



পাঁচালী
পাথের





॥ কাহিনী ॥

কিন্দনপুর গ্রামে হরিহর রায়ের পৈতৃক ভিটে। সংসারে আছে হরিহর, তার স্ত্রী সর্বজয়া, ছ'বছরের মেয়ে দুর্গা ও দুই সম্পর্কের বোন ৭৫ বছরের বুকা ইন্দির ঠাকুরণ। যজ্ঞমানির সামান্য আয় থেকে সংসার চালানো কঠিন, কিন্তু হরিহর কবি ও ভাবুক, তাই সে দারিদ্র্য অগ্রাহ্য করে স্বচ্ছল ভবিষ্যতের স্বপ্ন দেখতে পারে, যদিও সর্বজয়া বারে বারেই সতর্ক করে দেয়—এভাবে চললে পথে বসতে হবে।

মাঘ মাসের শীতের রাতে সর্বজয়ার একটি ছেলে হয়, এবং তার অল্প দিনের মধ্যেই জন্মদারী সেরেস্তায় হরিহরের একটি চাকরি জোটে। এবারে হরিহরের আনন্দে সর্বজয়ারও ছোঁয়াচ লাগে।

ছ'বছর কেটে যায়, তবু স্বপ্ন সফল হয় না। দুর্গা বড় হয়েছে, অল্প পাঠশালা যেতে শুরু করেছে, কিন্তু হরিহরের ভাগ্য সংসারে জোড়া লাগেনি। সর্বজয়ার দুঃখের শেষ নাই। ভাত-কাপড়ের চিন্তা ত আছেই—তার উপরে আছে প্রতিবেশী ধনী মুখুজো গির্দা সোজোটাকরণের ষোঁটা ও অপমান। সপ্নে আছে ইন্দিরের সঙ্গে নিত্য কথা কাটাকাটি।

পুজোর ঠিক পরেই ইন্দিরের মৃত্যু হয়। তার সংসারের কাজ শেষ করে হরিহর পাড়ি দেয় শহরে। চণ্ডীপাঠটাঠি ক'রে কোন রকমে ভিটা মোরামতের খরচ সংগ্রহ করে সে গ্রামে ফিরবে। স্বামীর অহুপস্থিতিতে কোন-রকমে বিয়ের ভিনিসপত্ত বাধা দিয়ে সর্বজয়া সংসারটা চালাতে থাকে।

ফাল্গুন মাসে মুখুজোদের বাড়িতে বিয়ে হোল দুর্গার বন্ধু রাধুর। দুর্গা ফলচুরি ছেড়ে পুণিাপুণর ব্রত শুরু করল—তারও যে বিয়ে হবে একদিন!

কিন্তু এই ক্ষুদ্র অসহায় সংসারের উপর সবচেয়ে বড় আঘাত হানল কালবৈশাখীর ঝড়। দুর্গার মৃত্যু হোল নিউমোনিয়া অরে। কার্ণ ভিটে একেবারে ধূলমাং হয়ে গেল।

হরিহর শহর থেকে ফিরে প্রথমে শোকে মুহমান হয়ে পড়ল। কিন্তু এই দারুণ শোকই তাকে নতুন করে নিজের পায়ে দাঁড়াবার শক্তি ও সাহস দিল। সে স্থির করল কার্ণীতে গিয়ে আবার নতুন করে সংসার পাতবে।



বিভূতিভূষণ বন্দ্যোপাধ্যায়ের

॥ পথের পাঁচালী ॥

পশ্চিমবঙ্গ সরকারের নিবেদন

পরিবেশন। অরোরা ফিল্ম করপোরেশান লিঃ

। চিত্রনাট্য ও পরিচালনা। । সঙ্গীত। । আলোকচিত্র গ্রহণ। । শিল্পনির্দেশক।
সত্যজিৎ রায় রবিশঙ্কর সূত্রত মিত্র বংগী চন্দ্রগুপ্ত
। সম্পাদক। । শব্দগ্রহণ। । বাবস্থাপনা। । সঙ্গীতগ্রহণ।

তুলাল দত্ত ভূপেন ঘোষ অনিল চৌধুরী সত্যেন চট্টোপাধ্যায়

॥ সহকারীবৃন্দ ॥

পরিচালনায়। শান্তিকুমার চট্টোপাধ্যায়, আশীষ বর্মন, সূবীর হাজরা।
আলোকচিত্র গ্রহণে। দীনেন গুপ্ত, নিমাই রায়, বীরেন ভট্টাচার্য, সৌমেন্দু রায়।
শিল্পনির্দেশনায়। সুরেশ চন্দ্র, সুরৎ বর, দিবাংকর দত্ত।
সম্পাদনায়। সুকুমার সেনগুপ্ত, তপেশ্বর প্রসাদ, হরিনারায়ণ মুখোপাধ্যায়।
বাবস্থাপনায়। সুরেন সাহু, সত্য, নটবর, বাদল, তুলাল।

