

Chapter 1 : Pather Panchali - Wikipedia

Pather Panchali () *The first part of Satyajit Ray's acclaimed Apu Trilogy is a lyrical, closely observed story of a peasant family in s rural India. Tweet.*

It is interesting that a number of outstanding filmmakers, including Jean Vigo, Orson Welles , Jean-Luc Godard, Francois Truffaut , and Terrence Malick , hit their highest levels with their first film outings. In all cases, though, these first-time directors were originally avid and thoughtful students of film, and they were very well cultured in cinema technique before they shot their first scenes. He came from a cultured Bengali family, and Ray early on showed talents in graphic design, calligraphy, musical composition, and writing. In his twenties during the s , Ray worked professionally as a graphic designer, but he developed a passion for films and set his sights on eventually becoming a filmmaker. Together the three films on this subject are known as the Apu Trilogy. I mention all this planning, because when Pather Panchali appeared to Western audiences, it was initially compared to Italian Neorealism films, a documentary-style film genre that was thought to be captured-life in the raw. But although Ray engaged in experimentation during the filming of Pather Panchali, the film was carefully planned and staged in order to achieve its extraordinarily effective visual and emotional effects. The story covers the experiences of a an impoverished family of four living in a small Indian town. But he has dreams of someday becoming a famous writer. His wife, Sarbajaya Karuna Banerjee , struggles to make ends meet with the meager income obtained by the not-very-practical Hori. What goes on in the film is primarily seen from the multiple focalizations of Sarbajaya, Indir, Durga, and Apu. In the opening sequence of about twenty minutes, we are introduced to the Roy family just prior to the birth of Apu. Durga, who is about seven or eight years of age, likes to steal fruit from the nearby orchard belonging to the neighboring Mukherjee family, whose matron complains bitterly to Sarbajaya that Durga thus has a poor upbringing. In fact throughout the film we see an affinity between the child Durga and the ancient Indir. Both of them are petty liars and thieves, stealing little scraps of food whenever the opportunity presents itself. But both of them share a joie de vivre â€” a readiness to be delighted by any new curiosity that comes their way. This is always an endearing trait of the very young and the very old. And both of them pass away during the course of the story. She was over eighty years old during the production and died shortly after the film was released, but her wizened visage always lights up the screen with vitality and anticipation throughout the story. After Apu is born, the story shifts forward in time about six years later, and his life as a small schoolboy is covered. Durga is still a fruit thief and dispensing the spoils to Indir, but now she is accused of a more serious crime: Although Durga swears that she is innocent of this particular crime, the accusations again cause Sarbajaya to suffer. Losing face in a small village, which constitutes your entire world of relations and from which there is no escape, is torture for the mother who has no other means of support. Dignity is one of the major concerns for the elders in this story. In terms of material possessions, these people have almost nothing. In fact she is so troubled by the Mukherjee accusations against Durga that she drags the poor girl by her long hair and temporarily casts her out of the door of their household. And Indir, who is essentially a freeloader on the Roy family, also suffers from the dismissive treatment she receives at the hand of Sarbarjaya. The kids, Durga and Apu, on the other hand, just want to have fun. They long for a few treats from the local sweet-seller, and they are excited by occasional festivals or Jatra performances, which are theatrical shows put on by itinerant performing troupes. So for the first hour of the film, the pacing is leisurely and somewhat rambling, with small ups and downs punctuated by the occasional village events dictated by the calendar. Satyajit Ray wanted the film to convey that level of random village-life occurrences [1]: The script had to retain some of the rambling quality of the novel, because that in itself contained a clue to the feel of authenticity; life in a poor Bengali village does ramble. Both of them are expertly realized by Ray and constitute the dramatic high points of the film. In a memorable sequence, Durga runs out into the fields, knowing that the worshipful Apu will follow her. She leads him a long way to where the railroad tracks are, and then she waits. In due time a railroad train which Apu had never seen comes hurtling down the tracks â€” a wonderfully thrilling and almost magical phenomenon for the astonished children. When you see this

