

Chapter 1 : Suchitra Sen | Revolv

Symmetric exclusion process on a ring with moving defects by Rakesh Chatterjee, Sakuntala Chatterjee and Punyabrata Pradhan, Phys Rev E 93, () Large compact clusters and fast dynamics in coupled nonequilibrium systems by Shauri Chakraborty, Sukla Pal, Sakuntala Chatterjee and Mustansir Barma, Phys Rev E 93, (R) ().

Their native village was Patul, near Seakhala. Sadhan Kumar Mitra, was a reputed doctor there. The father wanted his son to follow in his footsteps and to become a doctor, but the son was very keen about music and was always inspired by his mother and the local singer Mrinal Kanti Ghosh. People associated with the I. Shyamal Mitra went to Hooghly Mohsin College , then affiliated with the University of Calcutta , for his graduation degree. There he met Satinath Mukhopadhyay, another prominent exponent of modern music. That was the turning point of his life. He started struggling till he got a chance to playback in "Sunandar Biye" with Supriti Ghosh in , and recorded his first basic songs from H. That was the turning point and he never looked back after that. He became one of the leading singers and composers of the country. Journey as musician[edit] Shyamal Mitra started working as a singer and music composer for the Bengali music industry. During this period he also worked as playback singer in many Bengali films. In , he produced a film called Deya Neya, another milestone of his career. He was also the distributor and producer of "Garh Nasimpur". Shyamal Mitra went to Mumbai in the early fifties with Salil Chowdhury. He worked in three films: Musafar, Biraj Bou, and Naukri. In , he again went to Mumbai. He came back to Kolkata again and created many hit tracks in both Bengali basic and film songs. Shyamal Mitra had a long association with All India Radio. As a music composer, he also worked in a Yatra Pala called "Bibi Anondomoyee". Shyamal Mitra as music composer[edit] Film Name.

Chapter 2 : Bankim Chandra Chatterjee - Wikipedia

, *Indian literature and popular cinema: recasting classics / edited by Heidi R.M. Pauwels Routledge London Wikipedia Citation Please see Wikipedia's template documentation for further citation fields that may be required.*

Biography[edit] Chattopadhyay was born in the village Kanthalpara in the town of North 24 Parganas, Near Naihati , in an orthodox Bengali Brahmin family, the youngest of three brothers, to Yadav Chandra Chattopadhyaya and Durgadebi. His father, a government official, went on to become the Deputy Collector of Midnapur. One of his brothers, Sanjib Chandra Chattopadhyay was also a novelist and he is known for his famous book "Palamau". Bankim Chandra and his elder brother both had their schooling from Midnapore Collegiate School then Governmental Zilla School , where he wrote his first poem. In , he was appointed a Deputy Collector the same type of position held by his father of Jessore. He went on to become a Deputy Magistrate, retiring from government service in His years at work were replete with incidents that brought him into conflict with the ruling British. He was, however, made a Companion in the Order of the Indian Empire in Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. His majestic talents showed him other directions, and turned to fiction. His first attempt was a novel in Bengali submitted for a declared prize. He did not win the prize, and the novelette was never published. It was written in English and is regarded as the first Indian novel to be written in English. Durgeshnondini, his first Bengali romance and the first ever novel in Bengali, was published in The hero of this novel was Nabakumar. He had chosen Dariapur in Contai Subdivision as the background of this famous novel. His next romance, Mrinalini , marks his first attempt to set his story against a larger historical context. Chattopadhyay started publishing a monthly literary magazine Bangadarshan in April , the first edition of which was filled almost entirely with his own work. The magazine carried serialised novels, stories, humorous sketches, historical and miscellaneous essays, informative articles, religious discourses, literary criticisms and reviews. Vishabriksha The Poison Tree, is the first novel of Chattopadhyay that appeared serially in Bangodarshan. Bangodarshan went out of circulation after four years. It was later revived by his brother, Sanjeeb Chandra Chattopadhyay. Although the scene is once shifted back to eighteenth century, the novel is not historical. His next novel was Rajani , which features an autobiographical plot, with a blind girl in the title role. It was a brilliant depiction of contemporary India and its lifestyle and corruption. In that complexity, critics saw resemblance to Western novels. One of the many novels of Chattopadhyay that are entitled to be termed as historical fiction is Rajsimha , rewritten and enlarged Anandamath The Abbey of Bliss, is a political novel which depicts a Sannyasi Hindu ascetic army fighting the British soldiers. The book calls for the rise of Indian nationalism. The novel was also the source of the song Vande Mataram I worship my Motherland for she truly is my mother which, set to music by Rabindranath Tagore , was taken up by many Indian nationalists, and is now the National Song of India. The plot of the novel is loosely set on the Sannyasi Rebellion. He imagined untrained Sannyasi soldiers fighting and beating the highly experienced British Army; ultimately however, he accepted that the British cannot be defeated. He categorically claimed that the British are not the enemy but friends; the Muslims are the real enemy. Hence, this novel is also termed communal in nature. Drawing from the Shakti tradition of Bengali Hindus, Chattopadhyay personified India as a Mother goddess, which gave the song a Hindu undertone that would prove to be problematic for some Muslims. His final novel, Sitaram , tells the story of a local Hindu lord, torn between his wife and the woman he desires but unable to attain, makes a series of blunders and takes arrogant, self-destructive decisions. Finally, he must confront his self and motivate the few loyal soldiers that stand between his estate and the Muslim Nababs army about to take over. Kamalakanter Daptar From the Desk of Kamalakanta, ; enlarged as Kamalakanta, contains half humorous and half serious sketches. Through this work, he attempted to reassure Hindus who were increasingly being exposed to Western ideas. His belief was, that there was "No serious hope of progress in India except in Hinduism-reformed, regenerated and purified". He wrote an extensive commentary on two verses in particular - 2. Their belief is that few writers in world literature have excelled in both philosophy and art as Bankim has done. They have felt that in a colonised nation Bankim could not overlook politics. He was

