



PROCEEDS OF
NATIONAL WEBINAR ON

Indian
Cinema
Ray
& after

COMMEMORATION OF BIRTH CENTENARY OF
SATYAJIT RAY

EDITED BY DR. SOURAV GUPTA



DEPARTMENT OF JOURNALISM & MASS COMMUNICATION
CENTRAL UNIVERSITY OF ODISHA

INDIAN
CINEMA
RAY & AFTER



INDIAN CINEMA RAY & AFTER
PROCEEDS FROM THE NATIONAL WEBINAR HELD ON
15TH JULY 2021

EDITED BY
DR. SOURAV GUPTA

DEPARTMENT OF JOURNALISM & MASS COMMUNICATION
CENTRAL UNIVERSITY OF ODISHA
SUNABEDA, P.O.-NAD, DIST.-KORAPUT, ODISHA-763004

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DEDICATED TO THE FOND MEMORY OF



PROF. I RAMABRAHMAM
VICE CHANCELLOR, CENTRAL UNIVERSITY OF ODISHA



PROF. P DURGA PRASAD
VISITING PROF. DEPARTMENT OF SOCIOLOGY,
CENTRAL UNIVERSITY OF ODISHA

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FROM THE DESK OF THE EDITOR

Jai Jagannath!

A dream comes true!

As the entire world observed the birth centenary of Satyajit Ray in 2021, the celebrated film maker, it was imperative for the Dep't of J & MC, Central University of Odisha to have an in depth study of the films he made and the social reflection of the country & its people in them. The Webinar, Indian Cinema-Ray and After, is an attempt to reflect on the work of the Oscar awardee auteur and to discourse the impact it has on Indian Cinema.

The webinar was indeed a thought provoking one courtesy the wonderful erudite deliberations of the resource persons and opened up multiple vistas namely:

- The film making style of Ray and his thought process
- Exploring cinema as a medium of expression & social change
- The impact of Ray's work on modern day film making
- The road ahead for cinema
- Film Studies as an academic search

Film Studies is an integral part of the syllabus of Journalism & Mass Communication and the webinar proved extremely beneficial for better understanding of the subject for the students as well as the Faculty Members.

The e-proceeds

It is indeed a joy to present the e-proceeds of the webinar, arguably, the first of its kind in the Central University of Odisha. I would with utmost respect and fondness, recollect the two great academics who were inspiration behind the event and unfortunately, who passed away-Prof I Ramabrahmam, Hon'ble Vice Chancellor, CUO & Prof P Durga Prasad, Visiting Professor, Dep't of Sociology, CUO. I acknowledge my sincere Pranam and deepest condolences to their families on behalf of the department.

I am extremely grateful to Prof Sharat Kr Palita, Vice Chancellor I/C, Dr Asit Kr Das, Registrar, Mr K Kosala Rao, Finance Officer and Dr Ram Shankar, Controller of Examinations of the CUO for their kind inspiration, support and guidance. I also share the happiness with my departmental colleagues, the esteemed Faculty colleagues of the DJMC- Prof Akshay Kr Rout, Prof Pramoda Kumar Jena, Prof Sunil Kr Behera, Dr Sony Parhi, Ms. Talat Jahan Begum & Mr Sujit Kr Mohanty and especially Dr Pradosh Kr Rath, Head I/C.

I specially thank the non-teaching staff of our department Mr Prashant Khora and Mr Pitabas Paraja.

How can I forget my dear students of the Department, Faculty colleagues of other departments of CUO and members of the academic fraternity of other institutions who participated with great enthusiasm in the webinar.

A very special thanks goes to the Scholars and Students' Team which relentlessly worked to complete the tiresome transcription of the e-proceeds - A T Sunny, R Devender, Dibyajyoti Dutta, Mousami Jena, Smrutirekha Barik, Drisya A R, Krishnapriya P R, Amit Raj, Prakash Jha, Aman Ayush and Mr Tamal Mukherjee, the designer of the e-proceeds.

Last but not the least I acknowledge my sincere gratitude to the esteemed resource persons of the webinar Shri Bhupendra Kainthola, Prof Ashoke Viswanathan and Shri Gadadhar Puty for their enlightening talks which made the webinar so rich in content and a delight to attend.

Now it's preserved for posterity.

Happy Reading!

Dr. Sourav Gupta

Assistant Professor, DJMC, CUO

Convener, National Webinar & Editor, Proceeds

VICE-CHANCELLOR'S MESSAGE



प्रो. शरत कुमार पलीता
कुलपति (प्रभारी)

Prof. Sharat Kumar Palita
Vice-Chancellor (I/C)



केन्द्रीय विश्वविद्यालय उडिसा, कोरापुट
Central University of Odisha,
Koraput

Dated 26 March 2022

MESSAGE

I am very happy to learn that the Department of Journalism & Mass Communication, Central University of Odisha is bringing out an e-proceeds of the National Webinar on 'Indian Cinema-Ray & After' which was held on 15 July 2021.

This is the first time an academic Department of Central University of Odisha is coming out with e-proceeds of an academic event. Therefore, I congratulate Dr Pradosh Kumar Rath, Head I/C, the Faculty members and students of the Department of Journalism & Mass Communication, Central University of Odisha and everyone involved with this process on this endeavour as the proceeds will be a valuable document for the coming days on a very important subject of the discipline. My special thanks to Dr. Sourav Gupta, Convener of the Webinar & Editor of the e-proceeds for his untiring efforts.

I hope the e-proceeds will be widely read and appreciated by one and all.

(Prof. Sharat Kumar Palita)

WEBINAR ORGANIZING COMMITTEE

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Prof I Ramabrahmam, Vice Chancellor, CUO

ADVISORS

Prof Akshay Rout, Visiting Professor

Prof P K Jena, Visiting Professor

CHAIRMAN

Dr. Pradosh Kr Rath, Head I/C, DJMC

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Dr. Sourav Gupta, Asst Professor, DJMC

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COMPILED & EDITED BY

Dr. Sourav Gupta, Assistant Professor, DJMC

WEBINAR SCHEDULE

INAUGURAL SESSION

Dr Sourav Gupta

(Assistant Professor, Department of Journalism & Mass Communication)

Prof P Durga Prasad

(Visiting Professor, Department of Sociology)

Prof Sharat Kumar Palita

(Dean, School of Bio Diversity & Conservation of Natural Resources)

Shri Bhupendra Kainthola

(Director, Film & Television Institute of India, Pune)

Prof Akshay Kumar Rout

(Visiting Professor, Department of Journalism & Mass Communication)

Dr Pradosh Kr Rath

(Head I/C, Department of Journalism & Mass Communication)

TECHNICAL SESSION

Prof Ashoke Viswanathan

(Dean, Satyajit Ray Film & Television Institute, Kolkata)

Shri Gadadhar Puty

(Eminent Film Maker, Bhubaneswar)

Dr Pradosh Kr Rath

(Head I/C, Department of Journalism & Mass Communication)

Q & A SESSION

Moderated by: Dr Sony Parhi & Ms. Talat Jahan Begum
(Faculty DJMC)

VOTE OF THANKS

Shree. Sujit Kumar Mohanty
(Faculty DJMC)

PROCEEDS

CONVENER'S OPENING NOTE



DR. SOURAV GUPTA
ASSISTANT PROFESSOR, DEPARTMENT OF
JOURNALISM & MASS COMMUNICATION

A very good morning to all of you from the Department of Journalism & Mass Communication at the Central University of Odisha at Koraput.

Today, more people may know about Wes Anderson and Martin Scorsese than Satyajit Ray, but it's possible that neither American director would have their careers if it weren't for this under-appreciated Bengali filmmaker. Indian director Ray's films revolutionized Bengali narratives, highlighting a unique and oddly contemporary form of storytelling that's more relevant today than ever.

He was the first Indian to receive the Academy Honorary Award, which he did in 1992, and his influence was evident in the social fabric of the country. Along with introducing social realism to Indian cinema, he also characterized the framework of a society post-partition, a culture redefining itself after imperialism. He embraced the tenets of the tradition of Indian theatre, and focused on the canon of coming-of-age stories.

However, for a director that was described as "undoubtedly a giant in the film world" by Henri Cartier Bresson and one of "the four greats" by Martin Scorsese (the other greats include Akira Kurosawa, Ingmar Bergman and Federico Fellini), Ray is still a relatively unknown director to the young generation of his own country. Ironically, Kurosawa once wrote to Ray's biographer, Andrew Robinson, declaring that "not to have seen Ray's films is like living without seeing the sun or the moon."

And that is exactly why we are here today-to discourse and know about Ray's film making and its impact on Indian cinema. Cinema, forms a major component of our

syllabus and therefore we at the Department of Journalism & Mass Communication deemed it fit to organize this national webinar. As the Convener of this webinar, I extend my heartfelt greetings and gratitude to our guests today, all stalwarts in their own rights, the department and the university authority for supporting the endeavour. We are going to preserve this webinar in the form of an e-proceeds. For now, let's dive into this exciting world of cinema. Thank you.

