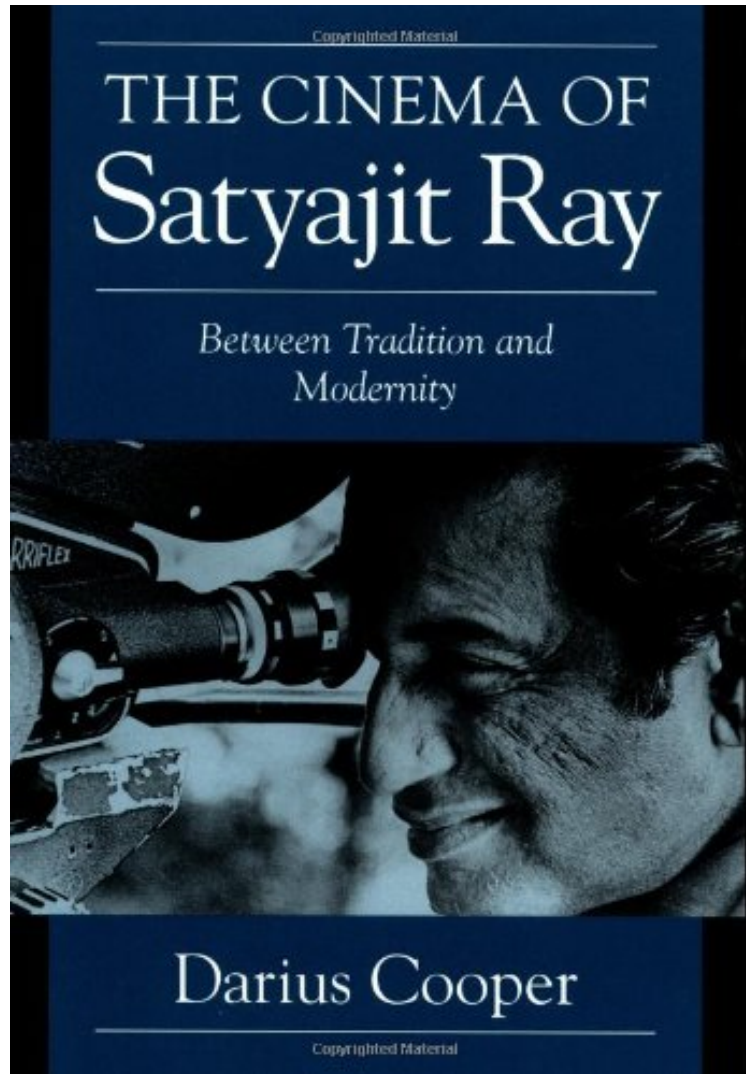


[Mobile book] The Cinema of Satyajit Ray: Between Tradition and Modernity (Cambridge Studies in Film)

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Darius Cooper

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#1917267 in Books Cambridge University Press 2000-01-13 Original language: English PDF # 1 8.98 x .71 x 5.98l, .93 #File Name: 0521629802276 pages | File size: 21.Mb

Darius Cooper : The Cinema of Satyajit Ray: Between Tradition and Modernity (Cambridge Studies in Film) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Cinema of Satyajit Ray: Between Tradition and Modernity (Cambridge Studies in Film):

0 of 0 people found the following review helpful. Fresh perspectives By Donald H. Millikan An excellent introduction to the films of Satyajit Ray. The author, who grew up in India, spent years of study at the cinema department at the University of Southern California. This illuminating book grows out of his professional studies and deep personal

reflection. Highly recommended! 0 of 2 people found the following review helpful. darius cooper: an up and coming author! By badhamash batleecabouch this book was the in-depth analysis of this great Director's work. Cooper is one of the first authors to really deconstruct the films of Satyajit Ray into a consolidated, comprehensive, and meaningful text. I hope to see more of this up and coming author sooner!

The most comprehensive treatment of Satyajit Ray's work, *The Cinema of Satyajit Ray* makes accessible the oeuvre of one of the most prolific and creative filmmakers of the twentieth century. Providing analyses of selected films, including those that comprise *The Apu Trilogy*, *Chess Players*, and *Jalsaghar*, among others, Darius Cooper outlines Western influences on Ray's work, such as the plight of women functioning within a patriarchal society, Ray's political vision of the "doubly colonized," and his attack and critique of the Bengali/Indian middle class of today.

From *Library Journal* The powerhouse Indian film industry passes unnoticed outside of the subcontinent, and, for the most part, so does the work of its master filmmakers. It has been over a decade since the publication of Andrew Robinson's *Satyajit Ray: The Inner Eye* (1989) and Ben Nyce's *Satyajit Ray: A Study of His Films* (1988). This new monograph aims to approach the cinema of Ray from an Indian aesthetic as well as an Indian social and historical perspective. Cooper (literature and film, San Diego Mesa Coll.) adds much to our understanding, analyzing Ray's early films in terms of the concept of "rasa" (i.e., aesthetic perception) in terms of the status of Indian women, and vis-?-vis British and Hindu hegemony--among other things. Throughout, close analysis dovetails with Indian cultural contexts in effective ways. The result is a superb work of scholarship recommended for all libraries supporting international cinema.-Neal Baker, Earlham Coll., Richmond, IN Copyright 2000 Reed Business Information, Inc. "Well-informed descriptions of Indian society and history contextualize the author's careful presentation of each film's plot and history well-grounded comments about the filmmaker's stylistic decisions. Cooper writes lucidly enough that even upper-division undergraduates can make use of the book...an excellent jumping-off point for future studies of Ray's cinema." *Choice* "...is clearly an important contribution to our knowledge of Satyajit Ray's films... The great strength of the book is that it provides an innovative and detailed analysis of many of Ray's films, and anyone with an interest in Ray should read this book. In addition, it adds an important dimension to cinema studies and will, therefore, be useful to anyone who is interested in world cinema." Herman Van Olphen, *Journal of Asian Studies*