one of the first intellectuals who wrote in a British colony, accepting and rejecting the status at the same time. The artist in Bankim cannot be understood unless you understand him as a moralist and vice versa. Personal life[edit] Chattopadhyay was married at eleven. He had a son with his first wife, who died in He later married Rajalakshmi Devi with whom he had three daughters. Quotes[edit] Once Ramakrishna Paramahansa , playing on the meaning of Bankim Bent A Little , asked him what it was that had bent him.

Chapter 3 : Table of contents for Indian literature and popular cinema

View the profiles of people named Sakuntala Chatterjee. Join Facebook to connect with Sakuntala Chatterjee and others you may know. Facebook gives people.

This book is about the ways in which the popular Indian cinema of North India recasts Indian literature, from epics and classical drama, over devotional songs, Urdu poetry and drama, to colonial and contemporary novels. Notwithstanding the objections of many, it has caught on widely. The term is nowadays often used loosely, as shorthand for North Indian commercial cinema. That is the way it is used in this volume, without wishing to evoke any of the pejorative connotations the term is sometimes understood to imply. By no means do we wish to detract from the value of those movies or equate them with the Hollywood rip-offs of later cinema. For decades, the Hindi popular cinema has had an appeal well beyond South Asia. It has an enthusiastic following in the so-called South Asian diaspora, the communities of South Asian origin residing all over the world, including in the West. *Monsoon Wedding*, d. Mira Nair, *Bend it like Beckham*; d. Major newspapers and magazines have carried reviews of the aforementioned movies and series. Popular culture has been quick to appropriate the appeal of Bollywood: To turn things topsy-turvy: In short, Bollywood has begun to take firm root in the West. Does this interest in popular Indian cinema go beyond the appeal of the exotic? South Asian diaspora viewers may feel exposed when their cinema is compared to the mainstream fare in the West. In its wake, at least eight major studies have appeared e. Ganti, *Pendakur 4* I wish to thank my Hindi student, Dawn Neil, for drawing my attention to this movie. A new Journal published by Routledge, called *South Asian Popular Culture*, was launched in spring, in part to provide a forum for this dynamic field of studies. These recent works have opened up the field for serious academic study and provide the stepping-stones for others to build on. A lot of headway has been made in studying the movies for their political relevance and their impact on popular culture. Most of the contributions have focused on socio-economic issues of the industry and the socio-political implications of its products. On the other hand, meta-issues, such as the glamorous star system, fan clubs, film posters and film magazines also have received attention from popular culture scholars see, e. Ironically, although many of these studies argue for and see themselves as part of a rehabilitation of popular movies as a serious object of study, little sustained attention has been paid to detailed analysis of the films themselves. Sometimes, scholars seem mainly interested in the way films may be invoked to address larger debates over theory within specific academic disciplines. This volume seeks to contribute to the scholarly literature on popular North Indian cinema in three ways: First, the volume is aimed at a non-specialist audience. While a lot of the new studies make excellent contributions, there is a tendency towards theorization and an abstract and sometimes jargon-ridden discourse that is difficult to follow for the uninitiated. This leads to a gap between the narrow world of the academic theoreticians and the wider cosmos of consumers of 4 popular cinema "which includes many thoughtful viewers who are interested in insightful analysis of mainstream films" provided that it is in accessible idiom. This book consciously seeks to return to straightforward language and focus on concerns intelligible to the makers and viewers of these movies. Our premise is that Indian popular movies deserve serious attention on their own terms, and not merely as illustrations of theoretical issues. It is appropriate to start a new field at a general level, staking out the major issues and their broader relevance. In a second phase of inquiry, though, the generalizations need to be examined at the level of individual films. There is a need for close readings of influential popular films. The only exceptions are for a few truly landmark movies *Mother India*,⁷ *Awara* Chatterjee and, and *Sholay* Dissanayake and Sahai He has recently pleaded for more ethnographically grounded studies Nandy, as a result of which the Journal *South Asian Popular Culture* called for and published papers on Bollywood audience response. There is only one serious study on each of these major directors: A positive trend in the US is that several major universities have recently hired specialists in South Asia in their Film Studies departments. Hopefully, a new generation of graduate students will push forward research on popular cinema beyond the level of theory and generalization. Third, this volume broadens the range of disciplinary approaches that are brought to bear on popular Indian cinema. At the same time that the

