

CHAPTER-I

THE FRAMEWORK OF THE STUDY

REVIEW OF LITERATURE

As early as the film was born on the eve of 20th century, Henri Bergson, a French philosopher, had written on the film theory. In his work *Matter and Memory*, he laid the foundation of development of film studies, such as raising the issue of rethinking about “movement” and coining the terms of “movement-image” and “time-image. Ever since, many theorists began to emphasised the obligation to appreciate the difference, and uniqueness of cinema in comparison with the other arts: its formal qualities, its common need for enormous capital investment, and its relation to a mass audience. The very first theoretician Ricciotto Canudo saw cinema as “plastic art in motion”.

Theorists such as Hugo Munsterberg, Rudolf Anaheim, Sergei Eisenstein attempted to demonstrate that cinema was indeed an art and not just a direct recording of nature. The coming of synchronized sound then brought on realist reaction to the formalist arguments. Siegfried Kracauer and Andre Bazin among others argued that cinema was not an art in contrast to nature but an art of nature.

By the 1960s and 1970s this classical phase of film theory was being challenged by writers responding both to historical conditions (Vietnam War, the students riots in France and in America) and the developments in the academic conception of ‘knowledge’, as defined by literature and the social sciences. Just at that time film study itself was gaining an independent academic status in institutions. These writers started questioning the classical film theory the term used such as art, nature, society, reality, illusion, self-performance, work, author, and artist – and in the process claimed to unearth hidden assumptions about race, class, gender, and language itself that could be best addressed through an analysis of film.

Since early 1970s an explosion of new interpretative approach derived from a broad range of disciplines and began to influence tremendously in humanistic studies in general and partly on film study in particular. One powerful early inspiration came from linguistics. Here, drawing upon the work of C.Peirce, Ferdinand de Sussurer, Roman Jacokbson, Lous Hjelmslev, and Noam Chomsky, film theorists and critics explore the systems of meaning that allow communication of all kinds to exist. A formal consideration of the meaning of individual films, or the special nature of film among the arts, became a less significant question than the place of both in more general systems of communication and meaning.

This period appears to be the richest in new explorations of film since the invention of the medium itself - the most salient avenues of interpretation first followed semiotic and structuralist model, derived from the structural anthropology of Claude Levis-Strauss as well as the demystified cultural history of Roland Barthes and Michel Foucault and often augmented with Marxist historical and Freudian psychoanalytic analysis. Somewhat later come the influence of Jacques Lacan's revisionary view of Freud which itself responsive to linguistic issues, the feminist interrogation of that power structures of the vision in which Marx and Freud were often married, and the deconstructive views of Jacques Derrida which seek to penetrate the surface of the text and discover its 'contradictions' often employed Marxist and psychoanalytic tools.

None of these approaches appeared without controversy or has maintained its relevance without polemic. Each in its own way has contributed to such classical issues of film theory as the relation of film to reality and film may (or may not) be considered a language. In addition, they have introduced such fresh considerations as the way that films reveal the underline social attitudes and ideologies of the

cultures that produced them, the ways films manipulate audience beliefs, and the ways they raise, exploit, and seek to satisfy audience desires.

Film Study still maintains its earliest concerns with discovering the general terms and assumptions required for understanding film. However, since the mid-1980s, film study entered into a more eclectic and significant period. One of the significant aspects of this new phase is that it seeks to merge insights owed to history, psychology, and linguistics into larger perspectives suitable for understanding individual films as well as film in general. These approaches sometimes draw upon feminism, neo-formalism, cognitive psychology, empiricism, or phenomenology.

The literatures on the women on Indian cinema are abundant now a day but there is no book in researcher's knowledge which deals with the female characters of Satyajit Ray. To look into the females of Ray's film is very interesting as the film maker himself was a synthesis of east and west and tradition and modernity.

Analysis of individual film is still at nascent stage in India and throughout the globe though a rich body of path breaking theories have been developed since early 50's of last century. In India analysis remains confined to plots of the narrative and the approach of the study remains only to linguistic approach which requires different approach and methodology.

Feminism has had an enormous impact on film theory and criticism. Cinema is taken by feminists to be a cultural practice representing myths about women and femininity, as well as about men and masculinity. Issues of representation and spectatorship are central to feminist film theory and criticism. Early feminist criticism was directed at stereotypes of women, mostly in Hollywood films such fixed and endlessly repeated images of women were considered to be objectionable

distortions which would have a negative impact on the female spectator. Hence, the call for positive images of women in cinema surfaced. Soon, however, the insight dawned that positive images were not enough to change underlying structures in film. Feminist critics tried to understand the all-pervasive power of patriarchal imagery with the help of structuralist theoretical frameworks such as semiotics and psychoanalysis. These theoretical discourses have proved very productive in analysing the ways in which sexual difference is encoded in classical narrative. For over a decade psychoanalysis was to be the dominant paradigm in feminist film theory. More recently there has been a move away from a binary understanding of sexual difference to multiple perspectives, identities and possible spectatorships. This opening up has resulted in an increasing concern with questions of ethnicity, masculinity and hybrid sexualities. The writings of Laura Mulvey, Kaja Silverman, Elizabeth Cowie, Mary Ann Doane, Teresa De Lauretis, Barbara Creed, Patricia Erens, Satyajit Ray from his first film *Pather Panchali*, was able to draw the attention of general audience and the critical view worldwide. There is a rich body of critical works on the oeuvre of his films. But very little has been written on the women of his films or about his modernity. And about his negotiation with his Brahmin upbringing with his Nehruvian outlook.

Saussure, de Ferdinand (1916) introduced the concepts of the signifier and the signified; among the book's vast implications, it significantly altered the terms on which syntax would be viewed. Saussure's theory suggested that the process of naming doesn't operate on an a priori relationship between the name and the thing, but rather that it involves relating a sound-image to a concept through a psychological process of imprinting sound on the senses; the two aspects recalling each other in the process of forming meaning. His concept of syntax was premised on the notion that the auditory signifier represents a spatial line of graphic marks that together form a chain, which substitute for a

succession of time. He suggested that the mechanism of language delimits the differences between these auditory signifiers, and that it is through discourse that words acquire their set of relations. Syntagms are the combinations of words that are supported by their part in a linear chain, and are formulated by traditional idiomatic usage.

