

“I am yet to play my dream role” – Tareen

SHAH ALAM SHAZU

In a career spanning over three decades, Tareen Jahan has earned acclaim for her versatile performances. In addition to being a splendid actor, she has been a talented dancer and singer since childhood. Her album, which she released a few years ago, was well-received by listeners. “Dancing has a very special place in my heart. That’s why I have been able to keep it up till now,” she adds. For the first time in her career, Tareen is set to appear in an Indian-Bengali film. The movie, titled “Eti Amader Golpo”, is directed by Munshi Sinha. It is now ready to be dubbed. Tareen mentioned that she is immensely proud of the film, as it brought about new challenges for her. She will also be featured in the Bangladeshi film, “1971 Sheishob Din”, directed by Hridi Huq. However, the shooting of this movie is at a standstill due to the Covid-19 pandemic. “I don’t want to give away too much, but I can say that my character is the daughter of a rich man. I get to explore my capabilities as an actor in this film. It is a different type of role for me,” Tareen explains. Tareen has been acting in film adaptations of various literary classics for many years. “I like to think that directors and producers rely on me to play roles of literary characters. I

take that responsibility very seriously,” she says. “Luckily, I got the opportunity to act in diverse adaptations. I feel honoured to work on stories by Rabindranath Tagore.” Tareen will be starring in a musical documentary, titled “Rokto Makha Shiri”, marking National Mourning Day. Directed by Soheli Rana and produced by lyricist Sujan Hajong with cinematography by Kamal Chandra Das, the film is inspired by Nishithi Barua’s song of the same name. Tareen joined the shoot of this film from August 10. She started the shoot in various prominent locations, including Dhanmondi 32, Swadhinata Museum, Jagannath Hall, and Shikha Chirantan. “The musical documentary intends to introduce Bangabandhu to newer generations. I hope that people get to learn our history, and understand our deep respect for Bangabandhu,” says Tareen. The musical documentary will be released on August 15 on BTV. Additionally, she recently played the role of a police officer in the Eid telefilm, “Shahoshika”. Her performance was widely appreciated. “Over the years, I have experimented a lot with my work. As an artiste, I wish to continue my streak of good roles. However, I am yet to play my dream role,” concludes Tareen.