Here's what cinema luminary Akira Kurosawa had to say about Satyajit Ray in 1975:

“The quiet but deep observation, understanding and love of the human race, which are characteristic of all his films, have impressed me greatly... I feel that he is a “giant” of the movie industry. Not to have seen the cinema of Ray means existing in the world without seeing the sun or the moon. I can never forget the excitement in my mind after seeing it (Pather Panchali). It is the kind of cinema that flows with the serenity and nobility of a big river. People are born, live out their lives, and then accept their deaths. Without the least effort and without any sudden jerks, Ray paints his picture, but its effect on the audience is to stir up deep passions. How does he achieve this? There is nothing irrelevant or haphazard in his cinematographic technique. In that lies the secret of its excellence.”

WELCOME NOTE



PROF. PRADOSH KR. RATH
HEAD I/C, DEPARTMENT OF
JOURNALISM & MASS COMMUNICATION

G Respected Vice Chancellor, Prof. I Ramabrahmam, keynote speaker of today's webinar, respected Bhupendra Kainthola Ji, director FTII, the eminent speaker of today's webinar, Ashoke Viswanathan Ji, the dean of Satyajit Ray Film Institute of India (SRFTI), Kolkata, another speaker of today's webinar, respected Gadadhar Puty Ji, eminent visiting professors of our Department, Prof. Akshay Rout and Prof. Jena, Dean of the department of bio-diversity, Prof. S.K. Palitha sir, Registrar sir, visiting professor of our university, Prof. Durga Prasad and others. Respected dignitary Biren Das Ji and my dear colleagues of our University, respected HODs of our University, research scholars, students and other dignitaries present here. On behalf of the Department of Journalism and Mass Communication, I welcome you all for this webinar. This is totally an appropriate webinar for the purpose because everybody should know legacy of Satyajit Ray. I am mentioning the word 'legacy' since he started off his career as film-maker from Pather Panchali to Agantuk, he has left a mark in the Indian Cinema. Knowingly or unknowingly everyone follows Satyajit Ray, though not acknowledged properly.

Instead of speaking more, we will listen more in this occasion and I thank you all for attending this webinar and I hope this webinar will generate some conclusions and new things about Satyajit Ray.

INAUGURAL NOTE



PROF. P. DURGA PRASAD
VISITING PROFESSOR, DEPARTMENT OF SOCIOLOGY

Let me first thank JMC department for taking up this important initiative to welcome Bhupendra Kainthola Director FTII, Pune, the speaker of the day and then Prof. Akshay Rout visiting professor and my good colleague and one of the distinguished media persons in the country and he will be helping us to take the program soon. Two important things I want to share with you, this is reading report from “Price Water Coopers” this morning and it has a very positive prediction for bouncing back of Indian cinema amongst other media initiatives. What is important for us to note is PWC is now said that they compounded annual growth rate of the media as a whole is hovering around 12% of the projected period of 2020 to 2025 and growth trajectory I predicted at 12% is a very significant ray of hope and today we are celebrating Satyajit Ray, and he is the one who will bless us that’s one important dimension then the second one is the growth of the cinema during pandemic time was down by about 75%. Now for the 2025 period PWC has got an excellent read analysis and it says, it will grow to over 4500 crores in this three year's period and this is a substantial jump while single cinema screenings may go down by as much as 70%. Multiplex cinema will take over and help the film makers and the other media persons associated to prosper and that would give benefit to all the viewers. This is very important for me and it also says the potential for the media and make an impact on other grounds of important platforms like internet, gaming, they will all be their on rise. In fact OTT is making headlines every day. So it’s very important that cinema, something less than cinema and other sources of entertainment are there both from an entertainment point of view and economy point of view, so it’s very important to know that. However it also cautions us that the newspaper, magazine section will see

a significant drop in about 40% or so that's also little disturbing but then hopefully it will catch up over time and people will be able to go back to the reading habits that they are all used to and it's very important. Now I invite Shri Bhupendra Kainthola Ji, Director FTII, Pune and Prof. Akshay Rout to take us through various reflections to make us understand and appreciate cinema better and back to Dr. Sourav Gupta.

INAUGURAL NOTE



PROF. SHARAT KUMAR PALITA
DEAN, SCHOOL OF BIO DIVERSITY &
CONSERVATION OF NATURAL RESOURCES

Good morning everybody. At the outset I congratulate the Department of Journalism and Mass Communication for organizing the seminar, “Satyajit Ray and After”. Esteemed visiting professors, Prof. Akshay Kumar Rout, Prof. Durga Prasad, Prof. Jena and all other visiting professors present and members of the Hod, Dr. Pradosh K Rath, members of the faculty, Dept. of Journalism and Mass Communication, other statutory officers, Public Relation Officers, all the guests invited and dear students. So as Vice Chancellor is not present among us, so I think that on his behalf the success for this webinar after a long time this department is organizing this on name of a great man. Starting from the Raja Harish Chandra to the present day, Indian cinema has reflected many things and all aspects of our life. Starting from the freedom struggle to the problems, the prospects of post-independent India and the changes, dilemmas, all the aspects of social life including the present COVID, but not cinema is depicting everything. I think other than the common media, cinema is the only media perhaps in our childhood it was the only source of entertainment, it is not just a source of entertainment because of this the common masses, who do not know anything because of the lack of education, they also get cinema and our social changes, social revolution, social transformation. Behind this the Indian cinema has a great role, maybe after hollywood, the bollywood is the only industry in the world which has the largest spectators and it touches every part of the world. At first the South-Asian countries,

South-East Asian countries look at Indian cinema for the different aspects. And then coming to before Independence, Indians started their journey with Raja Harish Chandra, then after that there is a long journey till now and all varied aspects of our life, political life, social life everything has been depicted to Indian cinema. And Indian cinema, we cannot say that it is just a social revolution and social reflections as coming to Satyajit Ray, one of the greatest man of the Indian cinema and world cinema, he could take Indian cinema to great heights in “Pother Panchali”, where he got 11 national awards and reached the oscar. So today we are discussing about this great man, Satyajit Ray, his contribution to the Indian cinema, Indian social life, political life and I think I must congratulate on this webinar, we wish all success and I wish that with this I inaugurate this seminar, but for detail insight into this I will request to Prof. Durga Prasad to say something on this.

Thank you to the department of journalism for taking this initiative.

INAUGURAL ADDRESS



BHUPENDRA KAINTHOLA
DIRECTOR, FILM & TELEVISION INSTITUTE OF INDIA, PUNE

Thank you very much for the introduction and Very Good morning to all the participants of this webinar. I would like to congratulate the Department of Journalism and Mass Communication for organizing this webinar on “Indian Cinema Ray and after”. Actually Ray is forever. So Ray and after may not be very appropriate because Ray's work will continue to be remembered for hundreds of years. And so it's very timely that Central University of Odisha has today organized this event. My special thanks to Professor Akshay Rout, my senior in the service, who I always look up to and, it was he who invited me to speak today. So Thank you Sir thank you very much and also I say thanks to Dr.Sourav Gupta who has been coordinating with me for this event. Actually I have an old connection with Koraput because in 2014, again thanks to Mr.Akshay Rout who was at that time in election commission of India. I got the opportunity to be in 3 districts of Odisha as awareness observer during the Lok Sabha elections in 2014. I was stationed in Koraput for about 2 weeks, and I went to Malkangiri and Rayagada. So my 2 weeks, I still have very fond memories of the place. And as luck would have it, I am now virtually again in Koraput. So thankyou and this is a great opportunity for me actually. The film graduates from FTII who belong to Odisha I know quite a few of them and over the years whether it be the Odisha film Industry or the Mumbai industry they have contributed immensely. I can already see Mr. Gadadhar Putty here who is also a product of FTII and I think in Odisha we have Himanshu Godara, Sushant Mishra and Surendra Sahu, Dileep Panda these are the alumni of the institute