Saussure differentiated syntagmatic relations, or “Syntagmatics,” which are based on their parts in a discursive series that operates horizontally, from the associative relations of memory, or “Paradigmatics,” which are marked by diverse, nonlinear relations that operate vertically. While the idiomatic and spoken domains differ in terms of their fixity and fluidity, they together produce syntax. Just as the emergence of the print culture had contributed to divorcing syntax from its conception of being an unmediated expression, the emergence of sound recording that took place at the end of the nineteenth century must have been a primary influence that made it clear to Saussure that the auditory played a distinct role in the construction of meaning.

Eisenstein, Sergei (1942) in “WORD AND IMAGE” (originally published as “MONTAGE IN 1938”) reviews his thinking on montage. Montage as a creation, is qualitatively different from each of the shots separately. He stressed the need of unifying principle behind montage. Each montage unit is a particular representation of a general theme that in equal measure penetrates all shot-pieces. Looks at psychological habit of looking at terminal states of a process so that only the beginning or the end is perceived . The task that confronts him is to transform this image into a few basic partial representations which in their combination and juxtaposition, shall evoke in the consciousness and feelings of the spectator, reader, or auditor, that same initial general image which originally hovered before the creative artist.” This process stresses dynamism and includes the creative role of the spectator talks about affidavit-exposition as the opposite of montage. The affidavit method

conveys bare documentary information not raised to art by creating emotional effect . In “SYNCHRONIZATION OF SENSES” He shows that in principle there is no difference in montage between silent and sound films. In “COLOR AND MEANING” he cites many examples maintaining that there is an absolute relation between particular colours and particular emotions and states that purely physical relations exist between sound and color. In art it is not the absolute relationships that are decisive, but those arbitrary relationships within a system of images dictated by the particular work of art”. The emotional intelligibility of a color comes from within the work. In “FORM AND CONTENT: PRACTICE” he exhaustively examines his and Prokofiev’s method for building audio-visual correspondences in “Alexander Nevsky”. Speaks against narrowly representational uses of music within film. Argues for sensing the inner movements of a scene which are the correspondences between the music compositional and formal structural elements in music and a scene. He argues for a complete correspondence between the movement of the music and the movement of the eye over the lines of the plastic composition.

THE SHORT FICTION SCENARIO (1941) lecture is about Montage. According to him Montage is micro-dramaturgy. Combining three pieces in a montage phrase is the same as joining three scenes or acts in a play. Through montage we trace the same laws which are repeated in the compositional structure of a feature or serial film. Shooting in long take is almost always neutral and passive. Detective literature structured on gradual accumulation of evidence and on the shifting of suspicion. The principles of constructing a plot and the principles of montage construction are identical: the breaking of inertia and the ability to mentally reconstruct a whole from a part. He then looks at both principles in the art of Daumier, Michelangelo. Examines shooting from character’s vs. author’s pov. Argues for understatement, the accumulation of “untrue” association (talking about tea as a pretext for an old man

to avoid talking about what is really important). Advises beginning the shot breakdowns as a director with the key scene of the film.

Wollen, Peter (1969): Suggests a number of avenues by which the problems of film aesthetics might be fruitfully approached. It transformed the emerging discipline of film studies. Peter explores the works of Sergei Eisenstein as film-maker, designer and aesthetician. and comparison of the films of John Ford and Howard Hawks, is an exposition. He defends of the auteur theory and formulates a semiology of the cinema, invoking cinema as an exemplary test-case for comparative aesthetics and general theories of signification. Wollen's Conclusion argues for an avant-garde cinema, bringing post-structuralist ideas into his discussion of Godard and other contemporaries. Drawing on the results of aesthetic inquiry—from Shaftesbury and Lessing to Jakobson and the formalists—Peter seeks to relate the cinema to wider areas of linguistic theory and theory of art.” \

Christian Metz's (1974) suggested that film was a language with its own syntax and grammar. He altered the concept of filmic syntax by rejecting the common word–shot analogy, which had likened the individual word to the individual shot and the construction of a sequence of shots to the syntactical construction of a sentence. He instead suggested that the shot should be compared to the utterance, and from there a series of shots could be ordered into a coherent discourse. He alternately argued for the filmic text as employing a static, finite discourse, for which it served as a vehicle of communication, and film as a dynamic medium that restructured socially available discourses by writing, modifying, and combining cinematic and noncinematic codes. He suggested that the syntagmatic chain is linked by an association between events across frames, as well as the relationships between elements within a single shot.

Laura Mulvey (1975) utilizes psychoanalysis theory as a “political weapon” to demonstrate how the patriarchic subconscious of society shapes our film watching experience and cinema itself. According to Mulvey the cinematic text is organized along lines that are corresponding to the cultural subconscious with is essentially patriarchic. Mulvey argues that the popularity of Hollywood films is determined and reinforced by preexisting social patterns which have shaped the fascinated subject. Her analysis combines semiotic methodology of cinematic means of expression with psychoanalytic analysis of desire structures and the formation of subjectivity. The semiotic end of Mulvey’s analysis enables the deciphering of how films produce the meanings they produce, while the psychoanalytic side of the article provides the link between the cinematic text and the viewer and explains his fascination through the way cinematic representations interact with his (culturally determined) subconscious. Her main argument is that Hollywood narrative films use women in order to provide a pleasurable visual experience for men. The narrative film structures its gaze as masculine. The woman is always the object of the reifying gaze, not the bearer of it. The cinematic gaze is always produced a masculine both by means of the identification produced with the male hero and through the use of the camera. Mulvey identifies two manners in which Hollywood cinema produces pleasure, manners which arise from different mental mechanisms. The first involves the objectification of the image, and the second one the identification with it. Both mechanisms represent the mental desires of the male subject. The first form of pleasure relates to what Freud termed as scopophilia or the pleasure derived from subjecting someone to one’s gaze. The second form of pleasure other which operates alongside the scopophilia is the identification with the represented character which is brought about by needs stemming from the Freudian Ego. Both mechanism discussed in the previous section, Mulvey says, are gendered. Scopophilia in films is a structure which

