

Rows And Rows Of Fences Ritwik Ghatak On Cinema

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Art and Visibility in Migratory Culture - Mieke Bal 2011-01-15

This book explores the idea that art can enact small-scale resistances against the status quo in the social domain. These acts, which we call “little resistances,” determine the limited yet potentially powerful political impact of art. From different angles, seventeen authors consider the spaces where art events occur as “political spaces,” and explore how such spaces host events of disagreements in migratory culture. The newly coined word “migratory” refers to the sensate traces of the movements of migration that characterize contemporary culture. In other words, movement is not an exceptional occurrence in an otherwise stable world, but a normal, generalized process in a world that cannot be grasped in terms of any given notion of stability. Thus the book offers fresh reflections on art’s power to move people, in the double sense of that verb, and shows how it helps to illuminate migratory culture’s contributions to this process.

Goodbye Cinema, Hello Cinephilia - Jonathan Rosenbaum 2010-10-15

The esteemed film critic Jonathan Rosenbaum has brought global cinema to American audiences for the last four decades. His incisive writings on individual filmmakers define film culture as a diverse and ever-evolving practice, unpredictable yet subject to analyses just as diversified as his own discriminating tastes. For Rosenbaum, there is no high or low cinema, only more interesting or less interesting films, and

the pieces collected here, from an appreciation of Marilyn Monroe’s intelligence to a classic discussion on and with Jean-Luc Godard, amply testify to his broad intellect and multi-faceted talent. Goodbye Cinema, Hello Cinephilia gathers together over fifty examples of Rosenbaum’s criticism from the past four decades, each of which demonstrates his passion for the way we view movies, as well as how we write about them. Charting our changing concerns with the interconnected issues that surround video, DVDs, the Internet, and new media, the writings collected here also highlight Rosenbaum’s polemics concerning the digital age. From the rediscovery and recirculation of classic films, to the social and aesthetic impact of technological changes, Rosenbaum doesn’t disappoint in assembling a magisterial cast of little-known filmmakers as well as the familiar faces and iconic names that have helped to define our era. As we move into this new decade of moviegoing—one in which Hollywood will continue to feel the shockwaves of the digital age—Jonathan Rosenbaum remains a valuable guide. Goodbye Cinema, Hello Cinephilia is a consummate collection of his work, not simply for fans of this seminal critic, but for all those open to the wide variety of films he embraces and helps us to elucidate.

The Cloud-Capped Star (Meghe Dhaka Tara) - Manishita Dass 2020-10-01

Ritwik Ghatak's The Cloud-Capped Star (Meghe Dhaka Tara, 1960) has been hailed as 'one of the great classics of world cinema' (Adrian Martin),

and 'one of the five or six greatest melodramas in cinema history' (Serge Daney). A striking blend of modernist aesthetics and melodramatic force, it is arguably the best-known film by Ghatak, widely considered to be one of the most original, politically committed, and formally innovative film-makers from India. The film's focus on a family uprooted by the Partition of India and its powerful exploration of displacement and historical trauma gives it a renewed relevance in the midst of a global refugee crisis. Manishita Dass situates the film in its historical and cultural contexts and within Ghatak's film-making career, and connects it to his theatrical work and his writings on film and theatre. Her close reading of the film locates its emotional and intellectual power in what she describes as its 'cinematic theatricality,' and brings into focus Ghatak's modernist experiments with melodramatic devices, his deliberate departures from cinematic realism, and distinctive use of sound and music. The book draws on extensive archival research, excavates new layers of meaning, and offers fresh insights into the cosmopolitan cinematic sensibility of a director described as 'one of the most neglected major film-makers in the world' (Jonathan Rosenbaum).

