

Cinema The Whole Story Koakta

Profiles the life of the Indian director, and discusses the making of each of his films

An analysis of Bimal Roy's films and their depiction of people outside the 'mainstream' The Cinema of Bimal Roy: An 'Outsider' Within examines Roy's adaptations of Bengali and Hindi literary classics while dwelling on his approach and treatment of women, a focal point of many of his films. It draws attention to his cinema of social relevance—untouchability (Sujata), woman deserted by society and family (Biraj Bou), child marriage (Parineeta) and the inhumanity of oppression and forced urbanization (Do Bigha Zameen). The book goes on to discuss Roy's ability to bestow new screen identities to established actors such as Nutan, Meena Kumari and Dilip Kumar on one hand and discover new talents such as Sunil Dutt, Sadhana and Tarun Bose on the other. Apart from this, his tutelage introduced many new faces to the film industry—Salil Choudhury, Hrishikesh Mukherjee, Nabendu Ghosh and Gulzar among others. Further, the book details the aesthetics of technique—cinematography, editing and sound—in Roy's films; his movies had some of the best musical scores in Hindi cinema. It also analyses what made Madhumati his biggest commercial success.

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instincts and desires blood-deep and ages-old. The tale features a rough wanderer in seventeenth-century Mughal India who finds himself irrevocably drawn to a defiant woman—and destined to be torn asunder by two clashing worlds. With every passing chapter of beauty and brutality, Alok's interest in the stranger grows and evolves into something darker and more urgent. Shifting dreamlike between present and past with intoxicating language, visceral action, compelling characters, and stark emotion, *The Devourers* offers a reading experience quite unlike any other novel. Praise for *The Devourers* "A chilling, gorgeous saga that spans several centuries and many lands . . . The all-too-human characters—including the nonhuman ones—and the dreamlike, recursive plot serve to entrance the reader. . . . There's no escaping *The Devourers*. Readers will savor every bite."—N. K. Jemisin, *The New York Times Book Review* "The *Devourers* is beautiful. It is brutal. It is violent and vicious. . . . [It] also showcases Das's incredible prowess with language and rhythm, and his ability to weave folklore and ancient legend with modern day loneliness."—Tordotcom "A wholly original, primal tale of love, violence, and transformation."—Pierce Brown, #1 *New York Times* bestselling author of *The Red Rising Trilogy* "Astonishing . . . a narrative that takes possession of you and pulls you along in its wake."—M. R. Carey, author of *The Girl with All the Gifts*

This is a comprehensive study on Satyajit Ray, a filmmaker of international reputation and his films, this book besides providing a critical commentary on each of his films also discusses the many influences on Ray, eastern and western, the literary sources as well as Ray's departures from them.

This book explores cinema and film theory through classical Indian theories. While non-Western philosophies have largely been ignored by existing paradigms, Gopalan Mullik responds through an interrogation of how audio-visual images are processed by the audiences at the basic level of their being outside of Western experience. In the process, this book moves away from the heavily Eurocentric film discourse of today while also detailing how this new platform for understanding cinema at the most basic level of its meaning can build upon existing film theories rather than act as a replacement for them.

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Being a film-fan, the author has been in touch with the Indian Cinema from V. Shantaram's "Dahez" of 1948 to Arbaaz Khan's "Dabang" of 2012. During the six decades, he has come across to a good number of film personalities who are to be seen on the screen by the audience and also those who are behind the Indian Cinema. The present book covers both the aspects and revolves around not only to heroes and heroines but also to producers, directors, music directors, lyrics, songs, singers, choreographers and cameramen. It is a handy encyclopedia to all the cinegoers who want to add their latest knowledge in the field of old and new films pertaining to myth and romance respectively. The readers will get sufficient material pertaining to all the films from Ashok Kumar to Akshay Kumar, Madhubala to Anuska Sharma, Anil Biswas to Pritam Chakraborty and Jaan Nissar Akhtar to Farhan Akhtar. All the eight chapters of this book are so beautifully intertwined that they can't be easily separated. The book systematically covers all the aspects of Indian Cinema starting from the beginning days to the recent times in an informative as well as interesting way.