focus can now be narrowed to individual movies, the pool of researchers working on the topic needs to be broadened. Input from beyond film studies and social and political sciences is necessary. Contributions from many disciplinary angles are to be encouraged and solicited. Studying Indian popular movies requires interdisciplinary cooperation, including input from the other side of the divide, from the humanities. Religion and literature specialists can make worthwhile contributions in dialogue with what is going on in departments of film studies and popular culture. Forgotten foundations of films: However, that the epics are an abidingly popular source of inspiration is made clear by the spectacular success of the televised epic serials *Ramayan* by Ramanand Sagar and *Mahabharat* by B. Chopra, which were aired between and on the Indian state television 10 At least this important early film has been subject of a recent detailed study Schulze , which has shown that it was neither produced nor consumed as a nationalist movie at the time. This case illustrates the danger inherent in generalizing before careful study of individual films has been done. This movie was banned in Karachi and Madras because Vidur appeared clad in Gandhi-cap and khaddar shirt and because it was performed with a music score that included a strident nationalistic song in praise of the charkha EIC ; see also Mir in this volume. These serials, now in their DVD avatars, have remained popular ever since, as is witnessed also by the many new mythological films and serials that followed in their wake. Obviously, given the political use to which the epics are being put, the mythological should be of great general interest, and a careful study of epic- inspired movies against their literary and religious background has much to offer. The classic *Mughal-e-Azam* by K. In this case, the ultimate film version has been so successful as to obliterate the memory of its source of inspiration in the popular mind. Still, the study of such movies against the background of their literary sources may reveal more precisely which aspects are period-specific for the movies as opposed to what was stressed in the literary source , and thus historically significant for that period. If we ignore the sources, we may end up marking features of the original as typical for the period of the movie. In short, this promises to be a fertile field of studies that will contribute to the ongoing debate over the link between cinema and the construction of national history. Other films that are landmarks of Indian popular culture have roots in literature too, but again these are understressed. There has been much discussion in the popular press about the successful recent movie *Devdas* by Sanjay Leela Bhansali, which was a remake of the classic movie by Bimal Roy. Little was said though about the novella by the Bengali writer Saratchandra Chattopadhyay on which the movies were 8 based. Yet the novella was celebrated in its day, and its success among Bengali readers led directly to its remarkable cinematic career. A thorough study of the now-prolific *Devdas* phenomenon surely requires grounding in the knowledge of its textual component. Whether the connection is well known or forgotten, it is clear that many movies are inspired by or directly based on literature. Academic study of such movies should of course not be limited to the literary angle. However, there is no doubt that to counter this amnesia a worthwhile contribution can be made by scholars of literature and religion. A start of this was made in the seventies, in an insightful article on the Hindi film in relation to Indian Literatures by Edward Gerow Unfortunately, hardly any contributions in this direction have been made since. One reason may be that film and literature are sometimes viewed as two mutually exclusive, even antithetical institutional fields for some possible reasons for the perceived rivalry between film and literature, see Stam This may be understandable in the West with its general bias of privileging the written word, but does not make sense in India. Moreover, in the Indian popular film industry, authors collaborate closely with filmmakers or have turned to film making 12 Some studies of films based on literature have appeared in a recent volume edited by Vasudha Dalmia and Theo Damsteegt This volume juxtaposes articles exclusively focused on literature and others taking into account film versions of literature. All of the articles present quite innovative approaches. The present volume builds on and is a continuation of the trend in the articles on film in that volume. To name only two successful contemporary directors: Ramanand Sagar started out as a writer of novels and plays and proceeded to film script writing, before becoming a producer Tully Already in the early period there was a symbiotic relationship between the worlds of drama and literature. Interestingly, this has been very strong in leftist circles: Another reason why scholars do not bring the insights of literature studies to bear on popular cinema may be the myth of the unsophisticated audience. Many in the audience are actually well versed in the vernacular versions of the epics and in devotional literature via oral transmission. They know their classics by