who are working there and in Bombay industry of course there are quite a few Subash Sahu who recently I think a year back he made a wonderful documentary on Mukesh Desai. Subash Sahu then Pitobash then Manoj Mishra , I think Joginder Panda, Debolai Dey, Pradeep Routray and Namita Nayak Chopra, Manas Choudhary these are some of the names I can easily recall who are from Odisha and who belong to FTII and who are today working in the Mumbai industry. In my earlier visits to Odisha I had the good fortune to always spend some time with Manmohan Mahapatra Ji who is now no more. He is also a product of the institute and Dheeraj Mahapatra has also who once took me around Bhubaneswar in his car many many years back. They are people who are no more with us and I think Sambit Mohanty also and Chakradhar Sahu also are no more, they are all the passouts of institute. FTII as you all must be knowing that we are under the Ministry of Information and Broadcasting just as Satyajit Ray institute is. I can see Ashoke Viswanathan here, his career in SRFTI. So FTII we are into our Diamond Jubilee this year, 60 years of the institute and in 60 years, after 60 years I mean I don't think FTII needs any major introduction. The alumni of the institute are today highly successful everywhere and they are winning laurels for themselves and by winning laurels for themselves they are bringing fame to FTII by their work in the industry. In FTII just to give you a brief introduction about because people have heard about FTII but still I thought I will just give you very briefly that we conduct 11 courses, 11 specializations in Films and television in the institute. Starting with if you talk about the films, the cinema part of it then we have direction, cinematography, sound recording, sound design, editing, then we have Art Direction and Production Design. We are the only institute in the country which offers this course in Art Direction and Production Design and then we have screen acting. FTII actors have been very popular in the past like Shatrughan Sinha, Jaya Bachchan I mean these are some of the Om Puri, Shabana Azmi these are some of the illustrious names who passed out. And then we have the screen play writing course which from this year has become a 2 year course and products of the screenplay writing are today doing exceedingly well not only in the cinema sector but also in OTT platforms, they are writing stories, they are writing screen plays and in our television wing we have courses in TV direction, electronic cinematography, sound recording and sound engineering and then finally in editing. Most people actually when they talk of FTII they think it is only about films but we are also about television. In 2004 the TV courses started and now our TV graduates are also working in the industry today. SRFTII and FTII together we conduct joint entrance exam through which the students are selected. And roughly I remember in 2020, last year about 10,000 people wrote our entrance exam and it's fiercely competitive and only we take about 110 and Satyajit Ray institute also takes an equal number of people. So out of 10,000 people just about 220 make it. So 9780 people they return disappointed when they are not able to come into the institute, which

is what leads me to today's topic on Democratizing Film Education because there are thousands of people in this country who want to study some aspect of cinema but they are not able to come to either Kolkata or to FTII to study and so their dream sort of remains unfulfilled which is why that in FTII we thought that let us start some short course system programs which will not only up-skill those who are already working but it will also introduce the subject of cinema in a serious way. So people who are looking for careers in cinematography or direction or sound or in production design, we started this programme in 2017 calling it "SKIFT" Skilling India in Film and Television. In 2017 we had a visionary Chairman in the institute Mr Brijendra Pal Singh and it was his idea that you know why not start short courses because there are thousands of people who can't come to FTII but they are in different situations of life, different situations in life, different places they can't come to Pune or Kolkata, why not give them that film education that they want. So although before 2017 we have been conducting film appreciations courses some of them already participated in. Film appreciation is a flagship course of FTII which we conduct with the national film archive twice a year once in the summer and once in the winter. And we have about 100-125 people who come for these courses to the campus. And they get introduced to cinema like never before because we have heard from people saying that the way cinema is to be understood is the way a book is read. People know how to read a book but they don't know how to see a film. So there is actually a whole science behind seeing a film from behind and understanding the film which was what our film appreciation course has been doing for many years now. So coming to Democratizing Film Education when we started this program we had no idea where it will take us but as time passed we realized that there are hundreds of thousands of people in this country who want to learn about cinema and they want to learn it from leading institutions from institutions which are devoted to serious film education. And as we went along now after 4 years I can see that we have touched almost 10,000 people across the country. 10,000 people have participated in our courses and I am talking about only the short courses that we are conducting. We identified about 33 areas of films and television, like screen play writing, acting, direction, writing for web series, writing television fiction, documentary film appreciation, digital film production so we identified 33 areas and using the online platforms during the last 1 year we were able to reach out to almost 3000 people and not just in India but in 14 countries also, overseas. From the United States- Canada , Australia, Sweden, Finland ,some countries in Africa. Everywhere there is a great demand to learn about Indian cinema because worldwide I think there is a renewed interest and in this centenary year of Satyajit Ray. Satyajit Ray was one of the leading brand ambassadors' of Indian Cinema if I can use that word because of him many people in Europe in the western world got introduced to Indian Cinema. And so he basically did all the spread work and so today when we conduct our courses overseas we see that there is lot of

interest and we hardly meet any foreign participant who has not heard about the work of Satyajit Ray, about the films he has made, about how passionately he made films, and about how a multi-faceted personality he were, not just a film maker he was into so many other finer arts which made him stand head and shoulder about many of his contemporaries in this country. So this whole program of short courses that we started, we started partnering with many Universities. In fact this is a good platform for me to even make this offer to Central University of Odisha. If Central University and FTII can tie up we can conduct some film appreciation and other courses for the University. Just as we have been conducting for many universities across the country and we have partnered with many state governments, we have even partnered with Indian Army in Kashmir under operation Sadhabana and we have conducted some film making courses for Kashmiris, we have partnered with the Government of Jammu and Kashmir. Right starting from Kargil right up to Andaman and Nicobar we have conducted almost 290 short courses across the country, even in smaller towns. Like there is a small town called JhunJhunu in Rajasthan. People have perhaps not even heard of that town. But we sent our faculty there and he conducted a course there. Then we went to Imphal in Manipur and a lot of places in between. In all these places the whole objective is to make film education available to all, accessible to all. As I mentioned in the beginning that only a limited number of people are able to enter into a Satyajit Ray institute or FTII. There are thousands of others and they are people who are in their 50s, who are in their 60s and who are in professions that are not connected to cinema. Somebody is in the railway, somebody is in the banking sector, somebody is a neuro-surgeon or somebody is a copywriter in an ad agency. But everyone is interested in cinema. I often say that you know cricket and cinema are the two other religions of this country. Every Indian is fond of cricket and every Indian is fond of cinema. But there are very few institutes which are genuinely offering the film education. Besides the two that the government of the India runs, I have heard of Biju Patnaik Institute in Odisha then all the 4 southern states of Kerala, Tamil Nadu, Andhra Pradesh and Karnataka they have their own film institutes and Assam has its own and Bengal has its own but these are just 7 or 8 Government run state funded film institutes where film education is affordable where an ordinary middle class student can come and study. Besides that there are dozens of film institutes in the private sector which have come up and but we have serious doubts about the quality of education that they offer while they are charging extremely high fees. And this is the reason that we thought that FTII should now venture into, the area of film education and promote film literacy. So that people in this country when they watch a film they watch it with a certain perspective. It should not be that people watch a film and they are having popcorn and cold drink while watching a film. That is a very ugly culture of watching a film. You cannot watch a film having popcorn. Just imagine there are 400 people who

put their life and soul into a film and they bring their film to a level that you can go to a cinema hall and you can watch it. And then when the film ends, at the end when the credits roll again people get up and they start walking out of the cinema hall. So people but those who understand what is cinema they will wait till the very end and they would like to see who is the DOP of the film, who did the sound design of the film or who is the editor of the film. There are so many almost more than 100 different trades that are associated with a film. And at the end of the film when the credits roll all those people who can see their names but unfortunately people just start leaving the cinema hall as soon as the film is ending and then they never get to watch the credits. But when you are literate in cinema when you are educated about what a film is and how to watch a film, how to see a film then the way you look at cinema changes completely. And this I am not talking from my personal experience I am talking on behalf of the hundreds of people who have done our film appreciation and other courses. They say that the way they see films has changed forever. So it is this culture of film viewing that we want to promote in this country which is why we are going out of our way till 2020 before the pandemic broke out we had gone to 43 cities across the country. We were even in Bhubaneswar I remember in 2018 we conducted a film appreciation course and some of our own FTII graduates in Odisha they welcomed us and they brought lot of participants to the courses, people who are interested in cinema they all came to Bhubaneswar and they attended our course. So we have been doing it as I said in 43 cities we did it until last year when the pandemic broke out and after that we switched over to the online mode. And in the last 1 year we have conducted 96 courses, again in partnership with various educational institutions in the Government sector, in private sector and even stand-alone institutions who wanted to tie up with us. So my offer is also to Central University of Odisha, to the department of Journalism and Mass communication. Because students of journalism and mass communication, they generally take interest in all forms of communication. And cinema is a very powerful tool I, don't have to tell you how cinema brings about behavioral change. Mr. Akshay Rout is a pioneer in that. He is the person who will at the next opportunity perhaps tell you how the cinematic platform has been used to drive home various important public messages to the people. So if our two Central University of Odisha and FTII can have some understanding, we will be very happy to bring courses like film appreciations, screen play writing, in fact 2 years back we started a course in smartphone journalism and we have conducted that course for many press clubs. Press club of Jammu, Press club of Chandigarh, Press club of Pune, Press club of Mumbai because many journalists, many people of journalism background are interested to know how a smartphone can be used. Because gone are the days when reporter had a cameraman also accompanying him. In many of the private channels today you just see a reporter with a smartphone. And that person is multi-skilled he takes the phone I mean he