UPSC is considered to be the most prestigious and toughest examination in the country. In order to crack these exams one need to do heavy preparations, thorough practice and clear concepts about each and every subject. "IAS Mains General Studies Paper – 1" the most updated study material incorporated with detailed information and supported by up-to-date facts and figures. The complete coverage on each topic of the syllabus have been divided into 5 Important Units in this book. It gives the complete depiction of Indian Literature, Religion, Music, Architecture and also provides the detailed explanation for issues related to society and women. This book facilitates by giving the deep coverage on all the topics of the syllabus at one place with the conceptual clarity to fulfil the need and demands of the aspirants, special exam oriented structure has been given according to the UPSC syllabus, discussion of the theoretical concepts with the contemporary examples are given, Solved Papers from Solved Papers 2019-17 and 16 and 3 practice sets that helps in raising up level of preparation. This book acts as a great help in achieving the success for the upcoming exam. TABLE OF CONTENTS Solved Papers 2019-17, Unit -1: Indian Heritage and Culture, Unit -2: Indian Society, Unit -3: Modern Indian History, Unit -4: World History, Unit -5: Indian and World Geography, Solved Paper 2016, Practice Paper (1-3).

Vol. no. 1 covers the Indian film industry from 1896-2001.

Selected writings of an Indian moving-picture director.

First it was a media sensation. Then it became the #1 international bestseller A Long Way Home. Now it's Lion, the major motion picture starring Dev Patel, Nicole Kidman, and Rooney Mara—nominated for six Academy Awards! This is the miraculous and triumphant story of Saroo Brierley, a young man who used Google Earth to rediscover his childhood life and home in an incredible journey from India to Australia and back again... At only five years old, Saroo Brierley got lost on a train in India. Unable to read or write or recall the name of his hometown or even his own last name, he survived alone for weeks on the rough streets of Calcutta before ultimately being transferred to an agency and adopted by a couple in Australia. Despite his gratitude, Brierley always

wondered about his origins. Eventually, with the advent of Google Earth, he had the opportunity to look for the needle in a haystack he once called home, and pore over satellite images for landmarks he might recognize or mathematical equations that might further narrow down the labyrinthine map of India. One day, after years of searching, he miraculously found what he was looking for and set off to find his family. Lion is a moving, poignant, and inspirational true story of survival and triumph against incredible odds. It celebrates the importance of never letting go of what drives the human spirit: hope. Previously published as *A Long Way Home*

They live amid terrible poverty in one of the most crowded places on earth, the sector of Calcutta known as the City of Joy . This is the story of living saints and heroes, those who abandoned affluent and middle-class lives to dedicate themselves to the poor. And it is a testament to the people of the City of Joy. Their tragedies will move you, their faith, generosity, and most of all, boundless love will lift you, bless you, and possibly change your life.

An incident near the desolate Chhinnamasta temple on the rocky riverbank of Rajrappa leads to the death of Mahesh Chowdhury, the head of a Hazaribagh family. Adding to the mystery are a set of coded diaries, a valuable stamp collection that is missing and a tiger that is roaming the streets of Hazaribagh. One of Feluda's most intriguing adventures, this shows the master sleuth at his best.

This book is the first of its kind offering a materialistic semiotic analysis of a non-Western theatre culture: Bengali group theatre. Arnab Banerji fills two lacunas in contemporary theatre scholarship. First, the materialist semiotic approach to studying a non-Western theatre event allows Banerji to critically examine the material conditions in which theatre is created and seen outside the Euro-American context. And second, by shifting the critical lens onto a contemporary urban theatre phenomenon from India, the book attempts to even out the scholastic imbalance in Indian theatre scholarship which has largely focused on folk and classical traditions. The book shows a refreshing new perspective toward a theatre culture that frequently escapes the critical lens in spite of being one of the largest urban theatre cultures in the world. Theatre events are a sum total of the conditions in which they are built and the conditions in which they are viewed. Studying the event separate from its materialistic beginnings and semiotic effects allow only a partial insight into the performance phenomenon. The materialist semiotic critical framework of this book locates the Bengali group theatre within its performative context and offers a heretofore unexplored insight into this vibrant theatre culture.