॥ পরিস্ফুটন ॥

বেঙ্গল ফিল্ম ল্যাবরেটোরিজ লিঃ

॥ ভূমিকালিপি ॥

হরিহর। কানু বন্দ্যোপাধ্যায়	ডাক্তার। হরিমোহন নাগ
স্বর্জয়া। করুণা বন্দ্যোপাধ্যায়	চক্ৰোত্তি। হরিধন নাগ
দুর্গা (বড়)। উমা দাশগুপ্ত (অ্যাঃ)	দাসীঠাকরণ। নিভাননী দেবী
অপু। সূবীর বন্দ্যোপাধ্যায়	পুরোহিত। ক্ষীরোদ রায়
দুর্গা (ছোট)। রুগ্গিকি বন্দ্যোপাধ্যায়	রাণু। রমা গঙ্গোপাধ্যায়
সেজোঠাকরণ। রেবা দেবী	টেংপি। মঞ্জু
নীলমনির স্ত্রী। অপর্ণা দেবী	সতু। শ্যামল
প্রসন্ন গুরুমহাশয়। তুলসী চক্রবর্তী	ছুনি। পুতুলরাণী
বেণুনাথ মজুমদার। বিনয় মুখোপাধ্যায়	পুংটি। পাপিয়া
চিনিবাস মঃরা। হরেন বন্দ্যোপাধ্যায়	বিনি। অপর্ণা (ছোট)



Pather Panchali

Commercial Distributor :
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in foreign countries are arranged by the Director of
Publicity, Government of West Bengal, Calcutta.

West Bengal Government presents

Bibhutibhusan Bandyopadhyaya's

Pather Panchali

Scenario and Direction : **Satyajit Ray**

Music :

Ravishankar

Photography :

Subrata Mitra

Art Direction :

Banshi Chandragupta

Editing :

Dulal Dutta

Management :

Anil Chowdhury

General Recording :

Bhupen Ghose

Recording of Music :

Satyen Chattopadhyaya

Assistants in

Direction : **Santikumar Chattopadhyaya, Ashish Burman,
Subir Hazra**

Photography : **Dinen Gupta, Nimai Ray, Biren Bhattacharya,
Saumendu Ray**

Art Direction : **Suresh Chandra, Surat Bar, Dibakar Dutta**

Editing : **Sukumar Sengupta, Tapeswar Prasad, Harinarayan
Mukhopadhyaya**

Management : **Suren Sahu, Satya, Natabar, Badal, Dulal**

Processing :

Bengal Film Laboratories, Ltd.

Casts :

Harihar : Kanu Bandyopadhyaya
Sarbjaya : Karuna Bandyopadhyaya
Durga (Sr) : Uma Dasgupta (Am)
Durga (Jr) : Runki Bandyopadhyaya
Apu : Subir Bandyopadhyaya
Indirthakrun : Chunibala Devi
Sejothakrun : Reva Devi
Dasithakrun : Nivanani Devi
Wife of Nilmoni : Aparna Devi
Village Teacher : Tulshi Chakraborty
Vaidyanath : Binoy Mukhopadhyaya
Chinibas Confectioner : Haren Bandyopadhyaya
Doctor : Harimohan Nag
Chakkotti : Haridhon Nag
Priest : Kshirod Ray
Ranu : Rama Gangopadhyaya
Tenpi : Manju
Satu : Shyamal
Tuni : Putulrani
Punti : Papiya
Bini : Aparna (Jr)

Pather Panchali

(A Synopsis)

Nischindapur—a village on the bank of Ichamati river. Mango orchards, bamboo groves, bananas and coconuts, green ponds with red and white lotuses and green hyacinths. One of a thousand such villages in Bengal

Among its predominantly Brahmin population lives Harihar Ray (38) with his family, consisting of his wife Sarbjaya (27), his daughter Durga (6) and a distant



Durga hides in bamboo grove.



Apu gets ready to go to school.

cousin Indirthakrun (80). Before coming to this his ancestral village, Harihar had studied the scriptures in Banaras. He has a distinct talent for poetry but has little time for it now as he is trying to settle down. This is no easy matter, for his profession of priesthood is not very paying. But Harihar is essentially an optimist, and he is helped enormously by his wife who is a shrewd and practical woman. Old Indir, who lives in a corner of the courtyard in a hut of her own, is unloved and unwanted—except by Durga. Sarba and Indir bicker constantly, and the latter usually ends up by threatening to leave home, which she does, only to be coaxed back in a few days by Durga. Durga herself goes about stealing fruits from other people's orchards, particularly those of the rich Mukherjees', their neighbours. Mrs. Mukherjee (Sejothakrun) is a cantankerous woman who does not conceal her disdain for Harihar's family. Sarbajaya rebukes her daughter for stealing, but secretly regrets that their own orchard, their

only property excepting their house, should have been confiscated by the Mukherjees. The only sympathetic friend Sarbajaya has in the village is Nilmani's wife (*Na'di*)

On a cold night in the month of Magh (December-January), a son is born to Sarbajaya. Harihar is happy. Luckily enough, a few weeks later Harihar finds a job as an accountant in the zamindar's treasury. As old Indir rocks the new-born Apu to sleep, singing a lullaby, Harihar sits in the kitchen with Sarbajaya and plans for the future.

