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Autore	Ganguly Keya
Titolo	Cinema, emergence, and the films of Satyajit Ray [[electronic resource]] / Keya Ganguly
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Formato	Materiale a stampa
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Illustrations -- Acknowledgments -- Note on Romanization -- Introduction: The Light of the New Moon -- 1. Catastrophe and Utopia -- 2. The (Un)moving Image -- 3. Devi -- 4. The Music Room Revisited -- 5. Take Two -- 6. Cinema and Universality -- Conclusion -- Notes -- Select Bibliography -- Index
Sommario/riassunto	Although revered as one of the world's great filmmakers, the Indian director Satyajit Ray is described either in narrowly nationalistic terms or as an artist whose critique of modernity is largely derived from European ideas. Rarely is he seen as an influential modernist in his own right whose contributions to world cinema remain unsurpassed. In this benchmark study, Keya Ganguly situates Ray's work within the internationalist spirit of the twentieth century, arguing that his film experiments revive the category of political or "committed" art. She suggests that in their depictions of Indian life, Ray's films intimate the sense of a radical future and document the capacity of the image to conceptualize a different world glimpsed in the remnants of a disappearing past.

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