India is the largest film producing country in the world and its output has a global reach. After years of marginalisation by academics in the Western world, Indian cinemas have moved from the periphery to the centre of the world cinema in a comparatively short space of time. Bringing together contributions from leading scholars in the field, this Handbook looks at the complex reasons for this remarkable journey. Combining a historical and thematic approach, the Handbook discusses how Indian cinemas need to be understood in their historical unfolding as well as their complex relationships to social, economic,

cultural, political, ideological, aesthetic, technical and institutional discourses. The thematic section provides an up-to-date critical narrative on diverse topics such as audience, censorship, film distribution, film industry, diaspora, sexuality, film music and nationalism. The Handbook provides a comprehensive and cutting edge survey of Indian cinemas, discussing Popular, Parallel/New Wave and Regional cinemas as well as the spectacular rise of Bollywood. It is an invaluable resource for students and academics of South Asian Studies, Film Studies and Cultural Studies.

Each candidate aspiring to clear the Civil Services Examination is expected to have adequate knowledge about the elegant aspects of India's traditions and aspects. This book on Indian Art and Culture has been divided into 16 Chapters covering the different aspects of India's Heritage and Culture such as Art & Culture: An Introduction, Indian Architecture, Sculpture, Painting, Music, Dance, Theatre & Drama, Cinema, Traditional Martial Art, Social Culture, Religion, Philosophy, Language & Literature, Handicraft, Festivals & Fairs and Miscellaneous, which are asked in the Civil Services Examinations conducted by UPSC (Union Public Service Commission) and State PCS. Exercises with objective questions have been given after each chapter. The book also contains Practice Sets prepared according to the UPSC syllabus for thorough practice which would help the students to achieve success in the examinations. Main Features of the Book: Chapterwise comprehensive coverage in point cum para format Important facts given in the form of the box within chapter Text is well supported with the images Proper usage of charts and tables for better knowledge Chapterwise significant questions for revision of facts

Kolkata Dreams is a work of travel poetry that will transport you across the sea to northeastern India. The poems explore the idealization of Mother India against the realities of its westernization from the perspective of a Canadian-born Indo-North American discovering his heritage for the first time. When reading and reciting this poetry (you may be forced to voice these poems aloud), you will find that laughter often chokes itself on tears while the book yo-yos between meditation and contemplation. The experimental use of a first-person/third-person singular-detached narrator encapsulates the feeling of disembodiment often felt by the voyager, especially in this case, as the poet simultaneously belongs to yet remains apart from the cultures he explores. In short, Kolkata Dreams is a must-read for anyone interested in the balance between tradition and modernity, particularly in the context of globalization and twenty-first century India.

An iconic filmmaker and inheritor of the legendary Satyajit Ray's legacy, Rituparno Ghosh was one of the finest auteurs to emerge out of contemporary Bengal. His films, though rooted firmly in middle-class values, desires and aspirations, are highly critical of hetero-patriarchal power structures. From the very outset, Ghosh displayed a strong feminist sensibility which later evolved into radical queer politics. This volume analyses his films, his craft, his stardom and

his contribution to sexual identity politics. In this first scholarly study undertaken on Rituparno Ghosh, the essays discuss the cultural import of his work within the dynamics of a rapidly evolving film industry in Bengal and more largely the cinematic landscape of India. The anthology also contains a conversation section (interviews with the filmmaker and with industry cast and crew) drawing a critical and personal portrait of this remarkable filmmaker.