Sarbajaya is infected by her husband's optimism and dreams of better days

SIX YEARS LATER

Harihar is still drudging in the zamindar's treasury . . . the house looks more dilapidated . . . Indir and Sarbajaya still bicker and quarrel. Durga, now twelve, has developed



Durga and Indirthakrun.

into an expert fruit-stealer. The boy Apu, pampered both by sister and mother, has just started going to the local school. The school has eight other students and is run by a Pandit who also keeps a grocery store, and who relies more on the cane than on any text-books to impart knowledge. Apu, however, is a good pupil and generally manages to escape chastisement.

Sarbajaya is growing tired of her husband's complacency and constantly reminds him of his promises and his ambition. "At least try to assert yourself at the zamindars and insist that they pay you regularly if not handsomely. This way we will soon begin to starve...."

One afternoon while Sarbajaya is feeding Apu, there is a sudden invasion by Mrs. Mukherjee and her two daughters. Mrs. Mukherjee demands to see Durga. Sarbajaya, taken aback, asks what has happened. Mrs. Mukherjee accuses Durga of having stolen her daughter Panchi's necklace that afternoon. Durga arrives, is searched; but the necklace is not found on her person. Mrs. Mukherjee, frustrated, lets loose her tongue and bitterly accuses Sarbajaya and her pettiness, corruption and down-right thievery. Then she leaves as dramatically as she came. Sarbajaya, hurt and humiliated beyond words, vents her rage on Durga and literally throws her out of the house. Indir intervenes, only to be rebuked. Apu watches horrified.

After a while Sarbajaya realises the extent of her cruelty, asks Apu to go and find Durga and fetch her back, which duty the boy performs only too gladly....

That night (it is the month of September) while Indir tells a fairy tale to the two children, Harihar returns home with three months' pay (which had been due) and good news: the offer of an Initiation ceremony in a rich peasant family. Harihar, however, is in no hurry to accept it, for he has a sense of dignity.

While Harihar drowzes, Sarbajaya although vexed by her husband's delay in seizing this opportunity is still prepared to look forward to the future with confidence. She mutters to herself: "I wish we could leave this wretched place and go to Banaras. It is so much better in the city. No one respects you here. There is nothing but poverty and humiliation...."

Just before the Pujas, Sarbajaya has her bitterest quarrel with Indir. This time the old woman leaves fully determined never to return....

The Puja comes. Apu and Durga, who do not feel the sting of poverty as much as the elders do, enjoy it in their own humble way. Apu's imagination is fired by a *Jatra* (a village theatre) performance and at home he dresses himself up as a king, having helped himself to knick-knacks and ornaments from his sister's box. Durga



Sarbajaya and Harihar.



Durga and Apu soaked in rain.

discovers the theft and the two have a fight. Durga pretends to be piqued and runs away, out of the village, along the river, across the meadows and the paddy fields. Apu follows desperately afraid that he will lose his sister's friendship. On the edge of an unknown *Kash* field, the two are reconciled and their long journey is rewarded by their first, totally unexpected and wondrous glimpse of a railway train. . . .

But old Indir returns again! This time she is ill and begs that she be allowed to die in her home. But Sarbajaya, incredulous, sternly refuses. So Indir has to leave again, tottering.

Apu and Durga, returning from their sight of the train, catch sight of Indir lying beside a bamboo grove. They move close to her, gladdened by the discovery of their beloved aunt. But Durga, wiser and older of the two, realises with a shock that Indir is dead. . . .

Agrahayan (November-December): As planned, Harihar sets out for the Initiation ceremony at the rich peasant's house. "I shall be back in a week's time", he says, "and with the money I will have earned, I shall get the house repaired. It is doubtful if it will last through another monsoon without repair. . . ."

Sarbajaya prepares for their coming prosperity.

But what is this? A postcard from Harihar!

And it is disastrous news. The rich peasant has suffered two deaths in the family through malaria. No question of Initiation now! Harihar is proceeding to the city where by reading from scriptures, etc., he will earn enough for the repairs, and thereupon return.

Sarbajaya, shaken at first, realises that weakening will make matters worse and decides to face whatever is in store for them.



Durga and Sarbajaya.

Days run into weeks, and weeks into months. Winter comes and goes, but there is no letter from Harihar. The Mukherjee's eldest daughter, the charming and gentle Ranu (a favourite of Durga) gets married. The wedding touches Durga, who realises for the first time that she will also one day get married and have children. She begins to take more care of herself and perform the *Bratas* she had so far neglected. Apu finds his thirst for knowledge growing and along with it grows his sense of wonder and curiosity.