functions on an axis of passive/active with the man always on the active gazing side and the woman on the passive “to-be-looked-at-ness” side. This is done in two completing manners, with both the male figure within the diegesis and the camera looking at the woman and directing the viewer’s objectifying gaze. In plain words, the woman in films is meant to be looked at. The distinction between the passive woman active man is also manifested in the structure of the cinematic narrative. The films Mulvey surveys revolve around a dominant male figure with which the viewer can identify. This identification is similar to Lacan’s mirror stage in which the narcissistic fragmented subject experiences himself a whole and potent in a reflected self image. Methods that produce cinematic realism aid in this mirror-like identification which reinforces the ego. According to Mulvey, the female cinematic figure is a paradoxical one. She combines attraction with the playing on deep fears of castration. The male subconscious has two ways of escaping his fear of castration. One is the demystification of the female figure is the dismantling of her mysteries (in films: the female figure is punished or saved by the male figure). The other way to escape fear of being castrated by the woman is through the fetishization of her (for instance as the glamorous unobtainable star). Films, according to Mulvey, attempt to resolve the tension between being attracted to the woman and fearing her, and therefore they provide for the needs of the masculine form of desire.

Chomsky, Noam (1965), suggested that every language has a grammar that contains a set of base rules that generates what deep structures are possible in that language. Through a set of transformations, or “combinatorics,” a surface structure related to verbal representation is arrived at. As had been the focus of the Port-Royal scholars, the Chomskian school sought to find a “universal grammar”; their purpose rather than to suggest that all languages expressed the same categories

of thought, however, was to find a “language acquisition device” in human beings that could account for the deep structures of language use. Chomsky’s generative–transformational model became the core linguistic model of the twentieth century.

Eisenstein, Sergei (1949), writes that sound, movement, space, costume, voice function as elements of equal significance. the method of transferring the basic affective aim from one material to another Felt that tanka poetry should be seen, not read. “A STATEMENT” (1928) is a joint statement on sound film signed alongwith., V.I. Pudovkin and G.V. Alexandrov. It is about the danger of sound and states that sound to the visual piece increases its inertia as a montage piece and increases the independence of its meaning. Only in contrapuntal use of sound will it become a montage element. He calls for non-synchronization of sound and visual images. “THE CINEMATIC PRINCIPLE AND THE IDEOGRAM” (1929). Discusses the development of the hieroglyph. He is most interested in the “copulative” category of hieroglyph where two objects when placed together become a concept which is regarded not as their sum but as their product, a value of another dimension: the ideogram. This is what is done in montage in cinema: combine depictive shots which are neutral and single in meaning in intellectual contexts and series. Principle of ideogram: denotation by depiction. Elaborates a series of shot lists which create a psychological effect. He feels that “absolute realism is by no means the correct form of perception. It is simply the function of a certain form of social structure. He goes further in elaborating shot as montage cell and termed it an embryo. going further shows how montage are characterized characterized by the collision of two pieces in conflict from which arises a concept. Using montage what can be achieved is also discussed. In “A DIALECTIC APPROACH TO FILM FORM” (1929) he says Art is always conflict, according to its: Social mission—its task is to make manifest the

contradictions of being. Nature—embodying a conflict between natural existence (organic inertia) and creative tendency (purposeful initiative). Hypertrophy of purpose makes art too rational. Hypertrophy of naturalness dilutes art into formlessness. Methodology—montage, which is the idea which arises from the collision of independent shots. He. Acknowledges that montage is most suitable for the expression of ideological statements and seeks a purely intellectual film freed from traditional limitations. “THE FILMIC FOURTH DIMENSION” (1929) argues orthodox montage is montage on the dominant, the foreground, the chief tendency within the frame, the central stimulus attended by a whole complex of secondary stimuli. These secondary stimuli are the overtones and understones. In cinema the trick is to exploit these collateral vibrations to achieve the visual overtone complex of the shot.

Overtones cannot be traced in the static frame, just as they cannot be traced in the musical score. Both emerge only in the dynamics of the musical or cinematic process. The visual and aural overtones are elements of a filmic fourth dimension which can be felt. “METHODS OF MONTAGE” (1929) elaborates the different methods of montage and its result. Metric montage—fundamental criterion is the absolute lengths of the film pieces. Tension obtained by shortening or lengthening the pieces while preserving the original proportions of the formula. Simple relationships are best because they give clarity of impression. Suitable for simple march-time montages. Content is subordinated to the absolute length of the piece. Danger: over-complexity to the point where perception is by measurement rather than by impression. When metrical montage is forcibly applied it can result in montage failure.

Rhythmic montage—the content within the frame is a factor possessing equal rights to the length. The practical length derives from the specifics of the content and its movement within the frame.

Tonal montage—movement within the frame is here given a wider sense. Movement embraces all affects. Montage is based on the characteristic emotional sound of the piece, its dominant, the general tone.

Overtonal montage—distinguished from tonal montage by the collective calculation of all the piece's appeals.

Intellectual montage—conflict juxtaposition of intellectual affects. E. hoped thereby to build a synthesis of science, art and class militancy.