This beloved cult novel—about a young man who makes a business of relaying messages from the dead—is now in a sparkling English translation *Poor, poor, hard-luck Herbert Sarkar*: born into a fancy Calcutta family but cursed from birth (his philandering movie director father is killed in a car crash and his mother dies soon after, when he's still just a baby), he is taken as an orphan into his uncle's house, only to fall further and further down the family totem pole. Despite good looks ("Hollywood-ish, Leslie Howard-ish") and native talents, he is scorned by all but his kind aunt. *Poor Herbert*: so lovable but so little loved. Cheated of his inheritance, living on the roof in cast-off clothing, he pines for love, but all is woe: his own nephews beat him up. At twenty, however, he suddenly seems to possess the gift of speaking with the dead. Herbert is bathed in glory. From less than zero to starry heights—what an apotheosis. The wheel of fortune turns again, all too soon... *Legendary, scathingly satiric, wildly energetic, deeply tender, Herbert is an Indian masterwork.*

"Looks deeply at the echoes and overlaps among art, resistance, love, and history ... an impressive debut." --Meg Wolitzer, best-selling author of *The Female Persuasion* Oprah Daily's "30 of the Best Fall Books of 2021 to Cuddle Up With" Vol. 1 Brooklyn's "Books of the Month" Alma's "Favorite Books for Fall 2021" Paperback Paris's "Debut Books We're Excited To Read" Jewish Insider's "10 new books to read in September" A dazzling debut novel--set in early 1970's New York and rural India--the story of a turbulent, unlikely romance, a harrowing account of the lasting horrors of the Second World War, and a searing examination of one man's search for forgiveness and acceptance. New York City, 1972. Jaryk Smith, a survivor of the Warsaw Ghetto, and Lucy Gardner, a southerner, newly arrived in the city, are in the first bloom of love when they receive word that Jaryk's oldest friend has died under mysterious circumstances in a rural village in eastern India. Travelling there alone to collect his friend's ashes, Jaryk soon finds himself enmeshed in the chaos of local politics and efforts to stage a play in protest against the government--the same play that he performed as a child in Warsaw as an act of resistance against the Nazis. Torn between the survivor's guilt he has carried for decades and his feelings for Lucy (who, unbeknownst to him, is pregnant with his child), Jaryk must decide how to honor both the past and the present, and how to accept a happiness he is not sure he deserves. An unforgettable love story, a provocative exploration of the role of art in times of political upheaval, and a deeply moving reminder of the power of the past to shape the present, *A Play for the End of the World* is a remarkable debut from an exciting new voice in fiction.

This volume points to the limits of models such as regional, national, and transnational, and develops 'network' as a conceptual category to study cinemas of India. Through grounded and interdisciplinary research, it shows how film industries located in disparate territories have not functioned as isolated units and draws attention to the industrial traffic – of filmic material, actors, performers, authors, technicians, genres, styles, sounds, expertise, languages, and capital, across trans-regional contexts -- since the inception of cinema. It excavates histories of film production, distribution and exhibition, and their connections beyond regional and national boundaries, and between places, industrial practices, and multiple media. The chapters in this volume address a range of themes such as transgressive female figures; networks of authors and technicians; trans-regional production links and changing technologies, and new media geographies. By tracking manifold changes in the contexts of transforming media, and inter-connections between diverse industrial nodal points, this book expands the critical vocabulary in media and production studies and foregrounds new methods for examining cinema. A generative account of industrial networks, this volume will be useful for scholars and researchers of film studies, cinema studies, media studies, production studies, media sociology, gender studies, South Asian studies, and cultural studies.

This is the first edited volume on new independent Indian cinema. It aims to be a comprehensive compendium of diverse theoretical, philosophical, epistemological and practice-based perspectives, featuring contributions from multidisciplinary scholars and practitioners across the world. This edited collection features analyses of cutting-edge new independent films and is conceived to serve as a beacon to guide future explorations into the burgeoning field of new Indian Cinema studies.