But their poverty grows too. Sarbajaya finds herself fighting a losing battle and begins secretly to sell and pawn her possessions. But Nilmani's wife finds out and generously offers to help. Sarbajaya, reluctant at first, is later forced to accept.

25th of Chaitra (April) : Like a ray of light in the ever-increasing gloom comes Harihar's postcard. Good news! He has collected the money and will be returning home in a week or so. Sarbajaya sheds tears of joy.

1st of Baishakh (April)* : As Durga performs the *Punyipukur Brata*, a ritual for young girls, suddenly, without warning comes the season's first Nor'wester. Durga leaves her *Brata*, runs out and meets Apu in the mango orchards. Then comes the rain. Durga, deliriously happy, makes for the open spaces and gets thoroughly drenched while Apu, less adventurous, takes shelter under a tree.

Durga catches a cold which develops into pneumonia. The village doctor does his best—which is really not much.

On a dark, stormy night, Durga dies in her mother's arms.

For six days and six nights, Sarbajaya remains like one petrified, while Apu wanders about, bewildered and lonely.

*Bengali New Year's day.

On the tenth of Baishakh, Harihar returns. The disaster that meets him stirs him to the depths of his heart. It also makes a new man of him.

His daughter dead, his house in ruins, Harihar decides to leave Nischindapur to seek a living in Banaras. This is not what he had looked forward to, but he accepts his fate and takes a realistic decision in spite of being discouraged by his neighbours.

Two important incidents occur on the day before their departure. Sejothakrun has a change of heart and brings Sarbajaya a basketful of mangoes for their journey. And Apu discovers something in a corner of a dust-laden shelf of their house—the necklace belonging to Panchi. This he promptly throws into the nearby pond.

On the 25th of Baishakh, at dawn, Harihar leaves his ancestral home with his wife and son.

As the rickety bullock cart lumbers down the village road, the rising sun is seen to break through the clouds for the first time after a long stretch of gloomy days.

THE END

PRAISED BY INDIVIDUALS

"Classics of world films have nearly all been the essence of the subject which is universal and yet retain their character. *Pather Panchali* has the same elements of universality."

—Miss Marie Seton.
(British Film Institute).

"It is one of the very finest artistic quality and in that respect is unique among the films made by Indians."

—Mr. Monroe Wheeler.
(Director of Exhibitions and Publications, the Museum of Modern Art, New York).

"There are few pictures that can so successfully transcend the barrier of language and convey by artistic direction and superb acting, the subtle intricacy of a simple plot."

—Mr. B. Cooper.
(American Vice-Consul in Calcutta).

"It has a sublimity because it is simple, natural and therefore dignified."

—Sm. Kamaladevi Chattopadhyaya.

"The film *Pather Panchali* takes me to a land of reverie and has completely revolutionised all the canons of film-making in India."

—Balraj Sahani.
(Well-known Film-Actor, Bombay).

"My hats off to the people who have made *Pather Panchali*. I am proud of them."

—Raj Kapoor.
(Well-known Film-Actor, Director and Producer, Bombay).

HAILED BY THE PRESS

"The film (*Pather Panchali*) is a piece of poetry."
—*Hindusthan Standard, Calcutta.*

"It has enough merits to be considered as a film event just as the book was in the literary field."
—*Statesman, Calcutta.*

"*Pather Panchali* the finest ever in our films."
—*Amritabazar Patrika, Calcutta.*

"Among the indigenous and foreign films shown in India from the beginning of the movie pictures one can hardly find a film which can stand in comparison with *Pather Panchali*."
—*Anandabazar Patrika, Calcutta.*

"Never before in any full-length film of any country have we been able to find such individuality in every field including selection of story, acting, photography, scenario and musical direction."
—*Jugantar, Calcutta.*

"*Pather Panchali*—a milestone in movies—an epoch-making film that has created history."
—*Cine Advance, Calcutta.*

"*Pather Panchali* is a pure cinema."
—*Times of India, Bombay.*

"*Pather Panchali*—a saga of village life—is an outstanding film."
—*Screen, Bombay.*

"*Pather Panchali* remains an undeniably outstanding cinematic work of art which any nation could be justifiably proud of."
—*Illustrated Weekly of India, Bombay.*

Pather Panchali

The Story of Apu & Durga

The film tells the story of a poor Brahmin family who live in their ancestral village in Bengal: the father (a poet and lay priest, an optimist and dreamer whose unrealistic approach to life keeps his family in humiliating poverty); the mother (a practical woman who must cope with the everyday struggles of the family); Durga (their daughter, about six years old when the film begins, whose one bad habit is stealing mangoes from the neighbors' orchards); Apu (their son, an intelligent boy much indulged by mother and sister); an aged aunt (who lives in a hut in the garden, constantly bickering with the mother but beloved by Durga).

Secondary characters are: a rich, cantankerous woman (who owns most of the surrounding orchards and who makes no secret of her disdain for the poor family); a sympathetic woman (a friend of the mother).

