

Webinar Report on Cinema and Literature

Organized by: The Department of Bengali in Collaboration with Internal Quality Assurance Cell (IQAC), Milli Al-Ameen College (for Girls).

Date: 21st November, 2022.

Location: Milli Al-Ameen College (for Girls), (online lecture)

Overview:

The Webinar on “Cinema and Literature: Reminiscing Pather Panchali” organized by the Department of Bengali in collaboration with Internal Quality Assurance Cell (IQAC, Milli Al-Ameen College (for Gils) was held with the aim of exploring to how film and literature have much similarity and difference. In literature (fiction), the writer uses language to show the interior of the characters while in films the moving pictures show the character through actions. In fiction, the narration is in the third person whereas in films it is in linear fashion. The films, as well as the novels, establish a distinct correlation between moving image and literature. The event brought together esteemed Principal, teachers, scholars, speaker and students to delve into the entire session was well informative.

Keynotes Speakers:

Suddhayan Chatterjee , Department of Film Studies, PhD research scholar (Jadavpur University), Kolkata. The Speaker has spoken about the concept of most of authors make a movie based on reality, movie can represent ideas about all sides of life. It has been dubbed “Cinema Literature”, which basically means that it combines narrative text, original artwork, music, and film-style effects to tell an episodic story. Literature and Film are the two different modes of representation of the reality of life. They hold mirrors to life and reflect the vignettes of life in its myriad forms. Of course, one uses the medium of text while the other uses the audio visual medium for the message to be communicated. Cinema has become an inextricable part of popular culture of any society, in particular in India. Satyajit Ray first film in The Apu Trilogy,

pathar panchali depicts the childhood travails of the protagonist Apu and his elder sister Durga amidst the harsh village life to their poor family. The tale of Apu's life is continued in the two subsequent installment of Ray's trilogy. Aparajito (1956) and Apur Sansar (1959). Pather panchali is described as a turning point in Indian cinema, as it was among the films that pioneered the parallel cinema movement, which espoused authenticity and social realism.

Conclusion and Recommendations:

The Webinar concluded with a call to further research and the organization of similar seminar or webinar to continue exploring of societal dynamics, economic hardships, and the passage of time continues to resonate with audiences, ensuring its relevance across generations. 'Pathar Panchali' excels in creating an intimate connection with the characters. Satyajit Ray had been playing around with the idea of adapting Bibhutibhusan's Pather Panchali for the big screen and shooting it like the neo-realist films made perfect sense to him. The production of Pather Panchali was unconventional, to say the least. After deciding on making the film, Ray had to start planning the shoot. He was still working in the advertisement firm so the movie had to be shot on weekends strictly.

Overall impact:

Film is a particular mode of expression in unfolding one's one experiences, feelings and it can also be a medium through which reality of human experiences find a perfect expression. What is unique about fil is that it reproduces reality in a very mechanical way. It reflects the vicissitudes of the myriad experiences of life.

Yours Sincerely

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Department of Bengali

Milli Al-Ameen College (for Girls)