heart. The fact that popular Indian movies abound with sophisticated references to this literature, both obvious and subtle, is a clear indicator that the directors know their classics and assume their audience does too. The critic who remains unaware of this dimension misses much of the delight that Indian popular cinema provides. This volume demonstrates that there is much to be gained by religious and literary approaches to popular movies. Of course, their focus is limited in that it is strongly focused on the narrative, but still they can make worthwhile contributions. The different disciplinary angles do not need to be antithetical, but can be complementary. The challenge remains to forge a way forward in true dialogue and interaction. Contents of the Volume Questions asked As this volume is focused on the interface between film and literature, the general question is basically what happens when classics of literature get taken up in popular North Indian movies. The screen image has a powerful impact on the imagination. The literary classic is easily conflated with the movie based on it. Specialists of the literature, through careful analysis, can alert the public to what the differences are and the political implications. This is especially pertinent at a time in India where a new hegemony of religious interpretation is taking over the public sphere, including cinema. The Hindu Right seems to have embarked on a project of reconstructing memory and history. This 11 affects audiences both in India and in the diaspora communities. The latter communities are often crucial for the fundraising efforts of the political parties concerned. Thus, such reshaping are not innocent and as scholars we need to bring our expertise to bear on these issues. We start out the volume by looking at religious classics. Although most of the contributors to this volume are trained as scholars of literature, we are careful not to privilege the book over the movie. Rather, we want to uncover the rich ways in which the movies add to and go beyond the interpretation and reading of the text Stam We have paid attention to the movies on their own terms. Scholars of religious texts are preeminently placed to do so, because their training has familiarized them with the fluidity of religious texts in the subcontinent.

Chapter 4 : Indian Literature and Popular Cinema: Recasting Classics, 1st Edition (Hardback) - Routledge

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The movies in which she was paired opposite Uttam Kumar became classics in the history of Bengali cinema. Her mother, the late Indira Devi was a homemaker. She was their fifth child and third daughter. Sen is a granddaughter of the famous Poet Sree Rajonikant Sen. The Partition brought her family and her to West Bengal,[12] where she married Dibanath Sen, son of wealthy industrialist Adinath Sen, in ,[13] and had one daughter, Moon Moon Sen , who is a former actress. Her father-in-law, Adinath Sen, was supportive of her acting career in films after her marriage. According to persistent but unconfirmed reports in the Bengali press, her marriage was strained by her success in the film industry. It was a box-office hit and is remembered for launching Uttam-Suchitra as a leading pair. They went on to become the icons for Bengali dramas for more than 20 years, becoming almost a genre unto themselves. She received a Best Actress Award nomination for the film *Devdas* , which was her first Hindi movie. Her Bengali melodramas and romances, especially with Uttam Kumar, made her the most famous Bengali actress ever. She played in a character named Radha Mitra, a hospital nurse employed by a progressive psychiatrist, Pahadi Sanyal, who is expected to develop a personal relationship with male patients as part of their therapy. Sanyal diagnoses the hero, Basanta Choudhury , as having an unresolved Oedipal dilemma. He orders Radha to play the role though she is hesitant as in a similar case she had fallen in love with the patient. In the end, even as she brings about his cure, she suffers a nervous breakdown. The film is noted for its partly lit close-ups of Sen, which set the tone of the film. She plays the dual role of a courtesan, Pannabai, and her daughter Suparna, a lawyer. Critics note that she brought a great deal of poise, grace and dignity to the role of a fallen woman determined to see her daughter grow up in a good, clean environment. She was to do a film project; *Nati Binodini*, also starring Rajesh Khanna,[31] but the film was shelved mid-way after shooting when she decided to quit acting. She assiduously avoided the public gaze after her retirement and devoted her time to the Ramakrishna Mission. Suchitra Sen was admitted to the hospital on 24 December and was diagnosed with a lung infection. She was reported to have been recovering well in the first week of January. She was 82 years old. Pranab Mukherjee , the Prime Minister Dr. Her entire medical treatment had also been done in seclusion and secrecy. Among them, 22 were blockbusters, 13 were superhits, 5 made profits above the average and the rest flopped. Suchitra Sen filmography by year No.