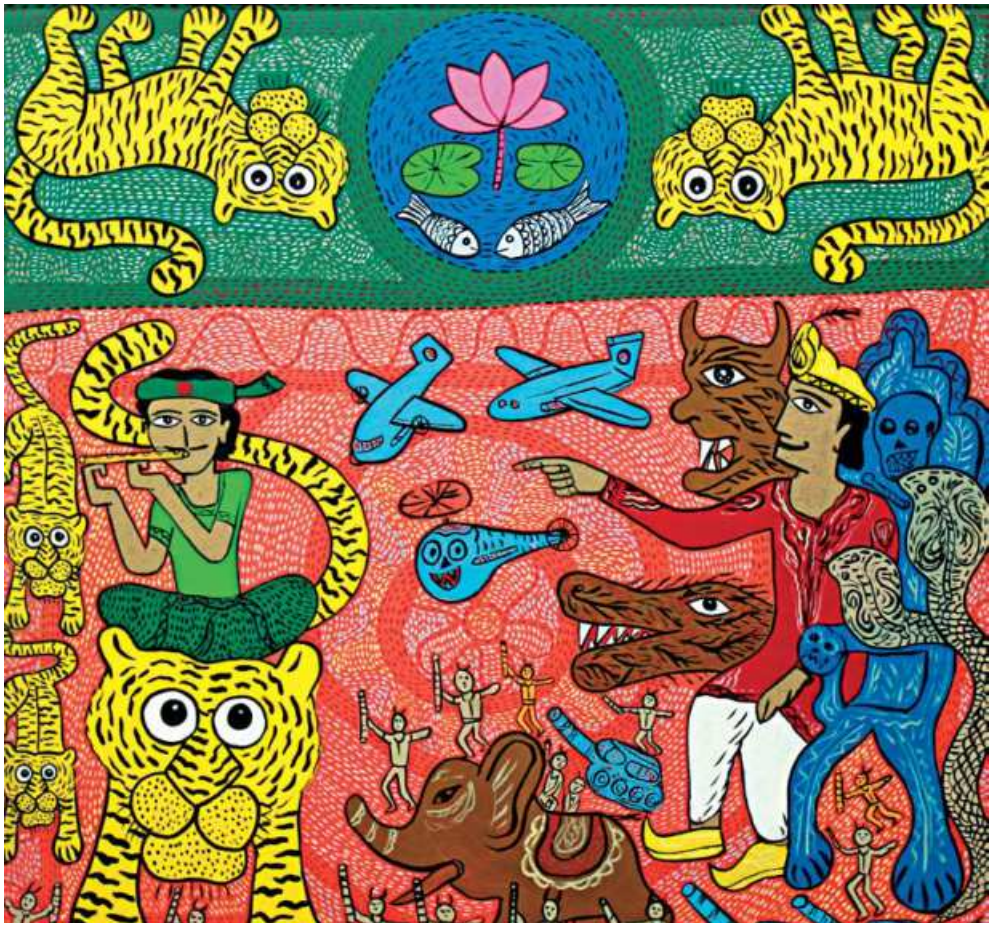
Translated by Shaniz Chowdhury



PHOTO: STAR



Nazir Hossain with ‘Bantora Kun’.



Scroll paintings by Nazir Hossain

Celebrating the Bengal tigers through art

FARAH KABIR

Self-taught artist Nazir Hossain is popularly known as “Tiger Nazir”, for his remarkable contribution to folk art, and paintings of tigers. He mainly works with the traditional medium of art, ‘Potchitro’, or scroll painting. Bantora Kun the tiger, a mascot representing Bangladesh, was launched in 2015. It has been making its rounds in Bangladesh-Japan business circuits. It was an outcome of years of mediation on the part of Nazir, whose paintings centering on tiger motifs led to the three-dimensional model. In a recent conversation with The Daily Star, the artist talks about how he developed his career, and more.

How does your work comment on current social and political issues?

I believe that tigers are symbols of victory, and so, they are the heroes of my art. During the colonial era, many British men killed tigers in the Sundarbans. Even today, poachers continue to kill them for their medicinal value. If there are no tigers, there will be no Sundarbans, as these killings are creating an imbalance in nature. It is the duty of every nation to work together to protect tigers. Bangladesh is geographically blessed with six seasons, as well as various water bodies and landscapes. When we traded



muslin thousands of years ago, we were rich. We can restore our financial stability by preserving our culture and heritage. I intend to do my part through paintings to showcase the richness of our country’s culture across the world.

How did you develop your career as an artist?

Since childhood, I was not very fond of studying, but was rather interested in drawing and painting. I used to gather news clippings from Shilpakala Academy, and read about renowned artists. I knew from the beginning

of my career that I wanted to paint tigers.

Can you tell us about your exhibition at EMK Centre that was held a few days back?

The EMK Centre hosted a virtual exhibition on July 29, celebrating International Tiger Day. I represented Bangladesh with 40 paintings to raise awareness about the protection of tigers. It was my 52nd exhibition, and I painted 30,000 tigers in total. I also celebrated the day at home by painting on the wall in front of my house in Dinajpur, which was broadcast live.

How do you navigate the art world?

As an artist in Bangladesh, I have observed that people generally do not appreciate the occupation. They are also not pleased to learn that I have not studied at Charukola. However, I believe that our educational system has limited us to only a few career paths. One cannot ignore art, as it is present everywhere. I have been to 50 schools to convey this message, and encourage students to pursue art as a career. I have also volunteered during occasions like Pohela Boishakh and Mongol Shobhajatra, where the money raised through my paintings were donated to preserve the legacy of folk art.

The author is a freelance journalist. Email: farah.kabir1@g.bracu.ac.bd.

Exploring claustrophobia in cinema

TANVEER KABIR

Whenever we think about horror films, we subconsciously imagine things like ghosts, monsters, vampires, zombies or werewolves. The correlation is logical, as horror stories have been known to incorporate these elements for centuries. To me, however, true horror has always been reflected in stories that we can relate to, stories that are terrifying but at the same time plausible.

Many filmmakers have grasped the idea of plausible horror stories, opening doors to numerous subgenres to explore. For nearly two years, we have faced one form of horror in our real lives with the advent of the global pandemic. It is the horror of being locked indoors for an undefined period of time. Psychologists refer to a terrifying experience of this sort as ‘claustrophobia’. While I have spent a large chunk of my time during the pandemic at home binging on films, the types of films that I can relate to now more so than ever are horror films centered around the feeling of claustrophobia, which can distinctly be identified as the films where the protagonist is either physically or mentally trapped in an unpleasant environment through the majority of the film’s runtime. A well-made horror film of this subgenre can take the on-screen anxiety felt by the protagonist and bring it off the screen permeating itself throughout the viewing experience of the audience. This article explores three excellent examples of claustrophobia.