sequence, you get the feeling of the rapture that these children must have felt at the sight of the train. In parallel with this action concerning Durga and Apu seeing the train, are shots of Sarbajaya, testily casting Indir out of their household because Indir had caused Sarbajaya to lose more face by accepting a gift from another neighbor. Indir goes out into a wooded area, sits down, and dies. This expected job turns out to fall through, and Hori goes further away looking for work and not communicating with his wife for months. But after five months, she finally gets a letter from Hori announcing that he has made some good money and will soon be returning. Things are looking up. But the monsoon rains are about to come. In India the coming monsoons represent change and anticipation. They will bring a welcome break from the intense summer heat and needed rains for farming. But the rainstorms can wreak havoc and be destructive, too, so the monsoons combine a promise with a threat. Ray builds this mood up brilliantly with a lyrical sequence of images and sounds both diegetic and musical connoting the season of change and the gathering storm clouds. There is a little scene showing Durga performing the Punyipukur brata, which is a Bengali Hindu ritual puja for young girls that prays for fertilizing rain and the fortitude to endure whatever comes. Then she runs out and meets Apu in the mango orchard by the pond for some fun. A thunderstorm suddenly comes on, but Durga joyfully wades into the pond and dances in the midst of the downpour. However, the drenching gives Durga a chill, and she becomes ill. She is put to bed and attended to by the local doctor, but her illness worsens. Before the rains retire, their cottage is destroyed and Durga dies from her fever. The next day, after being away for many months, Hori returns with money and presents for his family. Sarbajaya greets him silently but then faintly cries out over their misfortune, her agony memorably intensified from the soundtrack by the high-pitched sound of the sarange stringed instrument. Shortly thereafter Hori decides to leave his ruined home and take his family to Benares now called Varanasi. Just before their departure, though, Apu discovers to his shock the jewelry beads that Durga had evidently really stolen from the neighbors. He takes them over to the pond and throws them in the water so that no one will ever know that Durga did steal them. The final shots show the family sadly departing their village on an oxcart and headed off further on the little road of life. The sometimes rambling nature of Pather Panchali and its apparently literal and artless expression many of the actors were nonprofessionals have led some critics to suppose that the film is an innocent outing of a novice director recording the local color of an Indian village. But this outstanding film is anything but artless, and a study of the cinematography, editing, and overall composition is well worth the effort. Ray began filming Pather Panchali in , but his shoestring budget forced a number of delays while he sought additional funds; and the production was only completed three years later. Although the film was shot mostly in sequence, these delays must have presented concerns, given that two of the key performers were growing children and Chunibala Devi was of frail health. There are constant short tracking and panning shots that maintain the pace of the film. Numerous closeups are interspersed effectively with the medium shots to maintain a visual dynamism throughout. The film gives the appearance that it was shot entirely on location, but in fact there were some studio scenes that are seamlessly woven into the presentation. In addition the soundtrack, which includes both the contextual sounds that Ray employed as well as the background musical score, is a crucial component that sonically evokes the changing emotional atmosphere of the film. The musical score was produced by noted sitar musician Ravi Shankar, and the haunting main musical theme resonates in the mind long after the film is over. Still, one might ask, what is it that makes this a great film? Is it anything more than a rambling slice-of-life story about impoverished conditions of India as some Indians I have known have complained? In my view, what makes it great is the manner in which Ray has woven the stories of five people — Hori, Sarbajaya, Indir, Durga, and Apu — into a single beautiful tapestry. In Pather Panchali we have the existential perspectives of all five of these people interwoven together. We can empathize with and understand each of them. We want them all to find fulfillment, and yet we can see how their action can sometimes frustrate each other. The film presents to us the complexities of life in all their rhythmic and musical harmonies and dissonances.

Chapter 2 : Pather Panchali - Movie Reviews - Rotten Tomatoes

Pather Panchali (Bengali: পথের পাঁচালী [pɛ̃t̪ɛ̃er pãt̪ɛ̃fali], "Song of the Little Road") is a Indian Bengali-language drama film written and directed by Satyajit Ray and produced by the Government of West Bengal.