Humanities, Provocateur 2021-12-30

This highly original collection is a far cry from the demand on the literary humanities to offer the soothing hum of theory to a world of breaks, crises and pain. Instead, it exemplifies a way ahead for the critical humanities.... -Arjun Appadurai, New York University 'Doing the Humanities' comes to life in this passionate, provocative set of experiments in descriptive poetics. Failure, fantasy, freefall are reconceived as forms of aesthetic achievement across the creative arts.... -Ros Ballaster, University of OxfordThis timely volume inspires a collective undertaking to learn 'to do' the humanities through the untimeliness of a work of art. A humanities that remains attentive to this form of techné will prove indispensable to remaking the world in the aftermath of a pandemic. -Premesh Lalu, University of the Western Capeexhilarating in the democratic breadth of its interests, the emotional fervour of its commitments and its yoking of systemic criticism to the work of poetic language. -Helen

Small, University of Oxford How can the humanities make an intervention in such a time as this, when life as we have known it hangs in pandemic balance since the spring of 2020-and when contagion calls for distancing and isolation, while loneliness cries out for the solace of touch? Perhaps only by being, at once, fearless, critical, sorrowing, exultant, enraged, intimate. Humanities, Provocateur brings you fourteen essays and two creative pieces by established as well as younger scholars and writers from America, Europe, the Middle East, South Africa and South Asia, in a bracing invitation to a freefall of reading. They travel from classical literatures and philosophy to twentieth-century writing, cinema and critical-imaginative thinking, grouped whimsically around a set of provocations-Gleaning, Perforation, Caprice, Paraphernalia, Descent, Flux, Flesh, Ephemera-and welcome you to argue, to cherish or to distrust. Taking sharp, sparkling twists and turns in thought and style, this eclectic collection of writings incites you to be intellectually adventurous and destitute at the same time. And, invoking Dante, to never be afraid, for our fate is our gift.

Economic and Political Weekly - 2001

South Asian Cinema - 2004

Partitioned Lives Anjali Gera Roy 2008

Contributed articles chiefly with reference to India.

Akhtaruzzaman Elias - Pothik Ghosh 2008

An analysis of Bengali nationalism in Akhtaruzzaman Elias's novels and Ritwik Ghatak's films.

Indian Books in Print - 2003

The Epic Film in World Culture - Robert

Burgoyne 2010-09-13

With the recent release of spectacular blockbuster films from *Gladiator* to *The Lord of the Rings* trilogy, the epic has once again become a major form in contemporary cinema. The original essays in this volume explore the tension between the evolving global context of film production and reception and the particular provenance of the epic as an expression of national mythology and aspirations, challenging our understanding of epics produced in the

present as well as our perception of epic films from the past. Contributors explore new critical approaches to contemporary as well as older epic film.

The Montage Principle - 2016-08-29

This book of essays is quite unique in that it intervenes in a still contested area within many universities, that of the relevance of film to literature, critical theory, politics, sociology and anthropology. The essays were commissioned by Jean Antoine-Dunne whose research has explored the impact of Eisenstein's aesthetics on different areas of modernist literature and drama. The essays in this collection use Eisenstein as a point of departure into divergent fields of analysis and are concerned with the principle of montage as a transforming idea. They gather within the pages of one work contributions from Geoffrey Nowell-Smith, Richard Taylor, Paul Willemsen and emerging scholars entering and altering the field of interdisciplinary scholarship, film and literature. These hitherto unpublished essays not only extend and elaborate on previous treatments of Eisenstein and montage in areas such as semiotics, film theory, and feminist film practice, but also introduce his work to areas which have not yet been considered in relation to Eisenstein and montage, such as Beckett scholarship, Caribbean aesthetics, Third Cinema, and debates around digital imagery. No other collection of essays has explored the idea of montage as a structuring cultural and critical principle and the elasticity of Eisenstein's legacy in quite this way.

Bengali Cinema: An Other Nation -

Sharmistha Gooptu 2018-05-31

Sharmistha Gooptu is a founder and managing trustee of the South Asia Research Foundation (SARF), a not-for-profit research body based in India. SARF's current project SAG (South Asian Gateway) is in partnership with Taylor and Francis, and involves the creation of what will be the largest South Asian digital database of historical materials. She is also the joint editor of the journal South Asian History and Culture (Routledge) and the Routledge South Asian History and Culture book series.