Historically, Indian cinema has positioned women at the intersection of tradition and a more evolving culture, portraying contradictory attitudes which affect women's roles in public and private spheres. Examining the work of three directors from West Bengal, this book addresses the juxtaposition of tradition and culture regarding women in Bengali cinema. It argues the antithesis of women's roles, particularly in terms of ideas of resistance, revolution, change, and autonomy, by suggesting they convey resistance to hegemonic structures, encouraging a re-envisioning of women's positions within the familial-social matrix. Along with presenting a perception of culture as dynamic and evolving, the book discusses how some directors show that with this rupturing of the traditionally prohibitive, and a notion of unmaking and making in women, a traditional inclination is exposed to align women with ideas of absence, substitution, and disposability. The author goes on to show how selected auteurs in contemporary Bengali cinema break with certain traditional representations of women, gesturing towards a culture that is more liberating for women. Presenting the first full-length study of women's changing roles over the last twenty years of Bengali cinema, this book will be a useful contribution for students and scholars of South Asian Culture, Film Studies and Gender Studies.

The Methuen Drama Handbook of Theatre History and Historiography is an authoritative guide to contemporary debates and practices in this field. The book covers the key themes and methods that are current in theatre history research, with a particular focus on expanding the object of study to include engagement with theatre and performance practices and the development of theatre histories around the world.

Central to the book are eighteen specially commissioned essays by established and emerging scholars from a wide range of international contexts, whose discussion of individual case studies is predicated on their understanding and experience of their 'local' landscape of theatre history. These essays reveal where important work continues to be done in the field and, most valuably, draws on academic contexts beyond the Western academy to expand our knowledge of the exciting directions that such an approach opens up. Prefaced by an introduction tracing the development of the discipline of theatre history and changing historiographical approaches, the Handbook explores current issues pertaining to theatre and performance history research, as well as providing up to date and robust introductions to the methods and historiographic questions being explored by researchers in the field. Featuring a series of essential research tools, including a detailed list of resources and an annotated bibliography of key texts, this is an indispensable scholarly handbook for anyone working in theatre and performance history and historiography.

From starry-eyed fans with dreams of fame to cotton entrepreneurs turned movie moguls, the Bombay film industry has historically energized a range of practices and practitioners, playing a crucial and compelling role in the life of modern India. *Bombay Hustle* presents an ambitious history of Indian cinema as a history of material practice, bringing new insights to studies of media, modernity, and the late colonial city. Drawing on original archival research and an innovative transdisciplinary approach, Debashree Mukherjee offers a panoramic portrait of the consolidation of the Bombay film industry during the talkie transition of the 1920s–1940s. In the decades leading up to independence in 1947, Bombay became synonymous with marketplace thrills, industrial strikes, and modernist experimentation. Its burgeoning film industry embodied Bombay's spirit of "hustle," gathering together and spewing out the many different energies and emotions that characterized the city. *Bombay Hustle* examines diverse sites of film production—finance, pre-production paperwork, casting, screenwriting, acting, stunts—to show how speculative excitement jostled against desires for scientific management in an industry premised on the struggle between contingency and control. Mukherjee develops the concept of a "cine-ecology" in order to examine the bodies, technologies, and environments that collectively shaped the production and circulation of cinematic meaning in this time. The book thus brings into view a range of marginalized film workers, their labor and experiences; forgotten film studios, their technical practices and aesthetic visions; and overlooked connections among media practices, geographical particularities, and historical exigencies.

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.

Becker is a British traveler in trouble. Madhurima is a rising star police officer. In these three explosive tales, the two join forces to investigate the city's crooked high society. On the way, they take on deluded would-be messiahs in search of Mother Teresa's stolen millions, encounter fanatics, circus freaks and cannibals, fall in and out of love and pay homage to one of the world's most beautiful and toughest cities. Amidst passion, murder and mayhem, is there room for two lovers driven by justice and compassion? Tom Vater's *'Kolkata Noir'* is a riveting crime fiction cycle of three novellas set in the past, the present and the future. This is the large print edition of *Kolkata Noir*, with a larger font / typeface for easier reading.

Blurb This book includes eleven incredible and magnificent love stories with compelling, intense and intriguing characters. These are the characters that we come across everywhere and their wonderful and untold journeys have been captured with immense delight in the form of several captivating plots. There are stories we don't want to share or talk about due to peer pressure or the fear of backlash from society. Sometimes, the story itself is quite painful, or it is too bold and depicts the unconcealed complexities or the reality of modern times.