Region A locked Movie Review: Satyajit Ray is truly a master story teller; Pather Panchali cements this sentiment; it is a sensitive film about relationships and life itself. Harihar, Sarbojaya, Durga, Apu and the elderly aunt are a treat to watch, not once do they make you feel conscious of you watching them, they are just living. The elderly aunt deserves a mention, her stark facial features and expressions are a wonder to watch, I wonder how old she really was, but she was superb. When she is with the children, there is a naughty streak in her, making her come alive. Essentially the films deals with life around Sarbojaya and her children. The struggles she goes through to keep her family going physically, emotionally and mentally. Karuna Bannerjee plays Sarbojaya with great detail, she epitomises motherhood and women. From the combing of hair, to the preparation of food, to ultimately making decisions about her family, Karuna is fantastic. Having watched the trilogy, her character transition is also just as good. They share a great brother-sister rapport. All the inconsequential smaller incidents between them are beautiful, especially the incident that leads to Durga leading Apu to the view the train for the first time. Subir Bannerjee as Apu is also a revelation, at such a young age, to be so natural in front of the camera. His interaction with the family and his observances make for fantastic viewing. These also stay with Apu through the next two films which embed into his character. The tragedy that is shown in Pather Panchali is mirrored in the characters expressions, we see whatever tragedy that takes place, as a real live emotion, the characters expressions. This has an even bigger effect on the viewer. It never overshadows the characters or the story, in fact it blends in beautifully, and creates a pulse of its own. The themes are melodious and dramatic as meant to be. Whenever it rain, Raag Megh and Raag Desh is played. Raag Todi and Raag Patdeep express the tragedies. I have previously watched Jalsaghar, Mahanagar and Charulata of Satyajit Ray, but Pather Panchali has had the most impact on me, it was an emotional punch to the heart. Beautifully simple in all aspects, with themes that I am sure most people would identify with, despite the circumstances. Additional film elements used for Pather Panchali included a 35mm duplicate negative from the Academy Film Archive and a 35mm fine-grain from the BFI National Archive; additional film elements used for Aparajito included two 35mm duplicate negatives, from from the Academy Film Archive and one from the Harvard Film Archive. Transfer supervisor and colorist: Pather Panchali is presented in its original aspect ratio of 1. Audio Quality Pather Panchali is presented in Bengali: The dialogue is clear and detailed; the background score, when it appears, is quite good too. The Sitar strums are excellent on this track, a much richer sound in exuded. Blu Ray Special features: The documentary was produced and directed by Priyanka Kumar. In English, not subtitled. The interview was conducted exclusively for Criterion in In Bengali, with optional English subtitles. Soon after, film critic Gideon Bachmann recorded the director reading his account aloud. The audio recording is presented here. Just a note to those who have not watched the trilogy before in totality before watching the special feature, the do contain lots of spoilers about the next two movies, so beware!

Chapter 3 : Pather Panchali | Revolv

Pather Panchali is an adaptation of a novel about a young boy, Apu, growing up in rural Bengal, where the abject poverty of his family does little to suppress his youthful inquisitiveness and awakening sensibilities.

