

## Document Citation

Title	<b>A Satyajit Ray retrospective</b>
Author(s)	Pauline Kael
Source	<i>Publisher name not available</i>
Date	
Type	program note
Language	English
Pagination	
No. of Pages	1
Subjects	Ray, Satyajit (1921-1992), Calcutta, West Bengal, India
Film Subjects	

*Stephanie - file film notes for each film*

# A SATYAJIT RAY RETROSPECTIVE



*Pacific Cinematheque*

"Satyajit Ray's films can give rise to a more complex feeling of happiness in me than the work of any other director, I think it must be because our involvement with his characters is so direct that we are caught up in a blend of the fully accessible and the inexplicable, the redolent, the mysterious. We accept the resolutions he effects not merely as resolutions of the stories but as truths of human experience. Yet it isn't only a matter of thinking. Yes, this is the way it is. What we assent to is only a component of the pattern of associations in his films; to tell the stories does not begin to suggest what the films call to mind or why they're so moving. There is always a residue of feeling that isn't resolved. The emotions that are imminent may never develop, but we're left with the sense of a limitless yet perhaps harmonious natural drama that the characters are part of. There are always larger, deeper associations impending; we recognize the presence of the mythic in the ordinary. And it's the mythic we're left with after the ordinary has been (temporarily) resolved. Ray seems to add something specifically Eastern to the 'natural' style of Jean Renoir. Renoir, too, put us in unquestioning and total — yet discreet — contact with his people, and everything seemed fluid and easy, and open in form. But Renoir's time sense is different. What is distinctive in Ray's work (and it may be linked to Bengali traditions in the arts and perhaps to Sanskrit) is that sense of imminence — the suspension of the images in a larger context. The rhythm of his films seems not slow but, rather, meditative, as if the viewer could see the present as part of the past and could already reflect on what is going on. There is a rapt, contemplative quality in the beautiful intelligence of his ideal lovers. No artist has done more than Satyajit Ray to make us reevaluate the commonplace. And only one or two other films artists of his generation can make masterpieces that are so lucid and so inexhaustibly rich." (Pauline Kael)