born and named as Phalani which means 'discarded'. Everybody at the locality collectively takes responsibility of the newborn baby, but when the girl was only three years old her mother died and the locals handed over the responsibility of the girl to an elderly woman named Moyra Mashi (Dilara Zaman).

Phalani's character and the *ghat* develop parallelly in the movie. In advancement of time a bridge is built on the river, which changes the socio-economic structure of the *ghat*. Many locals become jobless and subsequently decide to migrate.

Meanwhile Phalani becomes a good-looking teenager having a romantic relationship with Kashu, a driver by profession of the same locality. When their romance becomes known, the elders of the locality who treat orphan Phalani as their child, decide to arrange their marriage before migration.





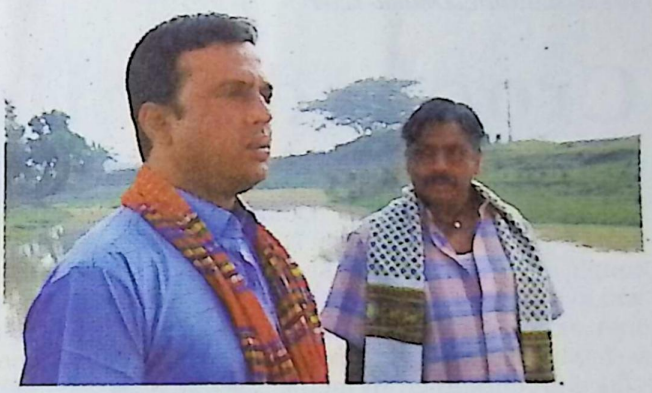
Scenes from *Chondrogrohon*

This parallel development of the plot has been handled quite efficiently by Murad Parvez. From the very first scene, in a rainy dark night a few people are wandering around, aptly creates the suspense. The director has maintained the tempo through his remarkable directorial compositions, handling of montage and shot distribution. His use of symbols using natural elements to portray human psyche deserves plaudits. In fact, it would not be exaggeration saying a real rustic life was portrayed in the movie. Doing that he has used all the leading technical hands and actors of the country.

But, the movie loses the tempo when the love affair develops between Phalani and Kashu. The director could have avoided many scenes such as Kashu's imagination of Phalani dancing like a 'princess' at the Jatra scene. More than that many scenes abruptly appears. The weakest part of the movie is that the climax (when Kashu's father Abul with his ill motive for stopping the marriage of his son with claims of himself being the father of Phalani) has not been presented effectively.

However, the most powerful feature of the movie is the bold acting by the cast members. Dilara Zaman as Moyra Mashi, Azam Faruk as a Marwari ghat owner Chowbeji, KS Feroz as Abul, Shahiduzzaman Selim as Ismail Driver,

And the weakest part of the movie is that the climax (when Kashu's father Abul with his ill motive for stopping the marriage of his son with claims of himself being the father of Phalani) has not been presented effectively.



Kohinur as Madan and Gazi Rakayat as Shambhu presented their respective characters efficiently. As the protagonist's character Sohana Saba-- who has already performed the central character in many feature films made by independent filmmakers -- is impressive in the sequences that feature happiness. But there are signs of struggle in her portrayal of pathos and crisis. Popular film actor Riaz's performance, at best, can be described as average. Similarly, popular film actor Champa has not managed well her challenging character of a mentally disordered beggar. Her gestures appear exaggerated.

Mahfuzur Rahman's cinematography Taufiq Hossain Chowdhury' editing deserve plaudits. Eminent art dirctor Uttam Guho has successfully created a *ghat* area of the 1960s. Music composers Imon Shaha and Habib also deserve kudos for their melodious scores. ■