Early in the film Apu is born. Later, the father, sitting in the kitchen, tells his wife of his new job in the Treasury and Plants a wonderful future: he will repair the house, find a husband for Durga, send Apu to a good school, and write a great poem or play. The mother is infected by her husband's optimism.

Six years pass. The father is still drudging at his underpaid job; the house is unrepaired. Apu attends a poor school run by a scholar who is also the village grocer. The mother, tired for her husband's complacency, urges him to assert himself.

The children visit the house of the rich, cantankerous woman who later accuses Durga of stealing a valuable necklace. Durga is searched but the necklace is not found. The rich woman accuses the poor family of thievery. The mother vents her humiliation and rage by throwing Durga out of the house.....but later sends Apu to bring her home.

That night while the old aunt tells a fairy story to the children the father returns with his overdue wages and tells of an offer to officiate at an initiation ceremony for which he will be well paid. The mother urges him to set out immediately, but he insists that delay is more seemly.

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The family leave their ancestral home for a new life.



পাত্ৰৰ পাঁচালী

১১

বিভূতিভূষণ বন্দ্যোপাধ্যায়ের

॥ পথের পাঁচালী ॥

পশ্চিমবঙ্গ সরকারের নিবেদন

পরিবেশক—অরোরা ফিল্ম করপোরেশান লিঃ

চিত্রনাট্য ও পরিচালনা । সঙ্গীত । আলোকচিত্র গ্রহণ । শিল্পনির্দেশক
সত্যজিৎ রায় রবিশঙ্কর সুব্রত মিত্র বংশীচন্দ্র গুপ্ত
সম্পাদক । শব্দগ্রহণ । ব্যবস্থাপনা । সঙ্গীতগ্রহণ ।
দুলাল দত্ত ভূপেন ঘোষ অবিল চৌধুরী সত্যেন চট্টোপাধ্যায়

॥ সহকারীবৃন্দ ॥

পরিচালনায় । শান্তিকুমার চট্টোপাধ্যায়, আশীষ বর্মন, সুবীর হাজারা ।
আলোকচিত্র গ্রহণে । দীনেন গুপ্ত, নিমাই রায়, বীরেন ভট্টাচার্য, সৌমেন্দু রায় ।
শিল্পনির্দেশনায় । স্বরেশ চন্দ্র, সুরেন বর, দিবাকর দত্ত ।
সম্পাদনায় । সুকুমার সেনগুপ্ত, তপেশ্বর প্রসাদ, हरिनारायण मुखोपाध्याय
ব্যবস্থাপনায় । স্বরেন সাহু, সত্য, নটবর, বাদল, ছলাল ।

॥ পরিস্ফুটন ॥

বেঙ্গল ফিল্ম জ্যাবরেটারিজ লিঃ

॥ ভূমিকালিপি ॥

हरिहर । कान्हु बन्द्योपाध्याय चिनिबास मयरा । हरेंन बन्द्योपाध्याय
सर्वज्या । करुणा बन्द्योपाध्याय डाङ्गार । हरिमोहन नाग
दुर्गा (बड़) उमा दाशगुप्त (आः) चक्रोत्ति । हरिधन नाग
अपु । सुवीर बन्द्योपाध्याय दासीठाकरुण । निभाननी देवी
इन्दिर ठाकरुण । चुगीबाला देवी पुरोहित । फ़ारोद राय
दुर्गा (छोट) । रुग्कि बन्द्योपाध्याय रागु ॥ रमा गङ्गोपाध्याय
सेजोठाकरुण । रेवा देवी टैपि । मङ्गु
नीलमनिर स्त्री । अपर्णा देवी सतु । श्यामल
प्रसन्न गुरुमहाशय । तुलसी चक्रवर्ती टुनि । पुतुलराणी
वैद्यनाथ मङ्गुमदार । बिनय मुखोपाध्याय पुँटि । पापिया
बिनि । अपर्णा (छोट)

পথের পাঁচালী কাহিনী

শিষ্টিপুত্র গ্রামে হরিহর রায়ের পৈতৃক ভিটে । সংসারে আছে
হরিহর, তার স্ত্রী সর্বজয়া, ছ'বছরের মেয়ে দুর্গা ও দূর সম্পর্কের বোন ৭৫
বছরের বৃদ্ধা ইন্দির ঠাকরণ । যজমানির সামান্য আয় থেকে সংসার
চালানো কঠিন, কিন্তু হরিহর কবি ও ভাবুক, তাই সে দারিদ্র্য অগ্রাহ্য
করে স্বচ্ছল ভবিষ্যতের স্বপ্ন দেখতে পারে, যদিও সর্বজয়া বারে বারেই
সতর্ক করে দেয়—এভাবে চললে পথে বসতে হবে ।

মাঘ মাসের শীতের রাতে সর্বজয়ার একটি ছেলে হয়, এবং তার
অপ্প দিনের মধ্যেই জমীদারী সেরেস্তায় হরিহরের একটি চাকরি জোটে ।
এবারে হরিহরের আনন্দে সর্বজয়ারও ছোঁয়াচ লাগে ।