These types of montage enter into conflict with one another. Transition from Metric to Rhythmic because metric does not take into account the movement within the frame as it relates to the length of the shot. In “A COURSE IN TREATMENT” (1932) he says Study of cinema must proceed with the study of the theater. Only by critical comparison with the more basic early forms of spectacle is it possible to master critically the specific methodology of the cinema.. Nothing gets created from pre-conceived methodological positions. Nothing gets created from the tempestuous stream of creative energy unregulated by method. Specialists are only called in to deal with specific, concrete cases. “THROUGH THEATER TO CINEMA” (1934) discusses two elements in his move from theater to cinema: Photography: a system of reproduction to fix real events of actuality. These fixings permit any degree of distortion and abstraction, however. Because of photography's dependence on reality, the film shot is much less independently workable than sounds for music or words for poetry. This has placed more weight on the ways in which shots can be combined: montage. Eisenstein then traces his film career beginning as a theater director and experiencing the tension between the practical and the fictitious-descriptive principles. He noticed that his play about a gas factory would have been stronger if produced inside a gas factory. This brought him to the brink of cinema. The modern film use of type is based on the wish to

delineate a character so sharply that upon entrance the audience will “place” him as a known element. Typage concerns, therefore, the creation of immediate conventions. Montage—discusses his direction of “The Wise Man” and his use of taking a fragment of Dialogue from one scene and leaping with it into the next scene, and also his making the diary film to be projected. Cites Flaubert’s cross cutting of dialogues in “Madame Bovary”. Believes that a director should be well grounded in theatrical construction and the art of mise-en-scene (the first two years of the directing course in the State Cinema Institute emphasized this). A director must master the techniques of film diction, the theory of montage, the technique of the frame, and the traditions and methodology of literature. In “FILM LANGUAGE” (1934) he stresses how each shot is dependent upon the others. Shots which call attention to themselves as composition force the film into a disconnected assemblage of lovely phases, “a shopwindow full of pretty but unrelated products.” He uses the term “film culture”. He then gives a full analysis of the the battleship sequence in “Potemkin” and makes it clear that this analysis was not thought out beforehand, and that the sequence could actually be re-edited in almost any way to further the plot, But an Alternate sequencing would destroy the compositional movement through the pieces. “FILM FORM: NEW PROBLEMS” (1935) In this article he questions his prior formulation of Intellectual montage which had as its task “restoring emotional fullness to the intellectual process.” He now feels that intellectual montage represented a hypertrophy of the montage concept. The specific content of intellectual montage—the movement of thoughts as the substitute for story (an exhaustive replacement of content) does not justify itself. The theory of the inner monologue now replaces the theory of intellectual montage— sensual-image thought processes, embodied thinking, are the base of creation of form. He then looks at synecdoche (the substitution of a part for a whole and uses as his example the doctor’s

pince-nez in “Potemkin”.) The effectiveness of a work of art is built on a dual unity: the penetration of sensual thinking into consciousness by means of the structure of the form.

Metz (1974) leans heavily on linguistic models. The enterprise of semiotics arose out of the methods of structural linguistics, formulated by Ferdinand de Saussure in the early part of the century. Also linguistics has become one of the most rigorous and fruitful sciences of this century. Metz ultimately discards a theoretical model for film based on verbal language, although he still believes that cine semiotics can learn much from linguistics. His primary reason for rejecting rigid analogies to language is based on his claim that the image, unlike the word, is not a discrete unit that can be reduced into smaller basic units and analyzed. In a spate of neo-Bazinism, Metz says, “... the image discourse is an open system, and it is not easily codified, with its non-discrete basic units (the images), its intelligibility(which is too natural), its lack of distance between the significate and the signifier.”

Metz sees the image as being too close an analog of the thing in the real world; it is not an indication of the thing but the actual “pseudo-presence of the thing.” The mechanical nature of the basic filmic operation (photographic and phonographic duplication) has the consequence of integrating into the final product “chunks of signification whose internal structure remains a filmic, and which are governed mainly by cultural paradigms.” He points out that there are so many transformations involved from the object to the representation of the object that the image has none of the properties of the object represented, but that, at most, the iconic sign reproduces some of the conditions of perception. Eco analyzes the codes of the image which allow us to perceive and understand it: perceptual codes, codes of recognition, of transmission, iconic, iconographic, rhetorical, stylistic, unconscious, etc.. The difference between Metz’ notion of visual representation and that

of Eco's is a very important one: since, for Metz, there is little distinction between "inside" the film and "outside" the film, an analysis of the ways that a given ideology in the film might be mediated through the codes of visual representation is precluded. Metz' concept of visual representation would allow ideology to be thought of as something existing only at the level of the content and easily extracted from the film. The idea that ideology cannot be separated from the cinematic codes which mediate, transform, and deform it, Metz, considering photographic images too "natural" to be subjected to analysis, looks to larger units in the film text and decides that the essence of cinema and the units most amenable to study are the large units of the narrative. He says there is a "methodological urgency that favors... the study of the narrative film."

Cowie Elizabeth, (1997) picks up three areas - psychoanalysis, cinema, and feminism together and demonstrates where each theory is placed in relation to the others. discusses issues such as feminine sexuality, "identification" in cinema, the notion of fantasy, fetish and ideology. Although it appears that there is no clear connection between these issues, the author ties them together excellently through film analysis.

In doing so she offers concise summaries of various contemporary theories in psychoanalysis, cinema, and feminism . For example, Cowie discusses the work of Christian Metz, Jacqueline Rose, Jean Laplanche, Laura Mulvey, Peter Brooks and Slavoj Zizek, making this an essential source in this complex area of cultural theory and psychoanalysis.

Cowie also gives concrete analyses of specific films throughout her text, providing insightful readings of, amongst others: Carl Theodor Dreyer's *Gertrude*, Irving Rapper's *Now Voyager*, Joseph von Sternberg's *Morocco*, Michael Crichton's *Coma*, and fourteen films directed by Howard Hawks. Throughout the book, the mirror image of a woman named Gertrude in the film with the same name is returned to many

times.

She challenges the idea that the image of woman in a film always serves a masculine spectator (11). She first reconsiders Levi-Strauss' thesis and attempts to shift its focus from the exchange of woman as "real" object to the structure which produces the category of "Woman". Using the example of Howard Hawks' films, which lack the "fixity of the conventional characteristics of masculine and feminine", Cowie argues that the viewer is presented not with a fixed image but "various codes in play in the film".

Thus she rejects Mulvey's view that the film places the viewers in a masculine position - arguing instead that it is not a single look in cinema with which one identifies, but the structure of the looks that continuously determines and shifts the place of the spectator. Questioning Metz's view that cinema is an imaginary signifier, she stresses a dynamic structure of identification in which viewers identify not with a certain character but with various positions provided by a film. This is further discussed in relation to fantasy, since film is one of the public forms of fantasy. The notion of fantasy here, however, does not concern the object of fantasy, but rather fantasy as a setting for desire constructed in a film, within which the viewer finds a place to desire.