shoots himself, he records his own voice, he takes interviews all that is done on a smartphone. And we have been conducting smart phone journalism course for 2 years now because there are many areas in which we can reach out and we have been reaching out through this Democratizing of our Film Education. Democratizing is obviously it means that we take a tool to the masses, and to take cinema out of the classes and you bring it to the masses because everyone has the right to see films and everyone and we don't ask questions when we do our short courses. There are people who are 60 years old 70 years old who enrol because they are somebody who always wanted to learn photography or always wanted to learn how a camera is used but never got the opportunity. Suddenly these short courses make it possible, that at the age of 70 and at the age of 65 we are surprised to see people are learning new skills. Gone are the days when people used to say that this is the sunset year of my life, now sunset have become sunrise because if that fire, if that passion is there in you and at the age of 70 if you want to learn cinematography or editing then nothing should come in the way. It is that passion, it is that fire in you that we respect and that is the reason we see a lot of people who are in their 40s and 50s who always wanted to study in FTII and who always wanted to become a film maker but they never could because they had a job to take, they had a bank job or a railway job waiting for them. But now since this is available to them they are enrolling and they are gaining from this whole process. So once again I think I have taken enough time and I once again thank the Department of Journalism and Mass communication for inviting me to talk about this subject which is very dear to the institute and I am already connected to Prof. Akshay Rout he has been my senior and I think my mentor also we worked together for 2 years in DD news and when he invited me to this programme I didn't take even a second to think to think over it. And as I said in the beginning that I have a soft corner for Koraput, I was there for 2 weeks, "हिंदी में कहते हे की हमने कोरापुट का नमक खाया है" I stayed there and I loved the place and I went around in the interiors of this 3 districts of Malkangiri, Narayan and Rayagada. So thank you once again for giving me this opportunity.

CHAIR'S REMARKS



PROF. AKSHAY ROUT
EX-DIRECTOR GENERAL DD NEWS
VISITING PROFESSOR, DEPARTMENT OF
JOURNALISM & MASS COMMUNICATION

Good Morning Sri Bhupendra Kainthola my dear friend, and my former colleague, Director of FTII, Pune, Ashok Vishwanathan Ji, Gadadhar Putty Ji and friends, colleagues and students.

Fortunately I'm the chairman, I'm not a speaker. So I am just supposed to map in the chair. If I was speaker I would really really scared today. What I speak about such a big personality Satyajit Ray, I hardly qualified to speak about him seriously, and so as The Chairman, I'm giving some remarks and I'm manning the chair for last and then another few minutes I would Just say one or two things. First compliments to BHUPENDRA KAINTHOLA Director FTII for all the good work that he is doing and letting thousand flowers bloom across the country.

Taking Film the art and craft to marginalized sections and where it cannot reach on its own, because people cannot enrol in glorious institutions. He is doing that which is a great good job and also we have a distinguished filmmakers and artists among us. And I am sure this workshop is going to add a lot to the body of knowledge about Indian cinema, the global cinema and Mr. Ray.

Well I do not have the major knowledge of Satyajit Ray myself. I'm not qualified as I started saying, I would only say this much that I take him as a creator. Like I used to

about another favorite of mine Shakespeare who is called "The Bard of Avon". He is actually a play right, but he's called a "Bard of Avon". Bard is a poet because certain people define definitions what you call Mr. Satyajit Ray, we call him as author, short story writer, a novelist, a filmmaker which is widely known as and lot of others things which all of you know. So in absence of a specific definition, I would call him creator and if God is offended by this then I come down to call him an artist. That is it. But I cannot categorize him in another smaller basket like I would not do it for Shakespeare, and in the times which are very difficult these days in this time when life and creativity have come into questioning I think, I look at Satyajit Ray Ji, Bharat Ratna Satyajit Ray, I think is worthwhile. And I will discuss for the next few hours and see how he got into life and creativity and brought out more life and creativity out of it. I am sure you all are qualified to do that, and do it very well. And so far as evaluating and speaking on this great personality is concerned, I remember another thing again relating to very my favourite Shakespeare. Someone very rightly said, The Shakespeare would not understand himself if you would not read AC Bradley. Bradley one of the leading commentators' and critics analyst on Shakespearean plays. Because if creation is such a fast and motivated and a different world job that would come to analysis perhaps if sometime underestimate, overestimate or extra polite into our own things. Creator has just given out, fine, good and done. So would someone like Satyajit Ray like to see himself through all your analysis? I don't know, maybe you would understand him better to all of you it has happen not today, it has happen for decades and decades and it going to happen today and again tomorrow. That is the important of those who analyse, those who brings critics and those who passionately, intellectually engage in creating products and speak an analysis. They leave very good job for posterity. They create body of knowledge, I think thats very important and perhaps it would help someone like Shakespeare or Satyajit Ray to understand themselves in different light which they did not imagine themselves. Perhaps I'm speaking and I hope, I'm making myself intelligible. So these are the two things. I have one more point before finish. I give to the seminar to more knowledgeable people to speak on this. In Swacch Bharat mission, when you wanted to make people's movement, we adopted a lot of media vehicles plenty of it and we didn't have shortage of money because we want do it well and we had highest level of Petronas, we had highest level of inspirations and it was the not a problem. But towards the middle of Swacch Bharat mission years, we found that, we are not able to reach out to the larger community. So then came, we were into Television Advertisement, we were in Short Films, we were into internal documentaries and plenty of PPTs if you call it and lot of Film clips, lots of audio, video clips all that, but then the creative or let's call for a sake of understanding of the commercial cinema, the cinema which is actually popular is the which Bhupi described as something like cricket, a passion and religion so we looked

at that and we had by that time we had developed friend and activist who used to work with as named Akshay Kumar so we started with emotion lets do it film we did a film called "Toilet Ek Prem Katha" and in fact we also like withdraw i was not having good fortune of being trained under BHUPENDRA KAINTHOLA in FTII, But we just messed up ourself and sitting with Akshay kumar and trying to a bad job of his good job, but he said ok, we have certain ideas we discussed, and discussed this with everyone involved with the Film, spent some nights, and some early morning in Mumbai studios all that, got into this. Let me tell you my friends, with all humility and because we had evidence base scientific study the outreach of this cinema communication through "Toilet Prem Katha" and of course we sat down with our own dear friend Nila Madhab for Halka and again Padman and then two three others. Some did wonderful commercial success, some did well not do that much, but all were well motivated who spread a message like I know the FTII Director is always focused on a message. That is another debate, whether the film should have a message or not. Here we are talking about yes film having a message and believe me we had Dahlberg B&G of study which told that the maximum impact of outreach of Swachh Bharat message, one of the biggest wants for "Toilet- Ek Prem Katha" to extent that we try to give a state patronize, give a tax concession or by certain rights of the movies and try to hold it for our own Panchayat workers 'our swachchagrahis' and village population at large, because we found and strength and power on this medium. I am not sure how much I am just trying to explain why I'm here today why I'm talking on this and perhaps I don't know how much Mr. Ray was composited by a message by the desired to give a message or his art was evolving in a manner that it threw up a message, I don't know I am very small man to reflect all those. But I am just saying just that cinema has some potential vehicle to give out a message and for the wider audience to receive and absorb it, it is an extraordinary medium and I'm a witness for this I am a very small witness for this so anytime it comes if I have for setting out, I do a my little bit of work on behaviour change, I love that because, I think we have a public and civic situation in which behaviour change is a requirement all the time and we are falling short all the time, one quick example is Covid Protocol. So and in that, cinema emerging as a medium in the past and in present I am sure in future it goes without it cannot be a question for that, I think it is there so with this because I had to give, I must thank we got the great possibilities of what film can do and how even without an institutional campus back up, how the films can be the whole art and craft of filmmaking can be democratized across all sections across all age groups across professionals and amateurs. I think director FTII Give us window to act and other colleagues permitting I will lap of his offer to have and an arrangement between FTII and CUO and my colleagues Dr Palita and Durga Prasad all are sitting here and I think this is very wonderful suggestion. And I also appreciate words which have been the

agenda setting by Professor Palita and Durga Prasad in this connection in this agenda setting and I would filling my duties if I don't Thank my own Colleague my own family members Pradosh, Sourav and others also For having brought out this opportunity For Some learning out of works of Mr. Satyajit Ray one and only Satyajit Ray. Bharat Ratna Satyajit Ray and Sourav have worked very very hard on it. So other colleague and I'm sure that they even outside the university these participants So Joined it lam sure they will have chance to Contributed and every one will have Chance to benefit out it. I wish This Particular Seminar and I wish the day long participation of half day long participation, all success and I'm sure we are going to have a extraordinary good day.

