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Apur Sanshar
(The World of Apu)
(INDIAN)

Paris, Sept. 15.

Satyajit Ray release and production.
With Soumitra Chatterji, Sarmila Tagore,
Alkoe Chakravarty, Swapan Mookerji.
Written and directed by Satyajit Ray
from the novel, "Aparajito," by Bibhut
Banerji. Camera, Subrata Mitra; editor,
Dulal Dutt; music, Ravishankar. Pre-
viewed in Paris. Running time, 100 MINS.
Apu Soumitra Chatterji
Aparna Sarmila Tagore
Kajal Alkoe Chakravarty
Pulie Swapan Mookerji

Film is the final one of a trilogy on Indian life in the 1930s, following the life of a young boy and his family. This entry compares with its predecessors in knowing insight, poetics and ability, but surpasses them in craftsmanship. Thus, it is an art house bet abroad with chances for wider distribution via its treatment and storyline.

Here the boy, Apu, is seen after he has finished his schooling at 23. Hazy bureaucracy keeps him from getting a decent job. In a visit to his cousin's wedding he is talked into marrying the girl himself when the bridegroom, who has been arranged for the 15-year girl sight unseen, has a fit during the ceremony. Indian custom would have had the girl remaining a spinster if someone had not married her immediately.

Script then deals with the love that grows between the newlyweds, the wife's death in childbirth, the husband's anguish and wanderings and refusal to see his son, and finally his determination to win the boy over after some years.

Story appears simple, but its delineation of character makes this a timeless, placeless story of love and adjustment. In spite of the seemingly exotic, old fashioned customs that still exist in some parts of India, the human relationships transcend all this to make it a solid international prospect.

Director Satyajit Ray, with greater technical means, makes the truth of his relationships and the revelation of India today the main trumps of the film. Wit, tenderness and intrinsic human revelations illuminate this unusual film.

The boy, in spite of his timidness and poverty, becomes a figure of depth and stamina as he eventually assumes his responsibilities. The girl glows with charm, petulance and wisdom to make their love a real palpable thing. Besides the depth of the pic, Ray also shows a flair for the comic and tender.

Technically excellent, with non-actors giving absorbing performances, this is an art entry to follow "Pather Panchali" and "Aparajito" and surpass them with its transcendent poignance. Being Indian, film still needs a hard sell but word-of-mouth and critics are sure to be plus factors.

Ed Harrison will distribute this in the U. S. as he did "Panchali" and "Aparajito." In spite of its opening in other countries, Cannes will probably make a special dispensation to have "Apur Sanshar" an entry in '60. Mosk.

Sept. 23, '59