According to Cowie, there are two kinds of cinema; one is illusory since it fixes the position of the subject-spectators by providing them with a wholeness of the imaginary, and the other is a cinema which acknowledges the subject as lacking and fragmented. This second kind of cinema represents substitution and displacement of the lack with fetish which soon turns into the impossible object of desire - the object *petit a*. The central play in cinema, therefore, is not showing a concrete object of desire, for example, an image of woman, but dealing with the lack - the *objet petit a* - which sets our desire in motion. In other words, cinema serves not only the desire of the male spectators but

also that of female spectators. Throughout this book, Cowie attempts to overcome the conventional view of woman as the object of desire for man.

Bordwell David (1979) stresses on the consideration of the art cinema as distinct mode of film practice, possession of definite historical existence, and has set of formal conventions and implicit viewing procedures. Further, it emphasizes on the introduction of the background of the salient features of art cinema in the cited objection such as the inclusion of realism and authorial expressivity in the narratives of art cinema and the definition which cites that it is explicitly against the classical narrative mode and against the cause-effect linkage of events. He articulated very clearly the thematic elements of art cinema, that embody a film's construction, made in that particular style. Bordwell explains that the art cinema is more focused on plot rather than story. Therefore the who, how and why are central to progressing the plot further in art cinema. Outlining the fact that the characters lack particular goals explains that because of this, the story itself will quite often lack a particular ending. Thus Bordwell implies that art cinema is just a reflection of life itself, which also has no clear resolution."

Nichols Bill (1981) asks to what degree does ideology inform images in films, advertising, and other media? Does the cinema or any other sign system liberate or manipulate us? How can we as spectators know when the media are subtly perpetuating a specific set of values? To address these issues, the author draws from a variety of approaches—Marxism, psychoanalysis, communication theory, semiotics, structuralism, the psychology of perception. Working with two interrelated theories—ideology and image-systems, and ideology and principles of textual criticism—Nichols shows how and why we make emotional investments in sign systems with an ideological context.

De Lauretis Teresa (1984) tracks the narrative image of 'Woman' through myth, psychoanalytic theory, and avant-garde and narrative film. Through readings of films such as *Rebecca* (1940) and *Vertigo* (1958), she demonstrates the techniques through which narrative and cinema solicit women's consent and attempt to seduce them into femininity.

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De Lauretis Teresa (1987) It sets out her ongoing concerns about the non-coincidence between Woman and women as well as explaining her adaptation of Foucault's theories.

Doane Mary Ann (1987) Studies the 1940s woman's film genre focuses on its attempt to delineate a place for the female spectator and to represent female subjectivity. Doane argues that such films repeatedly suggest a failure or inadequacy in the woman's endeavour to appropriate the gaze and her naive tendency to mistake the represented image for reality.

Silverman Kaja (1988) shows how sexual difference is constructed in film sound-tracks argues that the female voice is traditionally deprived of authoritative speech and that, in this respect, classical cinema shares the same paradigm as most psychoanalytic theory, which similarly consigns the female voice to a place outside the Symbolic. It is a lucid yet challenging book, which supports its claims with convincing film analyses.

Erens Patricia (1990) encompasses a diverse range of critical approaches, with sections on 'Women and Representation', 'Rereading Hollywood

Films’, ‘Feminist Filmmaking,’ and ‘Assessing Films Directed by Women’, each prefaced by a helpful critical overview by Erens.

Doane Mary Ann (1991) explores the femme fatale as an emblem of fears and anxieties of sexual difference as well as of issues about the instability of knowledge, vision, and agency. It contains Doane’s influential essay ‘Film and the Masquerade: Theorizing the Female Spectator’, originally published in 1982, and a number of other important essays including ‘Dark Continents: Epistemologies of Racial and Sexual Difference in Psychoanalysis and Cinema’, where she considers the role of Freud’s trope of woman as a dark continent in connection with the elision

Hooks Bell (1992) considers representation as a crucial arena of political struggle for black people, articulating the desire to see blackness differently from the dominant ways of seeing. This struggle involves ‘decolonizing’ the gaze from white supremacist images, through which black people learn to internalize racism. Several of the essays, including one entitled ‘The Oppositional Gaze’, deal with spectatorship.

Silverman Kaja (1992) theoretically detailed and complex work, which provides an account of ‘marginal’ masculinities and their ability to threaten or undermine society’s dominant ideologies. She delves into male masochism and gay sexuality, particularly in relation to Fassbinder’s cinema.

Prince, Stephen (1993) proposes a theoretical reorientation of film studies from Saussurean inspired accounts based on linguistic models, as a suggestion for caution rather than an invocation of replacement, which emphasise the analogy between film and discourse and the relations between cinema and ideology to accounts of the pictorial value of images in visual communication. He argues, to decipher the ideological effect of the representation of reality the arbitrary and

conventional relationship between signifier and signified applied to cinema is a particularly useful device. However, the employment of models of cultural relativism to film might not be always appropriate.

Though, according to Saussure, the sign is a purely arbitrary entity whose meaning can be defined only within a system of relations. Therefore, Stephen argues the meaning of the sign is relational rather than atomistic and if applied to film theory, the structuralist model runs the risk of rejecting reference by defining the sign as a floating and displaced entity.

The semiotic coding of the cinematic sign, as opposed to the referential coding associated with the iconic and mimetic accounts, stresses the unmotivated character of the image. The most extreme formulation of linguistic relativism, known as the Whorf-Sapir hypothesis, claims that language not only modulates but determines both thought and perception.

The pictorial sign and its referent have structural similarities. The relation between the world and its cinematic representation has often an isomorphic nature rather than a purely historical, conventional one.

Therefore, the understanding of a movie, Prince argues, is a matter of recognition more than the product of cultural conditioning. Pictures differ from the unmotivated signs of language in a fundamental sense. A picture lacks tense and the dual structure of language (i.e. morphemic and phonemic levels). Pictures cannot express negatives and form an asymmetrical system of communication.