ছ'বছর কেটে যায়, তবু স্বপ্ন সফল হয় না । দুর্গা বড় হয়েছে,
অপুও পাঠশালা যেতে শুরু করেছে, কিন্তু হরিহরের ডাঙা সংসারে জোড়া
লাগেনি । সর্বজয়ার দুঃখের শেষ নাই ভাতকাপড়ের চিন্তা ত আছেই—তার
উপরে আছে প্রতিবেশী ধনী মুখুজ্যে গিন্নি সেজঠাকরণের ঝোঁটা ও অপমান ।
আর আছে ইন্দিরের সঙ্গে নিত্য কথা কাটাকাটি ।





পূজার ঠিক পরেই ইন্ধিরের মৃত্যু হয়। তার সংকারের কাজ শেষ ক'রেহরিহর পাড়ি দেয় শহরে। চণ্ডীপাঠটার ক'রে কোন রকমে ভিটা মেরামতের খরচ সংগ্রহ ক'রে সে গ্রামে ফিরবে। স্বামীর অনুপস্থিতিতে কোনরকমে বিয়ের জিনিষপত্র বাঁধা দিয়ে সর্বজয়া সংসারটা চালাতে থাকে।

কান্তন মাসে মুখুজ্যেদের বাড়িতে বিয়ে হোল দুর্গার বন্ধু রাণুর। দুর্গা ফলচুরি ছেড়ে পুণ্যপুকের ত্রত শুরু করল—তারও যে বিয়ে হবে এব দি।

কিন্তু এই ক্ষুদ্র অসহায় সংসারের উপর সবচেয়ে বড় আঘাত হানল কান্নবৈশাখীর বড়।

দুর্গার মৃত্যু হোল নিউমোনিয়া জ্বর। জীর্ণ ভিটে একেবারে ধূলিসাৎ হয়ে গেল।

হরিহর শহর থেকে ফরে প্রথমে শোকে মুহমান হয়ে পড়ল। কিন্তু এই দারুণ শোকই তাকে নতুন করে নিজের পায়ে দাঁড়াবার শক্তি ও সাহস দিল। সে স্থির করল কাপীতে গিয়ে আবার নতুন করে সংসার পাতবে।



PATHER PANCHALI

The Story of Apu & Durga

The film tells the story of a poor Brahmin family who live in their ancestral village in Bengal : the father (a poet and lay priest, an optimist and dreamer whose unrealistic approach to life keeps his family in humiliating poverty) ; the mother (a practical woman who must cope with the everyday struggles of the family) ; Durga (their daughter, about six years old when the film begins, whose one bad habit is stealing mangoes from the neighbours' orchards) ; Apu (their son, an intelligent boy much indulged by mother and sister) ; an aged aunt (who lives in a hut in the garden, constantly bickering with the mother but beloved by Durga).

Secondary characters are : a rich, cantankerous woman (who owns most of the surrounding orchards and who makes no secret of her disdain for the poor family) ; a sympathetic woman (a friend of the mother).



Early in the film Apu is born. Later, the father, sitting in the kitchen, tells his wife of his new job in the Treasury and plants a wonderful future : he will repair the house, find a husband for Durga, send Apu to a good school, and write a great poem or play. The mother is infected by her husband's optimism.

Six years pass. The father is still drudging at his underpaid job; the house is unrepaired. Apu attends a poor school run by a scholar who is also the village grocer. The mother, tired for her husband's complacency, urges him to assert himself.

The children visit the house of the rich, cantankerous woman who later accuses Durga of stealing a valuable necklace. Durga is searched but the necklace is not found. The rich woman accuses the poor family of thievery. The mother vents her humiliation and rage by throwing Durga out of the house.....but later sends Apu to bring her home.

That night while the old aunt tells a fairy story to the children the father returns with his overdue wages and tells of an offer to officiate at an initiation ceremony for which he will be well paid. The mother urges him to set out immediately, but he insists that delay is more seemly.

After a bitter quarrel with the mother, the old aunt leaves the house. Meanwhile the children attend a



travelling fair and theatrical performance, quarrel and are reconciled. The old aunt returns home ill and begs to be allowed to die there, but the mother does not believe her and refuses to take her in. The old woman leaves. The children find her in the orchard but their joy is turned to sorrow when they realize she is dead.

The father finally sets out for the initiation ceremony. The mother's anticipations of prosperity are shattered by the arrival of a postcard : the ceremony has been cancelled; her husband is going to the city and will not return until he has earned enough money to repair the house.

Months pass. The lovely daughter of the rich, cantankerous woman is married. Durga is impressed and begins to perform religious rites (planting the flower). The mother fights a losing battle against poverty.

A second postcard from her husband brings good news—he has earned the necessary money and is returning home.

The homecoming is saddened by Durga's death. The father at last faces life realistically and decides to take his family to Benares.