RESOURCE PERSON'S ADDRESS

ELEMENTS OF NARRATIVE DISJUNCTION IN THE CINEMA OF SATYAJIT RAY



ASHOKE VISHWANATHAN
EMINENT FILM DIRECTOR,
NATIONAL AWARDEE & DEAN, SATYAJIT RAY
FILM AND TELEVISION INSTITUTE, KOLKATA

Let me first of all thank Mr. Akshay Kumar Rout for his sonorous voice and his beautiful delivery in which he mentioned Shakespeare who is also one of my favourites'. So, thank you so much for this inspiring speech and prior to that Mr. Bhupendra Kaintola, the director of FTII for a very well informed, confident and detailed explanation of what democratization in film education is all about. It is all the more inspiring because so many people are interested in looking cinema as he just said, not just for the story and going out during the credits. So many many thanks for the speeches of the speakers and of course I am extremely grateful to the department of Journalism and Mass Communication, Central University of Odisha for organising a webinar of this

proportion and to actually have the subject of Ray and after. Before coming straight to the subject I have which is a narrative disjunction in the cinema of Satyajit Ray. Let me for the benefit of the few who don't know and most of us know, I apologise for this repetition of the brief background of the masterpiece.

Satyajit Ray's grandfather was a gentleman Bhupendra Kishore Gaichoudhary whose main area of operation was in erstwhile East Bengal in the urban who was an author, a poet, a song-writer, a publisher, a person of theater and printing and was multi-faceted resourceful personality in the passion of Ray himself or Tagore for that matter his son Sukumar Ray was a great writer too. Again we have similarity with Shakespeare who was famous for many quibbles that he uses from time to time. Sukumar Ray was deeply influenced by the poetry of Lewis Carroll who of course you know wrote Alice in the Wonderland and then Through the Looking Glass. To give you an example, he thought he saw an Elephant, That practiced on a fife: He looked again, and found it was A letter from his wife, "At length I realize", he said, "the bitterness of Life!" so Ray was influenced by the non syronous nature of his father , as his father died when Ray was very young just out of infancy perhaps. Then the element of humour has always been there in the dialogue of Ray. Satyajit Ray as he was called studied in Presidency College, he had science subjects Physics, Chemistry, Mathematics and also Economics and then he went to Shantiniketan where he studied arts under the tutorialedge renowned Nandalal Bose, the great painter and contemporary of Abanindranath Tagore, the two great painters of the Bengal School. Ray came out and joined an advertising agency and he sent to England on some job. In England he got opportunity to watch many films and he was profoundly influenced by a movement called Neo-Realism, something which is told in film appreciation and as the director of FTII said, Neo-Realism began with Italian filmmakers in the latter half of the 1940's after the Second Great War.

Filmmakers like Vittorio De Sica, Roberto Rossellini and Lucheno Visconti make realistic films rooted to the ground unlike the popular entertainment that Hollywood and its clones were dishing out. Ray was greatly influenced and he made "Pather Panchali". The song of the little road released in 1955 animatedly took the world by storm. It was included in the main competitive section of the Khan Film festival where it won an award for the Best Human Documentary. There was no looking back for Ray as he went on to win many International and National loreals. "Pather Panchali" also won the best film award of the national awards and his 2nd film "Aparajito" won Golden Lion at the Venice Film Festival, the oldest of the major film festivals. We say that the Venice Film Festival, the Khan Film Festival and the Berlin Film Festival are the 3 major Film Festivals of the world and Ray had already won the Golden Lion at Venice. He then created the history once again by winning back to back Silver Bear awards in 1964 & 1965 at the Berlin Film

Festival. He made a film called “Mohanogor” (The Big City) and followed it out with *Chaarulata*, the lonely wife based on a story by Tagore and won back to back Silver Bear awards for best direction. He could win many more awards even getting the Golden Bear at Berlin in the 70’s and in the twilight of his career he was included once again in the Khan Film Festival in 1984 although he didn’t win the award there, and his last film “Agantuk”(The Stranger) among the many films he made including his documentaries and short films was a film called *The Agantuk*(the outsider), won him the National Award for the Best Film and Best Director and as Mr. Kaintola Sir has rightly pointed out he was not just a director, he was also a very resourceful personality, he was a musician, a composer, an artist, a director, a writer and also author with several best selling novels for adolescence to his credits specializing of course in crime fiction his Detective Feluda and the Assistant Topshe are modelled on Sherlock Holmes and Watson-the Great. So he was a multifaceted personality who affected Indian culture and culture abroad and he was awarded the Headless Angel. He was awarded among the 10 best filmmakers of the world. So that was a brief background of Ray.

And now I would come to the main subject, I will take up just 3 major areas where I will try to prove that Ray was not just a good storyteller, he was of course a very good storyteller, he has written one of the most pomping stories in his own way. He has written original screenplays which were not based on any novel like for example *Kanchenjunga*, *Nayak*, *Agantuk* among others but the fact that he doesn’t always stick to the story that he jumps what we call ellipses is also something that we must take cognizance of. “*Pather Panchali*” itself is written by great Bibhuti Bhusan Bandhopadhyay who was just one step away from being nominated for the Nobel Prize, one of the greatest authors’ of the 20th century. This novel and also the film that was created out of it is not a conditional storytelling. You know in the sense of introduction, complication, crisis, climax. The so-called Aristotelian dramatic structure but no, this film is episonic and the episodes are not very linear i.e there is causality, one episode resulting from the earlier episode, rather it is one episode upon another episode. The structure is less linear and more pyramidal. What is the basic longline of “*Pather Panchali*”? It is the tale of an impoverished Brahmin family in Bengal. The head of the family is a Priest who doesn’t get much work, goes away, his children despite their poverty enjoy life to the full but unfortunately nature gets the better of Durga, the elder sister who gets drenched in the rain and because of lack of proper medical facilities in those days, she succumbs to what possibly could be influenza leading to pneumonia, which is very relevant in today’s troubled times. The young Aposabni becomes older and the film ends with the family leaving their homeland Bishchindipur and moving on to Banaras. It has a very open-ended structure the events are pyramidal and they create in the mind an influence and an impact not just because of the beauty of the story but because of the resonances; the subtle resonances of the mileau,

you know the environment, the views of the people where Germans called sight gushed and the world view as Mr. Rout Sir rightly pointed out, there are messages and messages. Through the pause of the narrative and a subterranean level we are able to get the message of how life in this poor village is universal which is why the film despite being localised and culture specific is understood and appreciated by many.

The second point will deal with the story called “Charulata”. It was a soul based novel by Tagore. Here also the story very simply is that this lady very sensitive Charu is neglected by her husband and she drifts away from him and certain affection over distant brother-in-law grows and later she realises and is guilty over infidelities. But it is also the film in which woman’s desire is presented in a manner in which we are not ashamed , in that sense Ray works against Patriarchal norms because the lady understands her feelings and comes to terms with them. A very important character is the husband who doesn’t realise why his wife is drifting away from him and the realization comes right at the end in a telling sequence in which the brother-in-law writes a letter and the lady breaks down after seeing the letter and the husband sees this and replies to his aura like he has been betrayed twice over. Once his brother-in-law who cheated him by defaulting funds and now by another brother-in-law who has him betrayed by cuckolded as it were with his wife.

So I request Sourav to just play 2-3mins of this piece of video if it is possible and then I’ll cut in the middle and will continue with the last part of my speech which is not going to be so long as just one point left for the benefit of those who are listening to me. It would be nice to see this little bit of a sequence.

He is asking Charu to have a look at the letter. The lady opens the letter to read it. The past slashes before her eyes and she very very hesitantly reads it and breaks down and she calls out her lover’s name as Amol. Her husband arrives and realises that he has been betrayed .

So the little elements and resonances that's what is important and again here it's not a strange storyline, it’s a letter that becomes the leading element in a scene and this film ends with a very iconic kind of visualization. She comes to terms with herself, the husband comes backs totally dejected. She extends her hand and asks ‘Esho Esho(come in, come in). He extends his hand, the two hands don’t meet. So, one of the first views of the freezed shot of the Indian Cinema in 1964 much in the fashion of the great phospher Proofo who made a film called The 400 blows in which he used an iconic freezed shot. So, this freezed shot is used in Bengali letters Kloshtoneed meaning the broken nest for the spoiled nest comes on to the screen that is the main theme of the original Tagore story. My last presentation on elements can be said from a film called Nayak which was Ray made in 1966 and the director of photography Subrata Mitra who also shot “Pather Panchali”. Subrata Da was very close to us when we were students at the FTII in the late

1980's and later on Subrata Da came to Satyajit Ray film and television institute as a consultant.

