Ray of light still shines in the dark

The author Andrew Robinson recalls his meetings with the film director Satyajit Ray, one of the giants of world cinema.

YOU MIGHT NOT think that Satyajit Ray and John Fowles, the large-scale life director of The Master and Margarita, would have much in common. But when I was writing one of my first novels in the mid-60s, I received a letter from Fowles about Ray and his work. I then opened the envelope, took out the letter and read it. It was a letter from Fowles to his father, Peter Pritchard. He had just written a book about Satyajit Ray and had sent a copy to his father.

The letter was addressed to Peter Pritchard, who was a British film critic and a war correspondent for The Times. It was a letter from Fowles to his father, Peter Pritchard. He had just written a book about Satyajit Ray and had sent a copy to his father.

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FIVE SATYAJIT RAY FILMS NOT TO MISS

Pather Panchali (1955)
Ray's debut, and the first of the immortal Apu trilogy, one of the greatest films of all time. It is a timeless story of a boy's coming of age, set against the backdrop of the Bengali countryside.

Charulata (1964)
To commemorate, perhaps Ray's most accomplished film, and an exploration of the relationship between a married woman and her husband's patronising friend.

The Chess Players (1977)
Ray's only feature film in black and white, it explores the relationship between two friends who play chess and their personal lives.

Dhakar and Jinti in the Fens (1982)
This whimsical comedy about a couple who travel to the English countryside is a delight for all ages.

Amar Akbar Anthony (1977)
A tale of three friends who grow up together, this film is a commentary on the changing times and the values that hold them together.

No director was more personally responsible for his own films

Ray's films are a testament to his vision and creativity. He was a master of storytelling, a genius of cinematography, and a visionary in the realm of cinema. His films are not just entertaining, but also thought-provoking, offering a unique perspective on the human condition.

About creativity, he once told me: "This whole business of creation, the idea that comes to a flash, cannot be described. You either know what it is and you know how to control it or you don't. It's like a flash of lightning, a sudden inspiration."

"Good hair may last a day, good clothes may help with grooming and impressing others, but it was his mother who looked on in a scene from Ray's masterpiece "Amar Akbar Anthony" and the director's words, "No director was more personally responsible for his own films" ring true today, as his films continue to inspire and captivate audiences around the world."

Ray of light still shines in the dark.
Andrew Robinson.

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