A Historical Mel-Osian's (Firm) 2002

Here Is A Visual Feast Of Osian'S Hugely Successful Landmark Auction Of Memorabilia

Relating To Hindi Cinema 1930S-70S. This Publication Forms An Invaluable Resource For Fans, Students And Scholars Of Indian Visual Culture And Graphic Art.

Bollywood's India - Priya Joshi 2015-03-03

Bollywood is India's most popular entertainment and one of its most powerful social forces. Its blockbusters contest ideas about state formation, capture the nation's dispersed anxieties, and fabricate public fantasies of what constitutes "India." Written by an award-winning scholar of popular culture and postcolonial modernity, Bollywood's India analyzes the role of the cinema's most popular blockbusters in making, unmaking, and remaking modern India. With dazzling interpretive virtuosity, Priya Joshi provides an interdisciplinary account of popular cinema as a space that filters politics and modernity for its viewers. Themes such as crime and punishment, family and individuality, vigilante and community capture the diffuse aspirations of an evolving nation. Summoning India's tumultuous 1970s as an interpretive lens, Joshi reveals the cinema's social work across decades that saw the decline of studios, the rise of the multi-starrer genre, and the arrival of corporate capital and new media platforms. In elegantly crafted studies of iconic and less familiar films, including *Awaraz* (1951), *Ab Dilli Dur Nahin* (1957), *Deewaar* (1975), *Sholay* (1975), *Dil Se* (1998), *A Wednesday* (2008), and *3 Idiots* (2009), Joshi powerfully conveys the pleasures and politics of Bollywood blockbusters.

The Indian Partition in Literature and Films

- Rini Bhattacharya Mehta 2014-12-17

This book presents an examination of fictional representations, in books and films, of the 1947 Partition that led to the creation of the sovereign nation-states of India and Pakistan. While the process of representing the Partition experience through words and images began in the late 1940s, it is only in the last few decades that literary critics and film scholars have begun to analyse the work. The emerging critical scholarship on the Partition and its aftermath has deepened our understanding of the relationship between historical trauma, collective memory, and cultural processes, and this book provides critical readings of literary and cinematic texts on the impact of the

Partition both in the Punjab and in Bengal. The collection assembles studies on Anglophone writings with those on the largely unexplored vernacular works, and those which have rarely found a place in discussions on the Partition. It looks at representations of women's experiences of gendered violence in the Partition riots, and how literary texts have filled in the lack of the 'human dimension' in Partition histories. The book goes on to highlight how the memory of the Partition is preserved, and how the creative arts' relation to public memory and its place within the public sphere has changed through time. Collectively, the essays present a nuanced understanding of how the experience of violence, displacement, and trauma shaped postcolonial societies and subjectivities in the Indian subcontinent. Mapping the diverse topographies of Partition-related uncertainties and covering both well-known and lesser-known texts on the Partition, this book will be a useful contribution to studies of South Asian History, Asian Literature and Asian Film.

Global Art Cinema Rosalind Galt 2010-04-14
"Art cinema" has for over fifty years defined how audiences and critics imagine film outside Hollywood, but surprisingly little scholarly attention has been paid to the concept since the 1970s. And yet in the last thirty years art cinema has flourished worldwide. The emergence of East Asian and Latin American new waves, the reinvigoration of European film, the success of Iranian directors, and the rise of the film festival have transformed the landscape of world cinema. This book brings into focus art cinema's core internationalism, demonstrating its centrality to understanding film as a global phenomenon. The book reassesses the field of art cinema in light of recent scholarship on world film cultures. In addition to analysis of key regions and films, the essays cover topics including theories of the film image; industrial, aesthetic, and political histories; and art film's intersections with debates on genre, sexuality, new media forms, and postcolonial cultures. *Global Art Cinema* brings together a diverse group of scholars in a timely conversation that reaffirms the category of art cinema as relevant, provocative, and, in fact, fundamental to contemporary film studies.