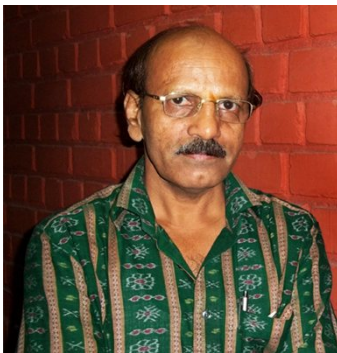
I would mention humbly that I've had opportunity to face the occasion to watch both Subrata Da and Satyajit Ray at work having been an observer in quite a few films of Ray like "Johnno Oronno" and also films of Sandeep Ray where Ray himself was present like "Gopi Badha Phirelo" and keeping his experience in mind I would like to say that "Nayak" was a film in which Ray was influenced by 2 European masters. One is the great Ingmar Periaman. He made a film called "Wild Strawberries" in 1957 which is also the staple of many film appreciation courses. It's about a journey over doctor and through the journey to receive a prize, his dreams trouble him. He feels guilty as he steps on some people's lives in going forward as he has been untrue or unfaithful. Similarly in "Nayak" the protagonist Arindam played by the redoubtable Uttam Kumar who is one of the greatest actors of the Indian screen is going to receive an award in Delhi, which actually turned true after he made the film, he actually got the award and the film is also about going to receive the award. And in the train he meets several characters but significant of which is a lady called Aditi Sengupta played by the very beautiful Sharmila Tagore, who in a recent seminar I had the occasion to ask about her interaction with Uttam Kumar and she came across a very intelligent lady even intellectual who is not a fan of Arindam and this is strange for Arindam because he is used to everyone gaga over him and this lady is not. The film is again about his insecurities and his dreams and his fears and then his brief encounter with this lady which is not romantic to great idols Uttam Kumar and the other interacting but not falling in love. Here too the narrative is not a straight narrative, it's a disjunctive narrative. The narrative is interrupted at several points by dreams. At one point they hear all they do a quagmair of money and other times he is surrounded by lights. It's very interesting, some people have critiqued the film because of its being inspired by Bergman And Felini. Felini is the other European filmmaker who inspired him, its another film within a film. Others have criticised because the metaphor of falling into money seemed literal but you know every filmmaker has his great points. There are some points which are not great. On the whole its a very interesting film worth watching, and I would repeat it was included in the competitive section in the Berlin Festival, 1967 and that is the last example to demonstrate that Ray did not just stick to straight and the narrow, he built in several resonances.

As in here with the permission of Mr. Rout I would like to make Shakespeare in a sense Ray is like an Antonio in the Merchant of Venice at the very beginning when he says - In Sooth I know not why I am so sad, it wearies me, you say it wearies you but how I caught it, found it, or came by it, what stuff 'tis made of, whereof it is born, I am to learn; And such a want-wit sadness makes of me, That I have much ado to know myself.

Someone has said about Shakespeare and that was rightly pointed out by Mr. Rout they need fully comprehend what he was writing, the greatness of his maybe he required and he seemed gladly to help him so in the same old is full of his doubts and through these doubts that great cinema like the cinema of Neeraj Mohapatra when he makes Maya Mriga brings millions resonances of middle class setting which is gradually fumbling a feudal setting and similar to that Ray also had his doubts and his questions and these questions also manifest themselves in a manner that is so charming, so enabling and so misdefine of Satyajit Ray.

RESOURCE PERSON'S ADDRESS

SHINES OF RAY & OUR REGIONAL INDIAN CINEMA TODAY



GADADHAR PUTY
EMINENT FILM MAKER
& SCHOLAR, BHUBANESWAR

When one takes the name of Satyajit Ray and his films nobody actually knows where from to start Mr. Viswanathan is wise that he started with a existious detail about Satayajit Ray's background and his works and all these things. And very wisely he has analysed "Charu Lata, "Pather Panchali" and "Nayak". As a film maker how I looked at Ray's films and how I was benefitted by those, I would like to say something. One thing I must tell I belong to Mayurbhanj district where till that time when we were school students no shooting was going on. I had never seen a shooting before I joined FTII in 1978. But luckily since it is northen part of Odisha, we used to see a lot of Bengali films there in Baripada. And these Bengoli films used to be released in regular shows. So, there in a school days, I was lucky enough to see movies like "Nayak", "Charulata", "Gopikant baghaben", "tapansinha's Hatey Bazarey" and so many more. And when I went to college same thing happened. Then when really I saw "Charulata", "Nayak" and "Gopikant". By that time I saw Gopikant, I had already heard the name of Satyajit Ray but when I saw these "Charulata" and "Nayak" I heard never knew there is somebody who is called Satyajit Ray.

But later his films impress so much that we are drawn to him and honestly he was like a sunshine to us. Because prior to those Bengali films I saw we used to see commercial films made in Bombay and one or a couple of Odia films usually released once every year. That was the rate of Odia films we used to see in those days. But why we are drawn towards Ray gradually, one thing that when we saw a Ray film we got a definite story line and very luckily all these 3 films and subsequently almost all films by Ray, I saw, I thought one thing that his films are based on definite clear and very simple stories and very well told, that is the first thing he attracted our attention then when next thing when I was in college I saw “Pathar Panchali” it was in a re-ran show. So, that time when I saw “Pathar Panchali”, my friends almost all my classmates they told film is good but extremely slow. But subsequently I saw the movie once and once again so many times I realized, how economically the film was made.

One can't say one scene is extended or any extra scene is put in the whole film and this is the way his stories were and most of his stories and films were based on novel stories written by very notable Bengali writers except very few of course which the story was written by Ray himself and luckily I had one opportunity in 1980, that was the year of 25th year of “Pathar Panchali”. And directed a film festival organized filmo shop, that International Film Festival of India, which was organized in Bangalore and in that, one package was there, all the Ray films were shown there and I was lucky enough to get to see which ever films of Ray I had not seen earlier. Because when I joined FTII, as a student in 1978, once I had to gone curator of “NFAI”(NATIONAL FILM ARCHIVE OF INDIA). Mr. P K Nayak, I asked him, can I see all the Ray films within one year? He told me categorically you can see some but not all. But we will see, I think, within 3 years of your course. We can see majority of his films. So this is the opportunity, I got in Bangalore to see almost all the Ray films and I got another opportunity to meet Ray that was the only time I met Satyajit Ray and talked to him for not more than 2 minutes and that was the pleasure I still have with me till now. And another thing here when “Pathar Panchali” I saw, I mean when I was to say something, why I liked Ray films so much, one thing I liked the detailed work and details of life one can see in “Pathar Panchali” or one cannot see or cannot find in most of the films of that time or even subsequent years also.

Then story thing I told, then I think one movie that he made for the first time with his own story that was “Kanchanjunga” it was in late 50's, that was in FTII, one thing I realized the real time of this movie is the real time of the incidence. If the movie ran for 2 hours the whole incident was for 2hours and I still remember one very interesting dialogue of that film written by Ray that, protagonist said to the female protagonist, he said if you in this romantic atmosphere, you may be thinking that romantic attitude is

everything in life but once after you go back to Calcutta if any time you realize that money is more powerful than money or from money love can get a bloom then think of me. I still remember this dialogue of Ray. I mean, the way he fed it and another thing I want to tell regarding “Charulata” Mr Viswanathan, my friend, he told exhaustibly quite in detail about Charulata’s detailed story line and ending. But here, as a film maker, what I found in Charulata is as a film maker one can be benefitted. The story of Charulata is nostaledo by R.N.Tagore. He has a very short paragraph in the beginning of the story. In that story Tagore has written a simple line “Charu was feeling very lonely as her husband was working in a press for almost all the time.” But while making this movie one cannot just say “Charu” just cannot say that I am feeling lonely, not that. So here Satyajit Ray as a creative artist, he designed in such a way and he took almost 13 minutes of screen time to say how lonely Charulata is and from this scenes one can very clearly see, this is Satyajit Ray. I told in one interview that one has to invent so many things to say what the writer has meant to say. Because writing something and showing that on the screen is going totally different. And here his creativity and by seeing other works of Ray, I found that, it is very necessary for a creative artist to see what are the scenes they have to create and in “Charulata” or in other movies also which are based on novels in “Pather Panchali” or “Jalsaghar “whatever there are lot of changes he made. And this changes are necessary for filmmakes to say what the writer has to say in texts. This is one thing I was benefitted from Ray. And another thing about Nayak, Nayak is a story of 24 hours journey from Calcutta to Delhi when Arindam is going to Delhi to receive the National Award. But the way the story unfolds, the first thing one is not able to see the main protagonist Arindam or Uttam Kumar, after some time he asked his secretary what happened to the new released movie. Then he says, it is just the last of the month so it is a bit thin. Then I think there is nothing in that movie then Arindam says yes but there is Arindam and for the first time when we see Arindam we see Uttam’s face and the way he narrates his stories, this cannot be found in any great filmmakers of the world. So, this is the way we are gradually drawn toward Ray film and honestly here I would like to say another very interesting thing in my life. When I completed my master degree and was about to join FTII and had to face interviews etc, that time in Cuttack the movie “Jana Aranya” it was released for five shows only. And I had seen all five shows during my exam time and I had to face the interview, vivas in FTII entrance based on Ray films and primarily these films. And if you see today, Jana Aranya, one can know how the story of an educated and unemployed person excess safe and very sensitively this is made. So these are the things I was drawn towards Ray and he really shown himself like a bright sunshine in my life as a filmmaker but when I see Ray’s influences on filmmakers other writers of that time, I remembered when I started seeing films it was 1966 and it was Satyajit Ray’s “Nayak” time. So from that time I took cinema a bit seriously and after 4years when I joined college I took films