Chapter 5 : Bidhilipi Part 3 11 Classic Bengali Movie Uttam Kumar Sabitri Chatterjee | www.nxgvision.com

Performing at Ravindra Natya Mandir Live Apurba Bangla Sitar: Purbayan Chatterjee Vocals: Gayatri Asokan Tabla: Ustad Fazal Qureshi Guitar: Rhythm Shaw Drums: Darshan Doshi Keyboard: Gulraj Singh.

Title Manuscripts differ on what its exact title is. The title is sometimes translated as The token-for-recognition of Shakuntala or The Sign of Shakuntala. Abandoned at birth by her parents, Shakuntala is reared in the secluded hermitage of the sage Kanva , and grows up a comely but innocent maiden. While Kanva and the other elders of the hermitage are away on a pilgrimage, Dushyanta , king of Hastinapura , comes hunting in the forest and chances upon the hermitage. He is captivated by Shakuntala, courts her in royal style, and marries her. He then has to leave to take care of affairs in the capital. She is given a ring by the king, to be presented to him when she appears in his court. She can then claim her place as queen. The anger-prone sage Durvasa arrives when Shakuntala is lost in her fantasies, so that when she fails to attend to him, he curses her by bewitching Dushyanta into forgetting her existence. The only cure is for Shakuntala to show him the signet ring that he gave her. She later travels to meet him, and has to cross a river. The ring is lost when it slips off her hand when she dips her hand in the water playfully. On arrival the king refuses to acknowledge her. Shakuntala is abandoned by her companions, who return to the hermitage. Fortunately, the ring is discovered by a fisherman in the belly of a fish, and Dushyanta realises his mistake - too late. The newly wise Dushyanta defeats an army of Asuras , and is rewarded by Indra with a journey through heaven. Returned to Earth years later, Dushyanta finds Shakuntala and their son by chance, and recognizes them. In other versions, especially the one found in the Mahabharata , Shakuntala is not reunited until her son Bharata is born, and found by the king playing with lion cubs. Dushyanta enquires about his parents to young Bharata and finds out that Bharata is indeed his son. Bharata is an ancestor of the lineages of the Kauravas and Pandavas , who fought the epic war of the Mahabharata. Shakuntala was the first Indian drama to be translated into a Western language, by Sir William Jones in In the next years, there were at least 46 translations in twelve European languages. Wilt thou the blossoms of spring and the fruits that are later in season, Wilt thou have charms and delights, Wilt thou have strength and support, Wilt thou with one short word encompass the earth and the heaven, All is said if I name only, Shakuntla, thee. Unfinished opera projects When Leopold Schefer became a student of Antonio Salieri in September , he had been working on an opera about Shakuntala for at least a decade, a project which he did however never complete. Shakuntala by Abanindranath Tagore Tamil translations include: Abigna Sakuntalam by Mahavidwan R. Translated in sandam style. Ryder published a new English translation of Shakuntala in Norwegian electronic musician Amethystium wrote a song called "Garden of Sakuntala" which can be found on the CD Aphelion. The play is also appearing on a Toronto stage for the first time as part of the Harbourfront World Stage program.

Chapter 6 : Shakuntala (play) | Revolvry

Indian Literature and Popular Cinema Recasting classics Edited by Heidi R.M. Pauwels Routledge Taylor & Francis Group LONDON AND NEW YORK.

Chapter 7 : Category:Bengali Hindus - Wikipedia

Routledge Bending the Bharata / Philip Lutgendorf -- Family, feminism, and film in remaking the Ramayana / Vidyut Aklujkar -- Sakuntala / Gayatri Chatterjee -- Mrcchakatikam to Utsav / Vidyut Aklujkar -- Bhakti songs recast / Heidi Pauwels -- Religious culture and folklore in the Urdu historical drama Anarkali, revisited by Indian cinema.

Chapter 8 : Welcome to North America Bengali Convention | North America Bengali Convention

Shakuntala elaborates upon an episode mentioned in the Mahabharata, with minor changes made (by KÄ•lidÄ•sa) to the

plot. While Kanva and the other elders of the hermitage are away on a pilgrimage, Dushyanta, king of Hastinapura, comes hunting in the forest and chances upon the hermitage. He is.

Chapter 9 : Kalipada Ghoshal - Wikipedia

Kalipada Ghoshal (Bengali: কলিপদা গোস্বামী কলিপদা কলি-পদা meaning who is under Mother Goddess Kali. He was an artist from Calcutta. He was an artist from Calcutta. He was the last successor of Abanindranath Tagore 's Indian Society of Oriental Art and Bengal school of art.