Insurgent Metaphors Pothik Ghosh 2022-10-04

Marxism's cultural turn, which has been prominent in its operation over at least the past four decades, continues to belie the hope it had initially held out. The idea that such a move would eventually pull Marxism out of its 'ontological crisis' is on the verge of a miscarriage. That is certainly the case in subcontinental South Asia. Unsurprisingly, therefore, 'culturally-turned' Marxism survives as the sign of the very crisis it was meant to surpass. Its canonisation within the academia, and beyond, as a mere analytic of culture has led to the blurring of politico-ideological lines. The quietist impulse that this theory of the science of revolution has, as a consequence, come to share with so-called poststructuralism implies its complete detachment from all notions and conceptions of class and class action. The 13 essays that comprise this book are envisaged as a small attempt from South Asia - where communitarian postcolonialism and 'Marxist' culturalism constitute the most respectable trend in radical theory - to remedy the situation.

Barbed Wire - Jayita Sengupta 2020-11-29
The book is an anthology of creative and critical responses to the many partitions of India within and across borders. By widening and reframing the question of partition in the subcontinent from one event in 1947 to a larger series of partitions, the book presents a deeper perspective both on the concept of partition in understanding South Asia, and understanding the implications from survivors, victims and others. The imagery of the barbed wire in the title is used precisely to confront the jaggedness of experiencing and surviving partition that still haunts the national, literary, religious and political matrices of India. The volume is a compilation of short stories, poems, articles, news reports and memoirs, with each contributor bringing forth their perception of partition and its effects on their life and identity. The many narratives amplify the human cost of partitions, examining the complexities of a bruised nation at the social, psychological and religious levels of consciousness. The book will appeal to anyone interested in literary studies, history, politics, sociology, cultural studies, and comparative literature.

Rows and Rows of Fences - Ritwik Kumar Ghatak 2000

The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art

- Arindam Chakrabarti 2016-02-25

The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art provides an extensive research resource to the burgeoning field of Asian aesthetics. Featuring leading international scholars and teachers whose work defines the field, this unique volume reflects the very best scholarship in creative, analytic, and comparative philosophy. Beginning with a philosophical reconstruction of the classical *rasa* aesthetics, chapters range from the nature of art-emotions, tones of thinking, and aesthetic education to issues in film-theory and problems of the past versus present. As well as discussing indigenous versus foreign in aesthetic practices, this volume covers North and South Indian performance practices and theories, alongside recent and new themes including the Gandhian aesthetics of surrender and self-control and the aesthetics of touch in the light of the politics of untouchability. With such unparalleled and authoritative coverage, The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art represents a dynamic map of comparative cross-cultural aesthetics. Bringing together original philosophical research from renowned thinkers, it makes a major contribution to both Eastern and Western contemporary aesthetics.

The Book Review - 2001

South Asian Cinemas Sara Dickey 2018-10-24

This path-breaking collection explores the breadth and depth of South Asia's many vibrant cinemas. It extends well beyond Bollywood to Nepali, Sri Lankan, Pakistani Panjabi, Bhojpuri, Bengali, Kannada, and early Tamil cinemas, while unpacking the category of 'Bollywood' itself. The coverage of cinematic features is equally far-ranging, exploring music, dance, audiences, filmmakers, industries, and the mutual influences among South Asia's cinemas. With a mix of ethnographic, historical, auteur, and textual approaches, this exciting collection presents the first wide-reaching analysis of South Asian cinemas. The nine chapters include a new theoretical and historical engagement by the co-editors about the burgeoning area of South Asian cinemas in the academy, as well as

original research by young and established scholars. From historical to contemporary considerations, to close analyses and empirical material from fieldwork, to a rich and revealing photographic essay, this collection will be novel reading for a new generation of work into an important global cinematic region. This book was originally published as a special issue of *South Asian Popular Culture*.