for seriously. I always wanted to know what he is making the stories and if one day I became a filmmaker what should I make. How should I make a film and I was trying to learn as much as possible from these movies. And this was the thing, I was drawn towards him and regarding his influences were quiet widespread because at that time I used to see lot of magazines and film magazines and journals they used to write about starcy and also about good films in details. There are most magazines, the Bengali journalist and a to name a few like Udhay Iyer, T.M.Basudevan. They used to write lot of things about good cinema also. But these days unfortunately we can't find a journal where serious films were really dealt with. This is the sad part of the time but in Ray's time when we used to read those journals we used to know before hand so many things about his movies and that was the great change of that time and on this time. But subsequently when I noticed as per movies made in Karnataka or other South Indian languages even in Bengali, I saw Satyajit Ray's influence quiet intensely like say Goutam Ghosh –film like Padma Nadir Majhi and the Utpal Dutt film like Debsisu or Girish Kasaravalli's film "Ghatashraddha" and some of the movies by M.T. Bhajaman Iyer or Adhur Gopal Krishnan. We can see their influence of rural life and life of Bengali how they influence their works in their people and this is very good that some of the movies got shaped by the movies by Ray. This is the thing I think quiet interchanging which is lacking in the present time, if we see the present scenario, I must say something which was told by Shyam Benegal. He is also a very prominent filmmaker I think. I read him after Ray in India. Once he told me, that he learned the craft of making from Ray's film only but he tried, I mean Shyam Benegal tried his best to make his film in such a way that they should not look like Ray's film or Bengali films influenced by Ray. This is one bad thing I must say and when I come back to Odia Cinema, in Odia Cinema, I must take few names, but before that about Ray's sincerity, I must tell something which most of the people, they don't know that, "Matira Manisha" which was directed by Mrinal Sen. Actually it was originally designed to be directed by Satyajit Ray and its producer Babulal Doshi. They went to Satyajit Ray, gave the book and brought the copyright from which he had taken earlier and Ray gave 3 conditions. So he told since he was busy he would take up the work after 1 year, it was in 1966 and 67 around that time and next condition was he had to stay in a hotel in Odisha. So people knew it is BNI hotel because whenever he used to come in Odisha, he used to stay in that BNI hotel only. Then he wanted a person to stay with him because he had to study the life of Odisha for 6 month and one person had to stay with him for 6 months and then the producer Babulal Doshi and other people around him they thought it will be a very expensive affair, so they had to say "NO" to Ray and who else they can consult. So Ray suggested to name one is Mrinal Sen who made the movie and other name is Tapan Sinha. So from this we can understand one thing how meticulous Satyajit Ray is because whenever he takes up a work, he first works for the

pre-production works, he works out in detail. Otherwise there is no point to make a film or the way his film gets safe, it cannot come without a proper study. So, that is why Ray makes almost one movie in a year. I think in his career of 30 years he has made less than 30 movies enough. So this is the thing about Ray and his link with Odisha and most of the time he used to come to Odisha for script purpose. When he comes and stays in Gopalpur or Puri, hears his script but the movies which I see one is their “Matira Manisha” and prior to that another film which is “Malajanha”. It was based on Upendra Kishore Ray’s and Upendra Tripathy’s novel of the same name. I think that was a very delicately made Odia film and subject was delicate, one lady protagonist, she gets married to an older person and the subsequent things. This was very kind of things, I mean this was may be a starting point for good cinema in Odisha and one great thing in both of the films, I mean “Malajanha” and “Matiramanisha”. The major technicians, directors and photographer they were from Bengal. So the “Malajanha” was directed by Nityananda Palit but other technicians and major artists were from Bengal. Here subsequently Odisha made some very notable films. I must take Nirad Mohapatro’s “Mayamiriga”. Some movies by Manmohan Mohapatro which I have edited some 5 /6 which was directed by him. Then there is “Tara” by Bijaya Jena and “Indradhanu ra chhai” by Sushant Mishra, there is A,Aa kara By Subhash Dash and there is one by Sambit Mohanty. One thing they have taken very clear because one can see the cinematic language in Maya Mriga in which Nirad Babu had made it because one cannot say it is a drama or it is a novel or anything like that but his understanding of cinema is visible in every frame of that. Then comes to Manmohan Mohapatro’s film. Mostly, he writes the script himself but there is reflection of middle class society to which Mr. Manmohan Mohapatro belongs. This was his kind of films. Other films reflected life and I think, they were influenced by Ray mostly. But on subsequent days if I say, what are the influences of Satyajit Ray, I mean, post Ray days again I wanted to say lack of writing on present day cinema by critique is one thing that lacks very much and I think, if we can have a bridge between the audience and writers and filmmakers, then we can reach wider audiences. It is for sure in Odisha also. I think being a filmmaker, I should not say more because saying is not a nature of ours.

CHAIR'S REMARKS



PROF. PRADOSH KR. RATH
HEAD I/C, DEPARTMENT OF
JOURNALISM & MASS COMMUNICATION

We had in discussion two eminent speakers, Shri Biswanathan Ji and Gadadhar Puty Ji. Biswanathan's speech can be divided into two parts. One is the biographical phase of Satyajit Ray and second is on Satyajit Ray's films. He nicely pointed out the multi-faceted character of Satyajit Ray, that he was not only a director but also a photographer, actor and how the influence of Abanindranath Tagore and Nandalal Bose has impacted the art and creation of Satyajit Ray. I have also seen his books, our films and their films and with deep focus he has illustrated many characters. Satyajit Ray himself has illustrated many characters, directors and cinema personalities. That shows his talent for multi-faceted character. And the second phase, Biswanathan Ji has made a case study of 3 films basically Pather Panchali, Charulata and Nayak. And he has nicely depicted the central force of the characters and motives behind Satyajit Rays' talent particularly how a letter can be a message for a particular film. And he has also narrated the skills of Satyajit Ray. He was not a serious film maker but he also had some detective series like Feluda and he has children's magazine Sandesh and many more. Overall Biswanathan's study was meticulous and basing on the three case studies he has focused on the main films. Because analyzing all the films is not possible in this part and there are other films like Apur Sansar and Apu Trilogy that could have been analyzed but due to paucity of time he has focused on three films only.

Gadadhar Puty has made a remark on how Satyajit Ray's films are influential on regional films. Particularly Odia, Malayalam and Bengali films had influenced a lot Satyajit Ray's films. As Shyam Benegal in this book Debt Focus has rightly pointed out that though unacknowledged the Satyajit Ray films have influence on all the regional and bollywood films. Knowingly and unknowingly every director and producer love to follow the motive of SR. and particularly in Odia cinema, Gadadhar Puty Ji has nicely pointed out how meticulous he was in working for a particular film. He even agreed to do a film provided he stayed and studied. Like Gandhi Ji he should know about Odisha. This is the greatness of the director and film maker, Gadadhar Puty Ji has particularly pointed out two important films, Malajanha and Matira Manisa, how these films have created path breaking films for Odia Cinema also. He has rightly pointed out the absence of critics in Indian and regional films, the movies are not improving nowadays because critics are very important. Even film journals should be promoted so that movie industry and the total film appreciation and film reading should be encouraged among students. As Kainthola Ji said nobody is interested for the last content of the film, the screening of the credits, who are the editors and directors, they hold their pop-corn and stand in the last scene. And those who are interested they are stranded behind and end up looking at the people in front. This is the situation of Indian cinema; we have to change our ideology and attitude towards film reading, film appreciation. That is the essence of these two speakers, I am very thankful to the speakers for meticulously pointing out the events of Satyajit Ray and Ray and After is very much important for Indian film as well. So I think these discourses were very much helpful for our students, scholars and other faculty members also because many unknowing facts have emerged from this webinar.

VOTE OF THANKS



MR. SUJIT KR MOHANTY
FACULTY, DJMC

As we come to the end of today's rigorous session which started sharp at 11 o'clock, and when i am looking at my watch right now that is 1:40, let me tell you that these 2&1/2 hours have been extremely engrossing and enriching to me not only as a teacher of communication where we are part of these kind of activities on day to day basis but as a layman, and when i say as a layman i simply mean that when i was looking at this event as a person who perhaps has no idea about Satyajit Ray, and i am not going back home today disappointed but rather i am extremely enlightened by the array of speakers which we had amidst us today. I would take this opportunity to formally thank the following people who have helped us in organising this webinar and it goes without saying that the first credit of this particular event goes to honourable Vice Chancellor of our university who has been spearheading the development of this institution right on the day he stepped in and took over the charge.