WHAT EVER HAPPENED TO BABY JANE? (1962)

‘What Ever Happened to Baby Jane?’ is a 1960s claustrophobic thriller/horror film which established an archetype for many great books and films across generations to come.



‘What Ever Happened to Baby Jane?’

The movie stars two legendary actors Bette Davis and Joan Crawford who play siblings with hints of deep-rooted rivalry between them. After an unfortunate accident leaves Blanche Hudson (played by Crawford) confined to a wheelchair, she is forcefully kept isolated by her sister Baby Jane Hudson (played by Davis), who has always been jealous of Blanche’s success in the film industry. According to many documentaries, interviews and other historical accounts, these two veteran actresses hated each other in real life. Their off-screen rivalry makes the interplay between the characters on screen feel very realistic. Any good piece of cinema is bound to bring out certain emotions from the audience, and this is where the film outshines most other stories of this subgenre. The entire story, with its intricate twists and turns brings out a multitude of emotional reactions from the viewers. If you watch this movie at a stretch, the little over two hours of runtime will give you feelings of empathy, anxiety, hatred, and ethical dilemma alongside its primary trigger point, i.e. claustrophobia. What the director Robert Aldrich was able to do in the early 1960s with a modest budget is remarkable, as it ticks all the right boxes of a suspense-filled experience.

MISERY (1990)

‘Misery’, which is adapted from a novel by Stephen King, is an epitome of a good claustrophobic horror. The film is directed by Rob Reiner at the peak of his career as a filmmaker. The film tells the story of romance novelist Paul Sheldon (played by James Caan) who has just come off completing his long term pot-boiling novel series. These popular series of books of his revolved around a girl named Misery Chastain. In the opening of the film, Sheldon is seen to have just completed typing the manuscript to his new standalone novel, at the serene and secluded Colorado Lodge. On his way back to the publishers, he ends up being caught in a blizzard and crashing his car in a remote, snow covered mountainous area. This is where he is rescued by a woman named Annie Wilkes (played by Kathy Bates) who introduces herself as Sheldon’s “number one fan”. Annie starts out as a friendly and hospitable character with the noble intention of nursing Paul back to health. However, as the story progresses we are introduced to a darker and more sinister side of her, especially after she learns that Paul killed off her favorite character Misery Chastain in the newly published final installment of the novel series. Annie holds him captive in her cabin keeping him sick by various means and forcing him to write a follow up novel

in order to reincarnate the Misery character. Although James Caan gives off a wonderful performance, the highlight of this film is Kathy Bates’ academy award winning portrayal of Annie Wilkes. Through the role she impeccably portrays Annie as a person of psychopathic tendencies in the form of an obsessed fan. The vivid portrayal of the multiple personality disorder of Bates’ character can be seen through her transitions from an amiable smile to a rather Mephistophelian grin. Ardent fans of Alfred Hitchcock may notice various aspects of the direction and cinematography of the film emitting an eerie vibe, similar to that of Hitchcock’s films. Overall, this film has the likes of being on the top 10 list of many horror/thriller fans and it is perhaps one of the best adaptations of a Stephen

her communicate with the outside world. The character of the mother in this film is played by Sarah Paulson, who is known for taking up antagonistic roles, which the audiences love to hate. Paulson’s portrayal of the mother in this film with her borderline psychopathic obsession of keeping her daughter secluded from connecting to any person or institution beyond the confinement of their house is a testimony to the fact that she is a veteran in playing roles of this sort. The desperation and helplessness of the character Chloe throughout the film feels painful and realistic. This has much to do with the fact that the actress Kiera Allen, who plays the role of Chloe, uses a wheelchair as she suffers from a paralysis in real life. Hence, it is undeniable that she plays this particular character with extreme finesse and



‘Run’

King novel put to film. **RUN (2020)** Perhaps the most emotionally exhausting film on my list is the amazing film ‘Run’, which was directed by Anesh Chaganty. What makes the storyline more difficult to digest is the fact that the victim in captivity in this film is being kept isolated by her own mother. Chloe, who has been confined to a wheelchair for as far back as she could remember becomes suspicious of her mother who never lets

realism. The plot of the film clearly draws inspiration from its long list of predecessors, including films like ‘Misery’ which I also covered in this article. The film clearly learns from all of the past claustrophobic horrors/thrillers of this sort and incorporates all of the best elements in terms of its choices of storytelling, direction and cinematography.

The author is a freelancer and avid cinephile. email: tkabir16@gmail.com