Calcutta Yoga - Jerome Armstrong 2020-01-09

An often surprising and always sure-footed survey of the magic of yoga and Calcutta's role in bringing it to the world' JOHN ZUBRZYCKI 'Interweaving historical facts with Armstrong's own experiences ... the result is a book which is neither an autobiography nor a purely scientific work - quite a unique mixture ... it moves me' CLAUDIA GUGGENBÜHL 'I wish I was doing what he is doing [in Calcutta Yoga]' BISHWANATH GHOSH The epic story of how Buddha Bose, Bishnu Ghosh and Yogananda took yoga from Calcutta to the rest of the world. In *Calcutta Yoga*, Jerome Armstrong deftly weaves the multi-generational story of the first family of yoga and how they modernized the ancient practice. The saga covers four generations, the making of a city, personal friendships, and shines light on the remarkable people who transformed yoga and made it a truly global phenomenon. Along the way, we also meet the people who founded the schools of yoga that are so well known today. Enriching the cast of characters are the internationally renowned B. K. S. Iyengar, Mr Universe Monotosh Roy, even as the book uncovers the truth about Bikram Choudhury, the founder of Bikram Yoga. We follow them and others from the streets of Calcutta to the United States, London, Tokyo and beyond, where they perform astounding feats and help revise Western perceptions of yoga. Cleverly researched and enjoyably anecdotal, *Calcutta Yoga* gives a holistic picture of the evolution of yoga, and pays homage to yogic heroes previously lost from history, while highlighting the pivotal early role the city of Calcutta played in redefining the practice. A culmination of rigorous fieldwork and numerous interviews, this book is as much about yoga as it is about history, relationships and human nature.

[Mourning the Nation](#) - Bhaskar Sarkar

2009-04-29

What remains of the “national” when the nation unravels at the birth of the independent state? The political truncation of India at the end of British colonial rule in 1947 led to a social cataclysm in which roughly one million people died and ten to twelve million were displaced. Combining film studies, trauma theory, and South Asian cultural history, Bhaskar Sarkar follows the shifting traces of this event in Indian cinema over the next six decades. He argues that Partition remains a wound in the collective psyche of South Asia and that its representation on screen enables forms of historical engagement that are largely opaque to standard historiography. Sarkar tracks the initial reticence to engage with the trauma of 1947 and the subsequent emergence of a strong Partition discourse, revealing both the silence and the eventual “return of the repressed” as strands of one complex process. Connecting the relative silence of the early decades after Partition to a project of postcolonial nation-building and to trauma’s disjunctive temporal structure, Sarkar develops an allegorical reading of the silence as a form of mourning. He relates the proliferation of explicit Partition narratives in films made since the mid-1980s to disillusionment with post-independence achievements, and he discusses how current cinematic memorializations of 1947 are influenced by economic liberalization and the rise of a Hindu-chauvinist nationalism. Traversing Hindi and Bengali commercial cinema, art cinema, and television, Sarkar provides a history of Indian cinema that interrogates the national (a central category organizing cinema studies) and participates in a wider process of mourning the modernist promises of the nation form.

Cinema and I - Ritwik Ghatak 2015-11-22

Ritwik Ghatak(1925-76) is the most uncompromising Bengali movie maestro from 20th century India. Cinema & I is the collection of his writings and interviews. In this collection of 20 essays and 17 interviews, dazzling brilliance of a true artist's mind, illuminates the cultural layers of human civilization of east and west, from pre-history up to the modernity. This is a book not meant for those who are interested only in cinema. For anybody, in any way related to any branch of art or humanities, this book is

going to be a precious possession.

Guide to Indian Periodical Literature - 2004

Cinemas Dark and Slow in Digital India -

Lalitha Gopalan 2021-03-16

This book provides a sustained engagement with contemporary Indian feature films from outside the mainstream, including Aaranaya Kaandam, I.D., Kaul, Chauthi Koot, Cosmic Sex, and Gaali Beeja, to undercut the dominance of Bollywood focused film studies. Gopalan assembles films from Bangalore, Chennai, Delhi, Kolkata, and Trivandrum, in addition to independent productions in Bombay cinema, as a way of privileging understudied works that deserve critical attention. The book uses close readings of films and a deep investigation of film style to draw attention to the advent of digital technologies while remaining fully cognizant of ‘the digital’ as a cryptic formulation for considering the sea change in the global circulation of film and finance. This dual focus on both the techno-material conditions of Indian cinema and the film narrative offers a fulsome picture of changing narratives and shifting genres and styles.