I thank Prof. I. Ramabrahmam the honourable Vice Chancellor of Central University of Odisha who has given his kind conscience for conducting this event. I would also thank the Director of Film and Television Institute of India Shri Bhupendra Kaintola who beautifully talked about the aspects of Democratizing Film Education in India. Sir i know that you have had a very busy schedule but in spite of that you made it a point to be with us for such a valuable amount of time and no number of words is enough to pay our gratitude for what you have done for us as a department. Thank you very much sir for

enlightenment. I would also thank two important persons of our university, Prof. P Durgaprasad and Prof S. K. Palitha.

Prof. Durgaprasad is a visiting professor who is a dynamic young man I would say because he mixes it a point to encourage us the young faculty member of the university to ensure that we have all actively participating in these kinds of academic events and contributing a bit to the society in the long run.

I also thank Prof S. K. Palitha, the motivating factor for all of us in the university who also happens to be the dean of BCNR. And i have a special word for Prof. Akshay Rout who is the visiting professor of our department and he is the dynamic figure of our department and he is the one who has always ensured that we stick to the academic events which is the part and parcel of the university life, so thank you very much Prof. Rout for giving us this opportunity. Special mention for Prof. Promod Kumar Jena. Before i go onto thank the other members, i would say that thank you very much Dr. Pradosh Rath who is the head in charge of our department because it is he, without him none of the activities of the department can actually sail forward. Sir i put it on record that your signature is what makes these event a reality. So once again sir thanks for your kindness, understanding and thanks for your cooperation in helping the department carry out these kinds of activities.

The Arjuna of this program if I have to say, the one who spearheaded this whole event is none other than our dynamic and dashing professor of our department. Dr. Sourav Gupta.

It is actually his brainchild for which we all got this opportunity to be sitting together and listening to all these eminent speakers located at various platforms and locations throughout the country. Dr Gupta a mere thanks is not enough i know for all the hard work that you have put in organizing this event. But still because i know i must give a formal vote of thanks so i say thank you very much for giving us this opportunity. I would also like to thank Shri. Ashoke Vishwanathan who is the dean SRFTI and a national level filmmaker who brilliantly enlightened us with regards to the various assets of Satyajit Ray and his cinema.

I would also take this opportunity to thank Shri. Gadadhar Putty, a very renowned and eminent filmmaker of India and let me say that I have been a fan of Shri. Gadadhar Putty personally as a film watcher because it was his film “Pooja Pain Phulatie” which had mesmerized me and still i am in awe of the film which you have actually made, conceived and directed. Sir your presence amidst us is a great motivation and not only that your presence, but the volume of work which you have done for Odia cinemas is going to be with us for ages to come. When we will look back at the history of Odia cinema, then

perhaps the name of Gadadhar Putty will time and again crop up because for the kind of work he has done, I think has no comparison.

Thank you very much Shri. Putty.

I would also take this opportunity to thank our wonderful young anchors AT Sunny who is a PhD scholar in our department and Mousami Jena, she is the 2nd semester student from the department and I thank both these young people for beautifully managing and steering the activities of today's event. Your maturity, your sense of timing is something which we actually look forward in the students because when these kinds of events are conducted, the teachers have a certain roleplay, but more than that it is actually the students who should come forward and help the teachers in carrying out these programs so thank you so much Sunny and thank you very much Mousami . I know Mousami has lot of activities and events in her plate right now which I will be ensuring after these program get over but I think she also deserves a certain break even though that break may be for a lesser amount of time.

I thank all the esteemed colleagues from the university because without your presence and participation this would never have been successful. Thank you very much for your active and lively participation. I thank my esteemed colleagues from the Indian academia who have made it a point to attend it from various quarters of the country and i am sorry if I am not indivisibly mentioning all of them who have actually been a part of this program. So thank you very much sirs and mams for coming and being with us today and patiently listening to all of us. I also take this opportunity to thank our honourable registrar the bureaucratic head of our university.

Again as I say this in Hindi “Agar university mein patta bhi hilta hai toh vo registrar ke ijajat ke begair nahi hil sakta”. So thank you very much to our honourable registrar for being active till the end of this particular session. We understand that he has some important activities to carry out for the university. So i also thank the valued members of the non-teaching community of our university. I thank specifically the technical team which has been tirelessly working for ensuring this programmed goes on without any disturbances with respect to technology and I think they did wonderful job. I also thank our dynamic PRO sir Dr. Bhoi. I also thank his active participation because you are going to play a very significant and crucial role for post the completion of an event. So, thank you very much Dr. Bhoi.

So last but not the least I sincerely thank all the students from my department and other members. So thank you very much and thanks to my wonderful colleagues of the department Dr. Sony Parhi and Miss Talat Jahan Begum for also being a part of this particular program. Before I actually end I would say a quote by Satyajit Ray, it is not

exactly quote but part of one of his interviews is "The only solution that i have over worth anything are the solution that people find in themselves". There have been many challenges for making this program a success and one of the major challenges in organizing this event was to keep the orthodox and the bureaucratic apparatus contended and at the same time ensuring that the rigor of an academic event doesn't get misplaced in gratifying the old guards and the soul credit goes to Dr. Sourav Gupta for beautifully managing this particular aspect.

I think I have tried to cover all the people who were part of this event. I also ask for forgiveness if i have not been able to individually list up the people who have contributed their time for this program. Nevertheless, you are there in our hearts and minds and you will always tend to remain. So, with these words I thank each and every one of you for being a part of this program and make it a grand success.

MEDIA COVERAGE



Journalism dept of CUO holds webinar on 'Indian Cinema-Ray & After'

15/07/2021 at 6:19 PM



Koraput, July 15: The Department of Journalism & Mass Communication, Central University of Odisha organized a webinar on 'Indian Cinema-Ray & After' on Thursday.

The webinar started with Opening Note by Dr Sourav Gupta, Assistant Professor, DJMC & Convener of the webinar.

Dr Gupta at the onset thanked Prof I Ramabrahmam, Vice Chancellor, CUO for his support to the idea of the event. He explained Satyajit Ray's importance in world cinema by quoting greats like Kurosawa and that the purpose of the webinar was to discourse the impact of Oscar awardee film director Satyajit Ray's film making on Indian Cinema on the occasion of his centenary. Dr Pradosh Rath, Head I/c, DJMC welcomed the guests and resource persons of the webinar by delivering the welcome note.

Prof S K Palita, Dean, SBCNR, inaugurated the Webinar and Prof P Durga Prasad, Visiting Professor of Sociology delivered the inaugural note. Both of them emphasized on the role of cinema as a important medium of communication & Satyajit Ray as an important body of work. They congratulated the Dep't of J & MC for organizing the webinar.

Bhupendra Kointhala, Director, Film & Television Institute of India, Pune, delivered the inaugural address titled, 'Democratizing Film Education' and spoke about how Ray's cinema shaped the entire approach of Indian film making. He described the various ways the FTII has been opening up film education to the masses through short term & online courses. Prof Akshay Rout, Visiting Professor, DJMC chaired the inaugural session and compared creative genius of Ray with the works of William Shakespeare.

Ashoke Viswanathan, National Awardee Film Maker & Dean, Satyajit Ray Film & Television Institute, Kolkata delivered the first talk of the technical session titled, 'Elements of Narrative Disjunction in the Cinema of Satyajit Ray'. In his speech Viswanathan underlined that Ray's films were not only about telling stories rather it went beyond the original text. He substantiated his claim through a reading of Ray's films like *Charulata*. The next speaker, Gadadhar Puty, eminent film maker from Odisha and an alunus of FTII, Pune, described the impact of Ray's film making style on regional cinema with a focus on Odia cinema. His talk was titled, 'Shines of Ray and our regional Indian cinema today'. The technical session was chaired by Dr Pradosh Rath, Head I/c, DJMC.

The talks were followed by an interactive session where students and faculty members placed their queries & observation. The interactive session was conducted by Dr Sony Parhi, Faculty member of the DJMC. The webinar concluded with a formal vote of thanks by Sujit Kr Mohanty, Faculty, DJMC. The webinar was compeered by A T Sunny and Miss Mousami Jena, students of the DJMC.

The webinar was well attended by students, faculty members of the CUO and also other educational institutions. Dr A K Das, Registrar, Prof P K Jena, Visiting Professor, DJMC, Prof Mrinal Chatterjee, Head, IIMC, Dhenkanal, Shyamhari Chakra, eminent journalist, Biren Das, eminent Film Maker, Archana Kumari, Faculty, Central University of Jammu, Prof O P Bharati and Dr Surabhi Biplove, Faculty, MGAHVV, Wardha, Dr Phagunath Bhoi, PRO, CUO were among the notable present in the webinar.



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