The family leave their ancestral home for a new life.

অরোরা ফিল্ম কর্পোরেশনের বিবেদন

লোকপ্রিয় উপন্যাসের

চিত্তপ্রিয় চিত্ররূপ

মহানিশা

কাহিনী : অবুদুদা দেবী

পরিচালক : সুকুমার দাশগুপ্ত

চিত্রনাট্য : বিনয় চট্টোপাধ্যায়

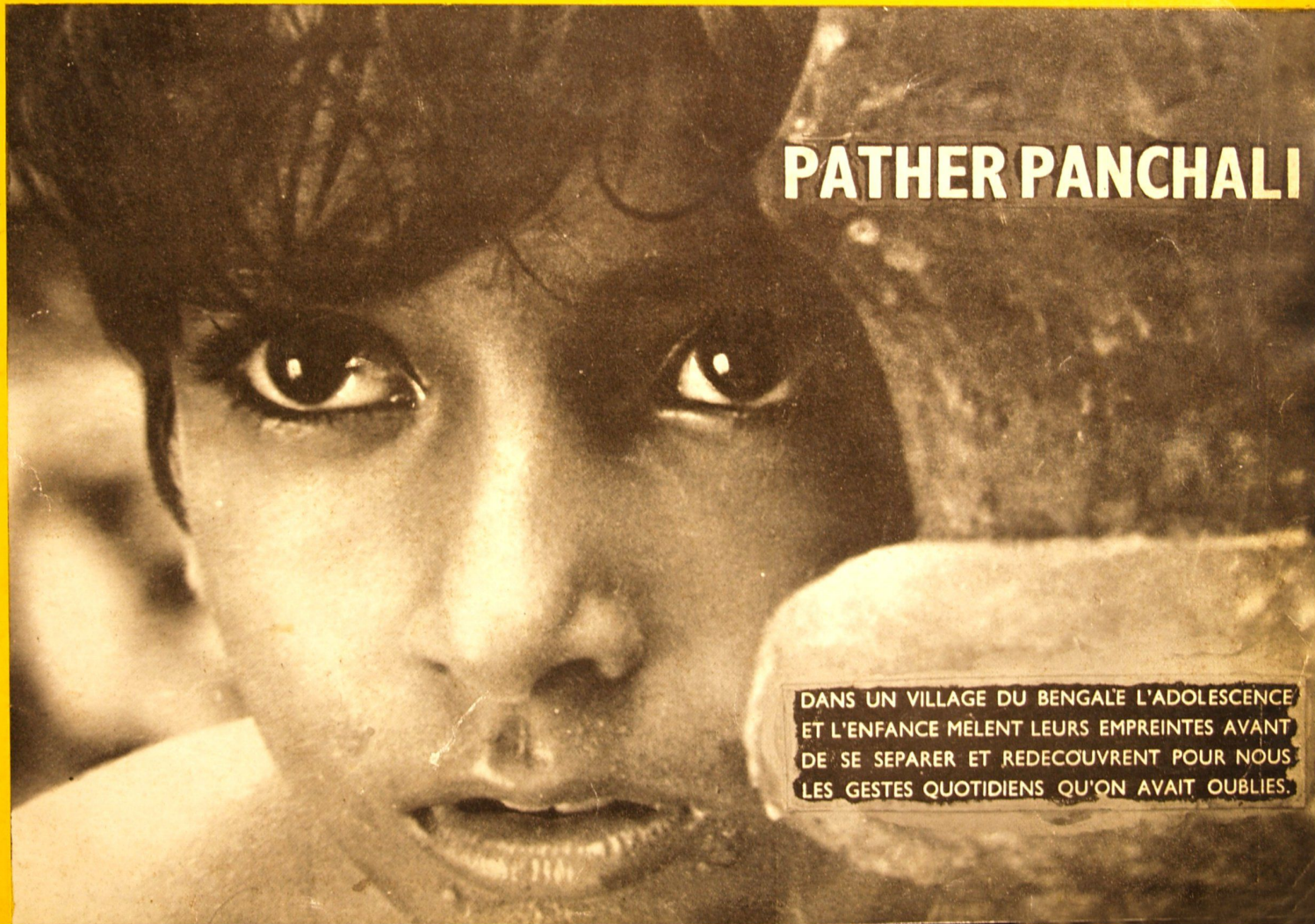
সঙ্গীত : রবীন চট্টোপাধ্যায়

চরিত্র চিত্রণে : সন্ধ্যারাণী, বিকাশ রায়,
রবীন, অবুদা, ধীরাজ, পাহাড়ী, অমর,
সুপ্রভা, রাণীবালা, বাণী, কৃষ্ণধন,
ভানু, পশুপতি প্রভৃতি ।

— মুক্তিপথে —

LA COMPLAINTE

DU SENTIER



PATHER PANCHALI

DANS UN VILLAGE DU BENGALÉ L'ADOLESCENCE
ET L'ENFANCE MÉLÈNT LEURS EMPREINTES AVANT
DE SE SÉPARER ET REDECOUVRENT POUR NOUS
LES GESTES QUOTIDIENS QU'ON AVAIT OUBLIÉS.



