

Document Citation

Title	Satyajit Ray
Author(s)	
Source	<i>Publisher name not available</i>
Date	
Type	collection documents
Language	English
Pagination	
No. of Pages	2
Subjects	Ray, Satyajit (1921-1992), Calcutta, West Bengal, India
Film Subjects	Jana-Aranya (The middleman), Ray, Satyajit, 1975 Aparajito (The unvanquished), Ray, Satyajit, 1956 Jalsaghar (The music room), Ray, Satyajit, 1959 Charulata (The lonely wife), Ray, Satyajit, 1965 Devi (The goddess), Ray, Satyajit, 1960 Shatranj ke khilari (The chess players), Ray, Satyajit, 1977 Ashani sanket (Distant thunder), Ray, Satyajit, 1973 Mahanagar (The big city), Ray, Satyajit, 1963 Pather panchali (Song of the road), Ray, Satyajit, 1955 Aranyer din ratri (Days and nights in the forest), Ray, Satyajit, 1970

Pratidwandi (The Adversary), Ray, Satyajit, 1971

Apur sanshar (The world of Apu), Ray, Satyajit, 1958

Teen kanya (Two daughters), Ray, Satyajit, 1961

RAY, Satyajit

THE APU TRILOGY (1954-9)

"Father Panchali" (Song of the Road)

Based on the famous Bengali novel, Ray's debut film and acknowledged masterpiece captures all the joys and sorrows of childhood in an impoverished village in Bengal. (1954)

"Aparajito" (The Unvanquished)

After the family leave their home for the Holy city of Benares, Ray follows Apu's adolescent encounters with education, the tragic deaths of his parents, and finally his departure for a new life. (1956)

"The World of Apu"

In the final chapter, Ray's commitment to his characters never falters, especially in the quiet serenity of the early days of Apu's marriage and the play of brilliant images and strong, dark feelings reveal Indian life in a universal language. (1959)

DEVI

An elderly landowner becomes fanatically convinced that his beautiful daughter-in-law is an incarnation of the Hindu Goddess Durga, in this strangely compelling parable about the religious conflict in India. (1960) Sharmila Tagore, Soumitra Chatterji, Chabi Biswas

DAYS AND NIGHTS IN THE FOREST

Using the simplest of means, both dramatic and visual, Ray evokes an astonishing range of emotions in this simple tale of four young men from Calcutta on a holiday in the country. (1969)

DISTANT THUNDER

Ray's hauntingly beautiful masterwork about a villager's wait for approaching famine delineates with a rare economy of style the local politics of hunger. (1976)

THE MUSIC ROOM

Music symbolizes all that is deeply eternal in the life of a proud, aging aristocrat in a perfect amalgamation of character drama and social criticism. (1959) Chabi Biswas

THE ADVERSARY

A young college graduate's efforts to cope with his personal and family problems are revealed in a kaleidoscopic view of the tense atmosphere in modern-day Calcutta. (1971) Dhritiman Chatterjee

COMPANY LIMITED

A modern allegory about ambition and false pride in the cocktail/country club milieu of Calcutta's business set, with Sharmila Tagore as Ray's quintessential heroine. (1971) Barua Chanda

CHARULATA

Ray combines several of his favorite themes with Tagore's original tale about the lonely wife who develops a hidden passion for an indolent young poet, humorously and subtly weaving the personal story into a portrait of an era. (1964)

THE MIDDLEMAN

Ray scathingly exposes the farcical educational system in Calcutta while he focuses on the worlds of politics, business, and sex where expediency has replaced sincerity at every level. (1977)

THE BIG CITY

The central strand in this rich texture is a woman's first faltering steps along the road to emancipation and Ray charts this course with marvellously comic touches. (1963) Anil Chatterjee, Haradhan Banerjee

TWO DAUGHTERS

Illustrating Ray's narrative range, ^{who is} the first of the Tagore stories concerns a man from Calcutta ^{looked} after by a young orphan girl until tragedy befalls them; and the second is a hilarious anecdote involving a wild, tomboyish girl determined to get her own way. (1961) Anil Chatterjee, Soumitra Chatterjee

THE CHESS PLAYERS

Set in 19th century British India, Ray's first historical film emphasizes what is unique about the Indian experience under British colonization, rather than universal. (1977)