Insurgent Imaginations Auritro Majumder 2020-10-22

This book illustrates how internationalist writers marginalized the West and placed the non-Western regions in a new center.

Indian Review of Books 2000

The Colonel who Would Not Repent - Salil

Tripathi 2016-01-01

I -- J -- K -- L -- M -- N -- O -- P -- Q -- R -- S -- T -- U -- V -- W -- X -- Y -- Z

The Montage Principle - Jean Antoine-Dunne 2004

This book of essays is quite unique in that it intervenes in a still contested area within many universities, that of the relevance of film to literature, critical theory, politics, sociology and anthropology. The essays were commissioned by Jean Antoine-Dunne whose research has explored the impact of Eisenstein's aesthetics on different areas of modernist literature and drama. The essays in this collection use Eisenstein as a point of departure into divergent fields of analysis and are concerned with the principle of montage as a transforming idea.

They gather within the pages of one work contributions from Geoffrey Nowell-Smith, Richard Taylor, Paul Willemsen and emerging scholars entering and altering the field of interdisciplinary scholarship, film and literature. These hitherto unpublished essays not only extend and elaborate on previous treatments of Eisenstein and montage in areas such as semiotics, film theory, and feminist film practice, but also introduce his work to areas which have not yet been considered in relation to Eisenstein and montage, such as Beckett scholarship, Caribbean aesthetics, Third Cinema, and debates around digital imagery. No other collection of essays has explored the idea of montage as a structuring cultural and critical principle and the elasticity of Eisenstein's legacy in quite this way.

Seagull Theatre Quarterly 2003

The Performance of Nationalism - Jisha Menon 2013

Jisha Menon's book explores the mimetic relationships between history and political performance and between India and Pakistan.

Partition Trauma, the Oedipal Rupture, Dreaming - Souvik Raychaudhuri 2000

On life and works of Bengali motion picture director, Ritwik Kumar Ghatak, 1926-1976; a study.

The Story of Film - Mark Cousins 2020-10-08

An updated edition - with completely new chapters - of the most accessible and compelling history of the cinema yet published, and complements Mark Cousins' fascinating 15-hour film documentary *The Story of Film: An Odyssey*. Filmmaker and author Mark Cousins shows how filmmakers are influenced both by the historical events of their times, and by each other. He demonstrates, for example, how Douglas Sirk's Hollywood melodramas of the 1950s influenced Rainer Werner Fassbinder's despairing visions of 1970s Germany; and how George Lucas' *Star Wars* epics grew out of Akira Kurosawa's *The Hidden Fortress*. *The Story of Film* is divided into three main epochs: Silent (1885-1928), Sound (1928-1990) and Digital (1990-Present). Films are discussed within chapters reflecting both the stylistic concerns of the film-makers and the political and social themes of the time. This edition includes new text that encompasses

the further-reaching scope of world cinema today, and the huge leaps in technology that have changed cinema screens forever. Film is an international medium, so as well as covering the great American films and film-makers, *The Story of Film* explores cinema in Europe, Africa, Asia, Australasia and South America, and shows how cinematic ideas and techniques cross national boundaries. Avoiding jargon and obscure critical theory, the author constantly places himself in the role of the moviegoer watching a film, and asks: 'How does a scene or a story affect us, and why?' In so doing he gets to the heart of cinematic technique, explaining how film-makers use lighting, framing, focal length and editing to create their effects. Clearly written, and illustrated with over 400 stills, including numerous sequences explaining how scenes work, *The Story of Film* is essential reading for both film students and moviegoers alike.