Moreover, often the interpretation of a film is driven by the narrative context. It does not seem necessary to decode formal devices in order to understand a movie and the notion of grammaticality applied to film theory is highly problematic.

Prince's conclusion is that the analogy between language and moving

images seems inadequate, since scientific experiments have shown that primates, birds and reptiles are able to recognise images.

Primates, birds and reptiles are able to recognise images even if they do not possess the language, The language of pictures is not exactly the same language of discourse as an activity entirely instantiated by culture.

Kuhn Annette (1994) explores the fraught relationships between feminist film theory, 'women's films', and feminist film practice. To negotiate these relationships, Kuhn offers the notion of the 'feminine' text, which is feminist insofar as it challenges the dominant modes of representation.

De Lauretis Teresa (1994) critiques the of feminist and psychoanalytic theories of lesbian sexuality. She offers her intricate account of lesbian desire, based on analyses of lesbian film and fiction, an unorthodox reading of Freud's theory of fetishism, and her own self-analysis – an important contribution to queer theory.

Mulvey Laura (1996) explores new modes of spectatorship arising in the wake of new production and distribution technologies – how watching films on DVD, for example, can produce 'pensive' or 'possessive' spectators quite unlike the kind of spectator implied by classical Hollywood film. It contains a chapter on the Iranian director Abbas Kiarostami, whose films also encourage new ways of seeing.

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Williams Linda (1999) explores the genre of film pornography. However,

unlike anti-pornography feminists, Williams takes a non-condemnatory approach, viewing the genre not as a total objectification of the female body for male desire but as a site of varied discourses about sexuality in which hierarchies of male/female, sadist/masochist, and subject/object are often broken down.

Bazin Andre (1999) had very strong feelings on the subject of montage and realism. In his article “The Evolution of the Language of Cinema”, he explains his theory that montage, although necessary in many cases to make a film work, can be heavily overused. From the start he makes a distinction between “those directors who put their faith in the image and those who put their faith in reality”. To Bazin, reality and everything that can support it such as sound, deep focus, and invisible editing, defines what film should be. Although he admits that “it was montage that gave birth to film as an art” he is apprehensive of anything that supports “the creation of a sense or meaning not proper to the images themselves but derived entirely from their juxtaposition”. He feels that any manipulation of the image such as the suggestive editing developed by Eisenstein or the dramatic sets and lighting of German Expressionism stands in the way of releasing film’s true potential for realism. He claims that the introduction of sound, far from destroying film as an art form, actually enhanced it as an essential element of reality.

Bazin makes a distinction between two different movements in silent film, one in which “montage and the plastic composition of the image are the very essence of cinema” and therefore in no need of support from sound, and another where the “image is evaluated not according to what it adds to reality but what it reveals of it”. In the second instance the introduction of sound helped reveal an aspect of reality that was missing before, and actually enhanced the art of film instead of competing with it. A good example of the first movement would be Robert Wiene’s *The Cabinet of Dr. Caligari*.

The atmosphere and plot of the film are revealed entirely through visual means, using wildly abstract sets and dramatically exaggerated makeup. The film unfolds in an enthralling, completely artificial environment where even the movements of the actors echo the distorted angular shapes of their setting. Bazin is right in stating that such films are an entirely separate art form. The story is conveyed through the intricate interactions between images, lighting, composition, and movement. If *The Cabinet of Dr. Caligari* was suddenly flooded with sound, its delicate visual poetry would have been destroyed by the harsh invasion of reality. Reality has no place in this hallucinatory world of illusion; its beauty is in its dreamy detachment from the grounded, solid world outside the screen.

Bazin argues against any device that can be used to manipulate the audience's perception of the scene and its potential to remain ambiguous and open to interpretation. Naturally he is strongly inclined against the montage techniques displayed in the films of Eisenstein. The famous staircase sequence from *The Battleship Potemkin* employs montage to create the illusion that the staircase is almost endless, and intercuts shots of a stroller rolling down the steps with close-ups of horrified faces and dying people, thus destroying the reality of the actual space and using metaphors and juxtaposition to create a specific response. The scene definitely conveys a message and manipulates the audience in a very obvious way.

He writes enthusiastically about the style of Erich von Stroheim whose philosophy of filmmaking Bazin describes as "Take a close look at the world, keep on doing so, and in the end it will lay bare for you all its cruelty and its ugliness." He appreciates neo-realism as "a kind of humanism" first and a "style of filmmaking" second. This is really apparent in his review of *Umberto D*, where he describes how the scene with the maid waking up in the morning is broken up into smaller

and smaller units and shot continuously turning “life itself” into “spectacle” and “visible poetry”. He seems very taken by the idea of shooting an entire film about a man to whom nothing happens for ninety minutes.

He is very specific in his ideas and beliefs, but he sometimes almost contradicts himself with his choice of examples. He singles out F.W. Murnau among the German Expressionists as a director who is primarily interested in “the reality of dramatic space”, eschewing artificial montage techniques for genuine settings and movement. However he seems to entirely neglect Murnau’s *Faust*, which is entirely dependent on the manipulation of montage and space for its dramatic effects. The scene at the beginning of the film where the monumental figure of the Devil spreads his menacing black wings over an unsuspecting town, sending down clouds of contagion, is dramatically intercut with images of suffering and destruction in the streets below. This scene makes no pretense of realistic space and gains much of its intensity from the art of suggestive montage.

Bazin gives Orson Welles’s *Citizen Kane* as a vivid example of the replacement of montage with depth of frame. By using deep focus, Welles is able to “cover whole scenes in one take”, allowing the audience to see the whole picture and interpret the scene independently of intrusive editing. There are definitely many elements of realism in *Citizen Kane*, but Orson Welles indulges in a great deal of symbolic and metaphoric montage to tell his story. Welles even uses the “realistic” device of deep focus to create symbolic effects such as placing a character further into the room to make him seem smaller and more insignificant.

