



Not Out

EID-UL-AZHA SPECIALS to watch on television



Crime Partner

Despite the impediments brought about by the coronavirus pandemic, top TV channels of the country have been putting out entertaining programmes for audiences, marking Eid-ul-Azha. Here is a list of special programmes you can watch today.



Sushthong Kashthong



Shesh Khela

ARTS & ENTERTAINMENT DESK

Short film "Not Out", directed by Mizanur Rahman Aryan, with Rumana Rashid Ishita, Khairul Bashar and Wahida Mollick Joly in key roles, will air at 9 pm tonight on NTV. Special musical programme "Jiboner Golpo", featuring noted singer Sabbir, will

air on Channel i at 7:30 pm tonight. Sabbir will be paying tribute to the legendary singer Andrew Kishore. The eight-episode programme is conceptualised by Shykh Seraj.

Directed by Mohammad Mostafa Kamal Raz, special Eid show, "Shesh Khela", featuring Fazlur Rahman Babu, Tawfif Mahbub and Safa Kabir, will air on ATN Bangla at 8:50 pm.

Featuring Afran Nisho and Mehazabien Chowdhury, special Eid tele-fiction "Sushthong Kashthong", directed by Shihab Shaheen, will air at 7:45 pm on BanglaVision.

Written by Shafiqur Rahman Shantanu and directed by Nazmul Rony, Eid special show "Crime Partner", featuring Tanjin Tisha and Jovan, will air on Channel i at 9:35 pm.

Directed by Mabru Rashid Bannah, single episode show "Emotional Fool" will air tonight on Asian TV at 7:30 pm. It features Apurba and Tanjin Tisha.

Is the book really better than the adaptation?

SARAH ANJUM BARI

I think it started, at least for us kids of the '90s, with the *Harry Potter* franchise. *The Prisoner of Azkaban* left out that blissful solitary week that Harry spent in Diagon Alley before classes started at Hogwarts. In *The Goblet of Fire*, Dumbledore transformed from a source of calm confidence to a screaming, panicked headmaster. Three and a half films later, no amount of theatrics could show through screenplay how we felt while being inside Harry's mind, as he walked through Hogwarts down to the Forbidden Forest to sacrifice himself to Tom Riddle.

And that's the point. Many of us felt so underwhelmed by the adaptations of these books because they left out scenes that were seemingly crucial to us, because they failed to trigger in us the feelings that the

ears and the readers' act of reimagining. Homer, who mythology tells us was blind, created the most history-defining of stories, the *Illiad* and the *Odyssey*, by retelling tales of glory that he himself heard on his travels. These stories were passed on, written down, reimagined. Hundreds of years later it gave us *Ulysses*, another great work of art that redefined the experience of residing inside a character's mind. And what a gateway to intellectual experience the early 20th century unlocked.

These were adaptations in the same way that Disney reimagined, for us, the tales of the *Thousand and One Nights* and Shakespeare's *Hamlet*, or the way that the *Lord of the Rings* and *Games of Thrones* approached the mammoth proportions of a story and found a way to distill them for an uncountable number of viewers. They might sound like too light an example to merit comparison with Homer and Joyce, but which of the stories do we remember better? Which have more deeply impacted the times in which we live?

Every story is a product of its time, and if it is historical fiction, then it even more urgently needs the tools afforded by adaptation to appeal to a new group of readers and viewers. As the contested opinions around Netflix's *Ray* have shown, attachment with an established name and reputation heightens the expectations from an adaptation. And