Filming the Line of Control - Meenakshi Bharat 2012-04-27

Filming the Line of Control charts out the history of the relationship between India and Pakistan as represented in cinema, especially in light of the improved political atmosphere between the two countries. It is geared towards arriving at a better understanding of one of the most crucial political and historical relationships in the continent, a relationship that has a key role to play in world-politics and in the shaping of world-history. Part of this exciting study is the documentation of popular responses to Indian films, from both within the two countries and among the Pakistani and Indian diaspora. The motive of this has been to locate and discuss aspects that link the two sensibilities — either in divergence or in their coming together. This book brings together scholars from across the globe, as also filmmakers and viewers on to a common platform to capture the dynamics of popular imagination. Reverberating with a unique inter-disciplinary alertness to cinematic, historical, cultural and sociological understanding, this study will interest readers throughout the world who have their eye on the burgeoning importance of the sub-continental players in the world-arena. It is a penetrating study of films that carries the thematic brunt of attempting to construct a history of Indo-Pakistan relations as reflected in cinema.

This book directs our holistic attention to the unique confluence between history and film studies.

Asian Cinema - Tom Vick 2007

Looks at the past, present, and future of Asian film, offering historical background for each of four regions, context for the films, and portraits of selected films.

The Refugee Woman - Paulomi Chakraborty
2018-07-27

The Refugee Woman examines the Partition of 1947 by engaging with the cultural imagination of the 'refugee woman' in West Bengal, particularly in three significant texts of the Partition of Bengal—Ritwik Ghatak's film Meghe Dhaka Tara; and two novels, Jyotirmoyee Devi's Epar Ganga, Opar Ganga and Sabitri Roy's Swaralipi. It shows that the figure of the refugee woman, animated by the history of the political left and refugee movements, and shaped by powerful cultural narratives, can contest and reconstitute the very political imagination of 'woman' that emerged through the long history of dominant cultural nationalisms. The reading it offers elucidates some of the complexities of nationalist, communal, and communist gender-politics of a key period in post-independence Bengal.

The Fluid Frame in Cinema - Pradipta Mukherjee
2021-08-13

This book is a passionate rendezvous with cinema, the most collaborative of art forms. The essays here explore the possibilities offered by a close reading of cinema that keeps cultural contexts and their socio-historical roots firmly in sight. This collection does not consider the "frame", that oft-referenced basic unit of vision in films, as a limiting structure. Rather, it brings into purview what is left out. Divided into three sections, the essays look firstly at Indian cinema, both Bollywood and regional films, tracing the journey of Indian cinema from the periphery to the center. The second section focuses on

Adaptation Studies and takes an unorthodox look at classic adaptations of literature. The final section is a reappraisal of directors like Alfred Hitchcock and Stanley Kubrick. The essays propose that, even though the film as an artwork does not change fundamentally over time, it still strikes a contemporary critical gaze differently.

Art Cinema and India's Forgotten Futures -
Rochona Majumdar 2021-10-12

The project of Indian art cinema began in the years following independence in 1947, at once evoking the global reach of the term "art film" and speaking to the aspirations of the new nation-state. In this pioneering book, Rochona Majumdar examines key works of Indian art cinema to demonstrate how film emerged as a mode of doing history and that, in so doing, it anticipated some of the most influential insights of postcolonial thought. Majumdar details how filmmakers as well as a host of film societies and publications sought to foster a new cinematic culture for the new nation, fueled by enthusiasm for a future of progress and development. Good films would help make good citizens: art cinema would not only earn global prestige but also shape discerning individuals capable of exercising aesthetic and political judgment. During the 1960s, however, Satyajit Ray, Mrinal Sen, and Ritwik Ghatak—the leading figures of Indian art cinema—became disillusioned with the belief that film was integral to national development. Instead, Majumdar contends, their works captured the unresolvable contradictions of the postcolonial present, which pointed toward possible, yet unrealized futures. Analyzing the films of Ray, Sen, and Ghatak, and working through previously unexplored archives of film society publications, Majumdar offers a radical reinterpretation of Indian film history. Art Cinema and India's Forgotten Futures offers sweeping new insights into film's relationship with the postcolonial condition and its role in decolonial imaginations of the future.