Is it really possible for any film to truly be worthy of Bazin’s ideals? Bazin himself admits that it is hardly possible to make a film without

montage at all. Some compression of time and shifts in camera position are inevitable. But it is equally as impossible to make a film without making some sort of statement and imposing some type of perspective on the viewer. A film, however it is shot, is and always will be a work of art. It cannot help but express in some way the views and feelings of its creator. It can be more or less relatable, it can push its message forward in an obvious, metaphorical, or subtle way, but the message is still always there. The very act of making a film is already tampering with reality by capturing it in an artificial form.

Thornham Sue (1999) brings together the key statements in feminist film theory in Britain and the United States since 1970 this anthology seeks to draw the history of the feminist debates about culture, representation and identity. It also elaborates the impact of major theoretical developments in terms of both theoretical shifts and changes in methodologies, - from structuralism and psychoanalysis to post-colonial theory, queer theory and postmodernism in the 1990s. Keeping a feminist “politics of vision” it is organized the book deals with a wide range of topics.

Cooper Darius (2000) focuses on the most comprehensive treatment of Satyajit Ray’s work, 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. Cooper situates and evaluates Ray’s cinema from an Indian aesthetic as well as Indian social and historical perspective. Cooper’s study of Ray singles out both the Western and Indian influences in his films. Cooper shows that Ray’s film oeuvre arises from within the Indian tradition itself.

Suranjan Ganguly (2000) looks into the films of Satyajit Ray in a very

different approach. He examines Ray's six major films – *Pather Panchali* (1955), *Aporajito* (1956), *Apur Sansar* (1959) *Charulata* (1964), *Aranyer Din Ratri* (1970) and *Pratidwandi* (1970). His study focuses on such issues as the nature of human subjectivity, the importance of education, the emancipation of women, the rise of new middle class and the crises of identity in post-independence India.

Creed Barbara (2001) accounts the horror film renders complex arguments in a fairly accessible fashion. The first part of the book provides an outline of Kristeva's theory of abjection, which Creed uses to elaborate structures of horror and female monstrosity in films such as *The Exorcist* (1973), *Alien* (1979), and *The Hunger* (1983). The second part takes issue with a number of psychoanalytic theories, presenting the argument that it is the powerful, castrating woman, rather than the castrated woman, that provides the real image of film horror.

Creed Barbara (2003) surveys a diverse range of contemporary media, from reality television to women's romances and cybersex, combining psychoanalytic theories with an 'active audience'. Cultural Studies methodology. It offers a number of interesting insights, especially into the phenomenon of 'crisis TV'.

Rabinson Andrew (2004) Robinson engages in a film-by-film analysis of Ray's career, which includes shorts and documentaries. Accessible but well-researched and well-written critiques are followed with some personal impressions, and quotes from varied film critics and other filmmakers: fans of Jean Renoir and Akira Kurosawa will note their presence and influence. Robinson locates each film with certain contexts: Indian cinema, the 1950s/60s international art-house boom, the artistic milieu of Calcutta, and Ray's international influences and fascinations. Andrew Robinson, who had been a friend of Ray's, spent a number

of years working on this, and his account of Ray's family and childhood draws upon interviews and conversations, supplemented with material from Ray's own CHILDHOOD DAYS, MY YEARS WITH APU, and other sources. Robinson paints a portrait of a Calcutta overflowing with creative potential – Ray's family connections to Tagore are also detailed, as are the accomplishments of his father and grandfather, and the intellectual independence of his mother, who seemed to strongly influence at least a few of his cinematic characters.

Chidananda (2008), elaborates the background of the artist in Satyajit Ray and set an approach for the beginner to understand the time and works of Ray. He provides a commentary on of Satyajit Ray works over and extra-ordinary creative career spanning four decades. Placing Ray in his social and cultural context, it discusses each of his films from *Pather Panchali* (1955) to *Agantuk* (1991) in critical detail, and with an authority born of the author's long familiarity with Ray's works. The book devotes special attention to the literary source of the films alongside citing Ray's departure from the originals and the many influences. The book also examines the Eastern and Western – that shaped Ray's mind and art. In this book he cautioned that a purely "aesthetic" appreciation of Satyajit Ray's work can hardly be a complete one. Ray was a classist, an inheritor of a traditional Indian approach to art in which beauty is inseparable from truth and goodness. *"Despite his fine understanding of a very wide range of western culture - which Jean Renior in 1949 used to find 'fantastic' - it is his Indianness which gives him his value for India, and for the medium imported from the west in which he worked. Thirty seven years of his work is a chronicle of more than a century of social change in India"*. From the final eclipse of Mughal glory in *Shatranj Ke Khilari* to the decay of the feudal zaminder in *Jalsaghar*, the impoverished Brahmin's movement from tradition to modern India in the Apu trilogy, the Indian elite's awakening to rationalist ideas in *Devi*, *Charulata*, the beginning

of the liberation of women in *Mahanagar* , to anguish of the unemployed after decades of the country's Independence in *Pratidwandi* , the inexorable death of conscience in corrupt society in *Jana Aranya* and *Shaka Prashakha*, and finally the glimmer of hope in a new agenda of a simplification of human needs and reassertion of basic values in *Agantuk* – Ray's work first traces the essential outline of social evolution of the middle class in modern India and then begins to go beyond it.

The films of Ray's first ten years (1955-65) uphold an affirmation of faith in human being. Chekhovian Ray depicts the oppressor and the oppressed both as victims. He looks for some mark of the ultimate possibility of goodness. Ray's works have a sense of detachment, a distance from the event. In his works, he makes the audience sense that no man chooses the time or place of his birth or the circumstances that surround it. According to Chidananda- *the detachment or distance, combined with compassion, makes it possible for the artist to see a wider arc of reality and to combine largeness of canvas with fineness of detail*

Supriya Agarwal (2009) focuses representation of Muslim women and the stereotypes and marginalization in four mainstream Hindi cinema – *Pakizah*, *Nikaah*, *Bazaar* and *Umrao Jaan*. On analysing these film she writes the representation of both male and female characters as real man or woman has not been portrayed, rather ignored to portray them in like real man and women. The protagonist (the lead women) is subordinated both as a woman and as Muslim within the film and in society. She writes, the woman has to face many social prejudices, orthodoxies and believes, yet none of these problems are articulated or challenged in the films taken for discussion. 'Besides we observe that there is a basic dichotomy between the overt and the deep structure.'