Nonetheless, the urge to give voice to these stories are insuppressible. As Maya Angelou's said, "There is no greater agony than bearing an untold story inside you." We all have come across love and deception in different forms, and the most thrilling or heart-wrenching aspects of falling in and out of love are those initial waves or their meetings at the crossroads of life, which have been put forth enthrallingly. A lady showing exemplary fortitude at the dead-end of the night or an old lady regaining her composure and surviving vicious deceit are some of the highlights. These stories are not only about deception, retribution and hurt, but they are also about celebrating the bounties of love, friendship and hope that life has to offer. **About the author** This is the author's introductory book—a compilation of compelling and fascinating tales of life. He tries to address the complexities of relationships of our times and distinct human experiences through gripping narratives. In the book, the author portrays how life presents a second chance and how well the protagonist grabs them! Born and brought up in Kolkata, the author works for a multinational company in the financial services domain. He is an alumnus of St. Xavier's College Kolkata and an MBA in International Business from one of the most renowned management institute in India. Besides, he is passionate about music and cinema. He loves his city, Kolkata, and draws the inspiration of storytelling from the plurality of this wonderful city.

Indian cinema completed a century in 2013. The centenary was marked by special events celebrating cinema over the last century. Books were written and films like 'Bombay Talkies' were made to celebrate the achievements and growth of Indian cinema. Given this background there are no quiz books to celebrate the centenary journey of Indian Cinema. The idea behind this book is to create more interest about the journey of Indian films and recognize the work of eminent directors and actors.

Fantasy stories, enjoy the trip to land of fairies and monsters. A collection of fantasy stories with different tastes, for every age group, that is, a book that can be shared by readers of all age group, everyone will find something in it.

The films of Andrei Tarkovsky have been revered as ranking on a par with the masterpieces of Russia's novelists and composers. His work has had an enormous influence on the style and structure of contemporary European film. This book is an original and comprehensive account of Tarkovsky's entire film output.

'There is none like Uttam and there will be no one to ever replace him. He was and he is unparalleled in Bengali, even Indian cinema.'-Satyajit Ray, Oscar-winning Indian film-maker Actor and screen icon Uttam Kumar (1926–1980) is a talismanic figure in Bengali public life. Breaking away from established codes of onscreen performance, he came to anchor an entire industry and led the efforts to reimagine popular cinema in mid-20th-century Bengal. But there is pitifully less knowledge about Uttam Kumar in the learned circles-be it about his range of style and performance; the attractions and problems of his cinema; his roles as a producer and patriarch of the industry; or his persona, stardom and legacy. The first definitive cultural and critical biography of this larger-than-life figure engages meaningfully with his life and cinema, revealing the man, hero and actor from various, often competing, vantages. The conceptual aim is to locate a star figure within a larger historical and cultural context, and to enquire into how a towering image was mobilised for an ever-greater, wholesome, popular and even, at times, radical and progressive entertainment. A complimentary métier of this work is to explore why and how this star persona would go on to reconstitute the bhadrolok Bengali visual and cultural world in the post-Partition period. But above all, this is the story of a clerk who became an actor, an actor who became a star, a star who became an icon and an icon who became a legend.

A TODAY SHOW #ReadWithJenna BOOK CLUB PICK! A New York Times Notable Book For readers of Tommy Orange, Yaa Gyasi, and Jhumpa Lahiri, an electrifying debut novel about three unforgettable characters who seek to rise—to the middle class, to political power, to fame in the movies—and find their lives entangled in the wake of a catastrophe in contemporary India. In this National Book Award Longlist honoree and “gripping thriller with compassionate social commentary” (USA Today), Jivan is a Muslim girl from the slums, determined to move up in life, who is accused of executing a terrorist attack on a train because of a careless comment on Facebook. PT Sir is an opportunistic gym teacher who