The later part of the novel, where Apu and his parents leave their village and settle in Benaras, formed the basis of *Aparajito* *The Unvanquished*, the second film of the Apu trilogy. Gupta told Ray that the abridged version would make a great film. The word *panchali* refers to a type of narrative folk song that used to be performed in Bengal and was the forerunner of another type of folk performance, the *jatra*. The scene of Apu and Durga running to catch a glimpse of the train is not in the novel, in which neither child sees the train, although they try. Andrew Robinson describes as the "loitering impression" it creates. Uma Dasgupta, who successfully auditioned for the part of Durga, also had prior theatre experience. The surname of three of the main actors happened to be Banerjee, but they were not related to each other. The hardest role to fill was the wizened old Indir. Several minor roles were played by the villagers of Boral, where *Pather Panchali* was filmed. Both Mitra and Chandragupta went on to establish themselves as respected professionals. Having become friends, Mitra kept Ray informed about the production and showed his photographs. As the year-old Mitra had no prior filmmaking experience, the choice was met with scepticism by those who knew of the production. Mitra himself later speculated that Ray was nervous about working with an established crew. No producer was willing to finance the film, as it lacked stars, songs and action scenes. The widow declined as she had already permitted Ray to make the film. Thereafter shooting was done only in intermittent bursts. Two, Durga did not grow up. Three, Indir Thakrun did not die. He considered the incomplete footage to be of very high quality and encouraged Ray to finish the film so that it could be shown at a MoMA exhibition the following year. Keymer, to work at their headquarters. During his six months in London, he watched about films. In a lecture, Ray said that he had come out of the theatre determined to become a filmmaker. Darius Cooper describes the complicated doctrine of *rasa* as "center[ed] predominantly on feelings experienced not only by the characters but also conveyed in a certain artistic way to the spectator". The majority of the score was composed within the duration of a single night, in a session that lasted for about eleven hours. *Pather Panchali* was released in a Calcutta cinema on 26 August and received a poor initial response. But because of word of mouth, the screenings started filling up within a week or two. It opened again at another cinema, where it ran for seven weeks. The *Times of India* wrote, "It is absurd to compare it with any other Indian cinema *Pather Panchali* is pure cinema". Although some were initially unenthusiastic at the prospect of yet another Indian melodrama, the film critic Arturo Lanocita found "the magic horse of poetry For *Pather Panchali*, remarkable as it may be, is something of a chore to sit through. The restored prints, along with several other Ray films, were released in select US theatres. These negatives had been severely damaged by a fire in London in 1967, and all film cans and fragments belonging to the Ray films were sent to the Motion Picture Academy for storage, where they lay unseen for two decades. The materials were shipped to a restoration laboratory in Bologna, Italy: Over a thousand hours of labor by hand were expended in restoring and scanning the negatives and, in the end, about 40 percent of the *Pather Panchali* negative was restored. The trilogy was then sent to be exhibited in many other cities throughout the U. She represents the bond between Durga and Indir, and their fate, as signifying a philosophical core: Stephen Teo uses the scene in which Apu and Durga discover railway tracks as an example of the gradual build-up of epiphany and the resulting immersive experience. She suggests that the film seeks to connect an idealised, pre-partition past with the actual present of partitioned Bengal,[94] and that it uses prototypes of rural Bengal to construct an image of the ideal village. In 1956, it ranked 11th; in 1967, 6th; and in 1998, 22nd. Together, the three films constitute the Apu trilogy. *Aparajito* portrays the adolescent Apu, his education in a rural school and a Calcutta college. Its central theme is the poignant relationship between a doting mother and her ambitious young son. The sequels also won many national and international awards. Ray did not initially plan to make a trilogy: He worked on scripting, casting, scoring, cinematography, art direction and editing, as well as designing his own credit titles and publicity material. He developed a distinctive style of film-making based, as was the case with *Pather*

Panchali, on visual lyricism and strongly humanistic themes. A Museum of Modern Art anthology states minutes. Pratt , p. Ray , p. Kalra , p. Film and Society from to the Present. The year of the comment is not mentioned. Chapman , p. He quotes Abhinavabharati by Abhinavagupta to explain the camatkara rasa: It might be said indeed that camatkara is the action proper to a tasting cam or enjoying subject, i. To Apu is given the dominant quality of camatkara, and it is through this sense of wonder that Apu is made to discover and enjoy not only the world that constantly surrounds him but also that other world created by his pratibha or imagination. Archived from the original on 24 April Retrieved 22 April Archived from the original on 11 December Retrieved 12 October

Chapter 4 : The Apu Trilogy - Wikipedia

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Chapter 5 : The Film Sufi: "Pather Panchali" - Satyajit Ray ()

*Satyajit Ray transformed the face of Indian cinema with classics such as *Pather Panchali* and *Days and Nights in the**

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Forest. But before that, he was a graphic designer, and created his own.

Chapter 6 : British Film Institute Classics - Movies List on MUBI

Pather Panchali has 16 ratings and 0 reviews. In this text, Vidya Borooah traces the struggle Satyajit Ray, a commercial artist and illustrator (but a mo.

Chapter 7 : Pather Panchali () Full Movie Watch in HD Online for Free - #1 Movies Website

Ahead of the film's release in July , Nolan curated a season of films that inspired it for the British Film Institute (BFI). Follow Independent Culture on Facebook More about Christopher Nolan.

Chapter 8 : Pather Panchali Blu-ray

Pather Panchali (Father Panchali), Indian director Satyajit Ray's first feature film, relates the story of an impoverished Bengalese family. When the father (Karuna Bannerjee) leaves for the city.

Chapter 9 : Christopher Nolan Names Indian Classic 'Pather Panchali' One Of The Best Films Ever Made

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