns to nature and does something no one has ever done. He donates the money of his Nobel Prize for developing a farming village, Shriniketan. He sends his son and close friend's son to America for studying agriculture. The idea was to improve the lot of

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.

paddy is actually nobody. The self, to be more precise, to his soul. Notice the second line of the third stanza that gives an introduction of the Now what the gold paddy stands for? The gold paddy is a metaphor for writing. It is worth remembering here. their kind of writing by analogies from nature. Keats says. "If poetry comes not as naturally as the leaves to a tree it had better not come at all". So, if we keep in our be very difficult for us to take the "gold paddy" for writing or creation. And then the speaker of the poem for poet Now, is the poem a realisation of the poet that art is long, and life is short? But what this realisation has anything to do with the loneliness and being sad? Perhaps never in any phase of creation Tagore was so lonely and sad. Was he in a crisis at this stage of his creativity about his poetic ideal? It is not possible to know the answers. But the poem in its most elusive and implicit manner, I believe, holds a crisis. We will never know what exactly it was. Since the speaker of the poem couldn't find a room on the boat, we can think the poet was coming to the realisation that creation and reward do not go together or as he later said. "Pathey Chala Seito Tomai Paoa", signifying that salvation lies within work or creation though at The

Golden Boat stage it is hard

for him to accept that. May

be that is why the speaker of

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 bevond 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. Yeats in his introduction of Gitanjali wrote what he

does not explain why he is

time in literature, our voice as in dream." He discovered a poetry that did not seem strange, unnatural, or in need of defence'. Tagore appeared to him as a symbol of spontaneity, simplicity and innocence of a child. These are the qualitiés West lost in the process of being civilized - Picasso, Miro, Gauguin or discover the spirit and the innocence of a child. Tagore. on the other hand, was a natural child. The Tagore we find in Sonar Tart changes in Balaka or the poet of Balaka no longer can be found in the Last Poems". But one thing remains true to him - a fresh hasyas of life. It is interesting to note here that the literary meaning of Upanishad is rahasya or mystery. If we read his last poems in conjunction with his Sonar Tari one thing would definitely become clear: his attitude towards life was never of a pher rather of an innocent. A possible comparison of

intensive as the more we go

into the poem the more it

invites us into its mystery.

last gasp (hence the title). A few years later he returns home. Now in comes Nora Weeks (Joanna Pacula), texts lies in a revelation, of a young woman whose husthings veiled coming to be band disappeared at the unveiled." When the text is Sonar Tari the lure is more

NAME Braveheart Under Siege 2

Species

Nebula

Nemesis-2

When he evokes the wrath

detective named Ray (Vyto

take over the case. Nora even goes to the police but to no avail. Tragedy strikes Nora again when Chase admits Unfortunately he is killed murdering Donna. He exby 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 she likes it or not, is his death and that Chase was his