Resume Du Scenario

Dans un village bengali, une famille indienne vit chaque jour la simple et difficile aventure de la vie.

Tandis que DURGA, la petite fille, découvre les grands arbres de la forêt, l'aieule, courbée par l'âge, tâtonne son existence de vieille femme et croque ses dernières mangues.

La mère, tendue par le travail, porte sa réponse sévère aux exigences de ceux qui l'entourent.

Le père, éloigné de la vie domestique, revient à la maison s'approvisionner en reconfort.

Un petit garçon naît. Les années passent.

La berceuse que chantait l'aieule deviendra son tranquille chant de mort.

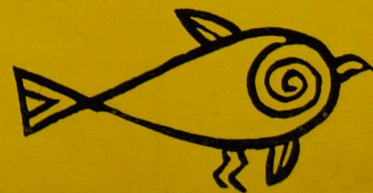
APU, le petit garçon, a maintenant huit ans et DURGA est une jeune fille.

Tous deux découvrent grâce à DURGA le sens de la vie, et leur complicité naît de la mutuelle attention qu'ils portent aux gens, aux bêtes et aux plantes.

Le père s'en est allé à la ville et l'argent vient à manquer.

Les pluies de la mousson privent APU de sa soeur.

Resté seul au milieu de son univers ruiné, il part avec ses parents qui tenteront de trouver à Bénarès la paix vers laquelle ils ont tendu leur existence.



Story

Adolescence and childhood mingle their footprints before separating, and rediscovers for us the forgotten expression of everyday life in a remote Bengali village.

The family is small: DURGA, the little girl; her mother, ever harassed by drudgery and indigence; her father, indifferent to domestic duties, easy going in 'respectable' service which yields less than subsistence wages and her aged aunt, pining for release in death from mortal misery. It was a typical middle-class family of rural Bengal.

Years pass. A son is born. DURGA is happy.

APU, the son, is now six years old; DURGA, almost grown up.

The children roam around, uncared and uncared, in woods overgrowing on fallow lands abandoned likewise as themselves. Nature compensates them for life's cruel denials. The children come to face realities of life. The aunt expires at last, in melancholy frustration, in the same woods which afforded enlivening bounty to the children. Yielding to his nagging wife, the father goes away to the city to make money. The mother and the children are left in dismal gloom and crushing poverty.

Monsoon breaks in torrential downpour and APU and DURGA get severely drenched in one of their mad escapades. DURGA dies of it. APU is left alone. Raging storms and rains demolish the tottering structure which had been their ancestral home since generations past.

The father returns in high spirits, ignorant of the blows to his family by death and destruction. He decides to leave the village for good.

And so, alone in his shattered world, APU goes with his parents to the far-away city of Benares in quest of the peace they did not find in their old village.



"LA COMPLAINTE DU SENTIER "

Adapté du roman de
BIBHUTIBHUSHAN BANDOPADHAYA.

Réalisateur	SATYAJIT RAY
Production	West Bengal Government
Musique	RAVI SHANKAR
Cameraman	SUBRATA MITRA
Art Director	BANSHI GUPTA
Montage	DULAL DUTTA
Ingénieur du son	BHUPEN GHOSE

Interpretation

Le père	KANU BANDO- PADHAYA
La mère	KARUNA BANDO- PADHAYA
Apu	SUBIR BANDO- PADHAYA
Durga	UMA DAS GUPTA
La tante	CHUNIBALA

"LA COMPLAINTE DU SENTIER" est une adaptation du célèbre roman de BIBHUTI-BHUSHAN BANDOPADHAYA — "PATHER PANCHALI".

Déjà en 1945, SATYAJIT RAY avait illustré ce livre. Enthusiasmé, il décida avec quelques amis de le filmer en investissant leurs propres capitaux.

Cette entreprise fut menée dans un esprit d'aventure par un groupe d'amis sans aucune formation professionnelle. (RAY était directeur artistique pour le compte d'une maison de publicité et son cameraman, SUBRATA MITRA, était un photographe amateur.)

Le premier de manivelle fut donné en octobre 1952. Les méthodes de travail étaient imposées par le manque d'argent: tournage en extérieur avec des acteurs non professionnels.

Au bout de trois mois, les capitaux firent défaut. Pendant près d'un an RAY et ses amis furent voués à l'inaction. Néanmoins, le gouvernement du West Bengal, après vision des premiers rushes, prêta son aide financière au réalisateur.

De cette manière, le film a pu être terminé en mars 1955 et fut projeté pour la première fois en août 1955.

For distribution in United Kingdom, Commonwealth, Europe, South America, Japan, Middle East, Far East, Soviet Union, China and Eastern Democracies

Write to : HITEN CHAUDHURY PRODUCTIONS, Film Centre, Tardeo Road, Bombay, India.