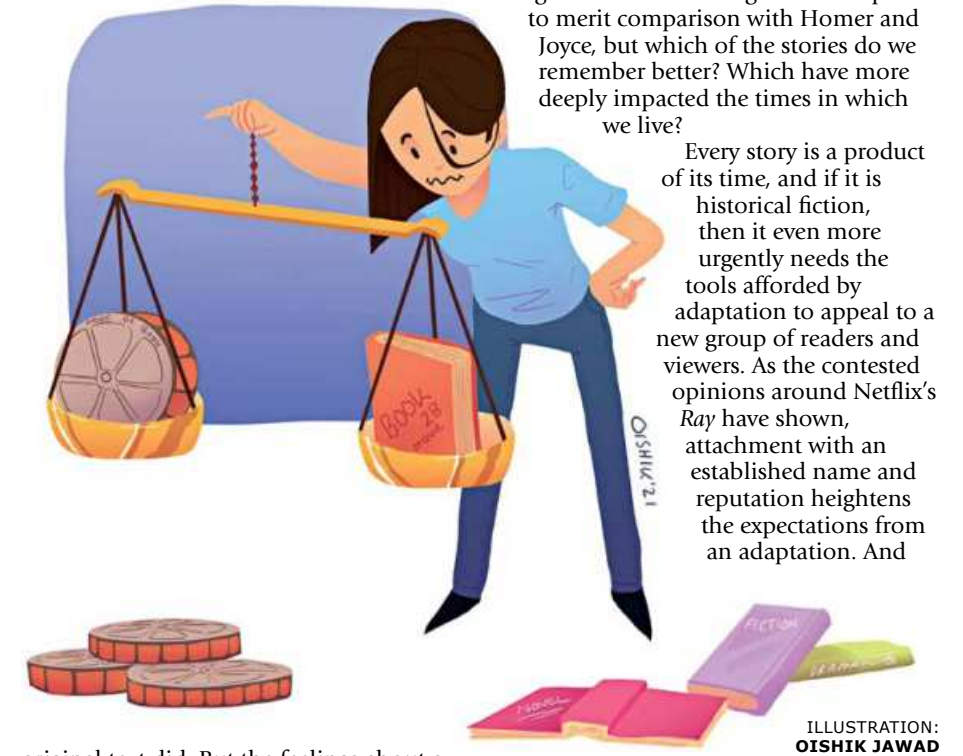


ILLUSTRATION: OISHIK JAWAD

original text did. But the feelings about a book can be as multifarious as the number of its readers.

Downright bad adaptations aside—last year's Netflix's *Rebecca* comes to mind, which was a bad film in itself—I think we tend to forget that a film based on a book is more than an adaptation, that it is a medium in itself; for many, the preferred medium of storytelling in the same way that books are for devout readers. We forget, therefore, that each medium has its own strengths and limitations, and that the story being told transforms as it crosses over between media.

This is why I, personally, feel uncomfortable subscribing to the idea that an adaptation will always fail a book; or that the film that outdid the book—such as *The Godfather*—is an anomaly.

What I do believe is that stories thrive and survive upon the spirit of circulation. A story always needs a pair of eyes and

that's great. It only pushes one to work harder and more carefully on retelling a well-loved story. But when an anthology promises to be based on Satyajit Ray's works, does it promise to retell, verbatim, the stories he has already told us? Or can it attempt to follow in Ray's footsteps by experimenting with storytelling, by trying to say something important and contemporary and insightful about the human condition in the way that he pioneered?

Is this something we can keep in mind as we gear up for the next most promising adaptation heading our way? I for one can't wait to watch how Srijit Mukherjee decides to retell Mohammad Nazim Uddin's *Rabindranath Ekhane Kokhono Khethe Asen Ni*.

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"Relation" by Sheikh Farhana Parvin Tumpa.



"Story of Mother (50)" by Sheikh Farhana Parvin Tumpa.



Artworks from Shaily Shrabonti's "Ei Shohorer Hawabibi".



EMK Center's virtual duet exhibition 'Mirror of Society' underway

MAISHA ISLAM MONAMEE

EMK Center's virtual duet exhibition, "Mirror of Society" features works of young artists Shaily Shrabonti and Sheikh Farhana Parvin Tumpa. The 60 artworks on display at the exhibition highlight different aspects of society.

Shaily's artworks are part of a series, entitled "Ei Shohorer Hawabibi". Being a student of Oriental Art, she mainly used watercolour wash technique, along with acrylic paints, pens, and local mats. She is currently a master's student of the Faculty of Fine Art, Department of Oriental Art, University of Dhaka, and has been working with these ideas since 2018.

Her series depicts the various social obstacles faced by women. "With the rise of an agrarian society emerged the idea of private ownership. Since then, strategies have been used to detain women. Over time, patriarchal practices evolved into a



Shaily Shrabonti and Sheikh Farhana Parvin Tumpa.

social structure that obstructs women's liberation," she asserted.

Shaily believes that there is a patriarchal consciousness behind the



PHOTO: COURTESY

limitations imposed on women. She has used the story of the mythological primordial mother, Hawabibi, in order to highlight such patriarchal practices

restraining women of today.

"I have denoted Hawabibi as a woman behind the veil. All women are part of the primitive Hawabibi, and they are still captive to the restrictions that were imposed on her," she explained. In the future, Shaily wishes to continue working for social changes.

Farhana has completed her bachelor's and master's from the Department of Printmaking, Faculty of Fine Art, University of Dhaka. She is currently working as a teacher and freelance artist. Her artworks depict her love towards Bangladesh's rich culture and heritage.

She has used simple watercolour, acrylic, and ink drawings to present Bangladeshi village life, family relationships, and social activities. "My work's main character is our terracotta sculpture, 'Tepa', through whom I have represented our country's folk art. I have tried to enhance the ancient culture of Bengal through my work," she said.

Farhana started her work with this artform in 2014. "Through these artworks, I relive my carefree childhood days, as I have always been fascinated with dolls," she stated, emphasising on the use of traditional motifs in art. Her works are mainly based on mother-child relationships.

Farhana's artworks in the exhibition are relevant to the pandemic as they depict families spending quality time at home. In a broader sense, she has attempted to incorporate a true mirror of society, in terms of the current circumstances. "In the future, I wish to continue my work with this form and incorporate my art into clothing," she concluded.

The virtual exhibition is available for visitors on EMK Center's website till July 31, 2021.

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