Vrinda Mathur (2009) explores the sacrificing mother image in Indian cinema. The two areas on which she focuses are, firstly, the mother's

role, inheriting all the power and status of the 'mother goddess' tradition of Indian culture and secondly, women characters trapped in secondary roles as somebody's wives, somebody's daughters and somebody's love interests but never their own selves, i.e. never as women - individuals in their own right. She further writes that the Indian cinema does place mother within a realistic setting, instead it strives to contract this sphere into a limited area thereby turning this space into a place of isolation and confinement. While examining the second area of her discussion – the forces that eclipse the women characters – such as suppressions, the exactions and the dictatorial conventions of society tend to inhibit the autonomy of woman as an individual.

Dipendu Chakroborty (2009) takes up three working woman characters from the films of Ritwick Ghatak, Satyajit Ray and Mrinal Sen. Each of the film maker foregrounded the vulnerability of working women operating within the parameters of male hegemony. He shows that Meghe Dhaka Tara by Ritwick address two issues simultaneously: struggle for existence by the uprooted people from their homeland and supreme self-sacrifice of a refugee girl for survival of her family. Chakroborty elaborates that Ritwick was not interested in any frontal attack on patriarchy. Rather the film maker has pitted mother against daughter, sister against sister to suggest an internecine struggle in the feminine world. The film does not adopt any feminist perspective, but the tragedy of the protagonist (Neeta) as depicted by the film maker underscores the paradox that an working woman in a poor family, instead of achieving economic freedom, only perpetuates her enslavement.

The writer claims that like Ritwick, Satyajit in his *Mahanagar* adopted a perspective for his thematic concern that stops short of a feminist critique of patriarchy. Like Ritwick, in this film Satyajit the protagonist (Arati) has to combine her traditional roles - as wife, mother, daughter-

in-law with the new role of a breadwinner. But silently suffers non-cooperation from her in-laws and husband. But the writer admits that Satyajit has not let opportunity go in exposing the male dominance as the protagonist is a married woman. At the same time the writer argues Satyajit like Ritwick did not accept the conflictual relation between the male and female in feminist terms.

While discussing *Ekdin Pratidin* by Mrinal Sen the writer says this film maker is more seriously engaged with the gender issue and is full-scale study of female identity as a cultural construct. The theme is once again an unsympathetic treatment of a working girl but Mrinal's penchant for experiment focuses on the issue from a different perspective. This is the first attempt in history of Bengali cinema to critique the patriarchic surveillance for the subjugation of woman.

Madhuri Chattarjee (2009) while discussing on the *Aporajito* and *Devi* of Satyajit Ray she says that *Aporajito* captures the nuances of the mother son relationship most poignantly. The maternal aspect of the female psyche has been captured in with its intricacies of psychological insights and emotional nuances. For the mother the son is the major medium of self-expression and it is only in this role that she traditionally exercises her authority. While looking into *Devi*, the writer sees everything from a religious satire to fanaticism to a feminist tragedy. In both the films the wife's role is under emphasized and the dominance and presence of the mother depicted, who despite being marginalized is yet the controlling presence in our society.

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is the first attempt in history of Bengali cinema to critique the patriarchic surveillance for the subjugation of woman.

Ganguly Keya (2010) in her benchmark study 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.

Aniruddha Dhar, Ujjal Chakrobty, Atanu Chakrobty (2012) apart from analysing the aesthetic of cinema in his film the writers also delve into a study of Ray's films from different angles and levels-socio-economical-political-historical perspectives. Music and mathematics have also been adopted to study the films. In contrast to the tradition, both Indian and western, in giving over emphasis on Apu trilogy while studying Rays work. This books marks a departure from this tendency and delve deep into the less discussed film of Ray as well. Some major interviews from people and artists associated with him and people from different walks of life have also been included to establish the approach of the book for which the writer set out.

The specific objectives of the proposed study are as follows:

- **to analyse the socio-economic-historical contexts of the characters**
- **to explore and analyse the value system of the characters**
- **to explore the journey of Satyajit Ray and his women characters from tradition to modernity**

- to explore the feminist approach of Ray's films and women characters

HYPOTHESIS

The Women characters in Satyajit's films are always stronger, more determined, more adaptable and resilient than men.

METHODOLOGY

The researcher has employed the following methodological framework:

Research design:

To carry out the study , a comprehensive analysis of the content and narrative of the cinematic works of Satyajit Ray's *Aporajito* (1956), *Devi* (1960) *Tinkanya* (1961), *Abhijan* (1962), *Mahanagar* (1963), *Charulata* (1964), *Aranyer Din Ratri* (1969) and *Ghare Baire* (1984) have been done.

Sample :

Eight cinematic works *Aporajito* (1956), *Devi* (1960) *Tinkanya* (1961), *Abhijan* (1962), *Mahanagar* (1963), *Charulata* (1964), *Aranyer Din Ratri* (1969) and *Gahre Baire* (1984) of Satyajit Ray

Sampling: To select the films for the study, purposive sampling techniques has been used.

To analyse the content and the narrative of cinematic works the researcher has taken up eight films - *Aporajito* (1956), *Devi* (1960) *Tinkanya* (1961), *Abhijan* (1962), *Mahanagar* (1963), *Charulata*(1964), *Aranyer Din Ratri* (1969) and *Gahre Baire* (1984).The rationale of selecting these eight films is that all these films are either women

centred or woman plays a major role in the film's narrative. The main characters of the selected films are women from different time periods- pre-independence to post-independent .To fulfill the objectives of the study; qualitative analysis of the narrartive of each film has been done. The tools adopted for the purpose of the study is syntagmatic-paradigmatic technique.To study the aesthetic of cinema of each film cine-semiotics have been employed.

Variables and of the study

Shots and scene: A shot is a specific length of a film photographed in one go. It is the unit of a scene which is composed of several shots.

Cinematography: It is the act of recording visuals for cinema with movie camera. It also includes the camera angle, movement and the light design for the visuals.

Editing: It is the arrangement of shots or scenes in order of the narrative of the film. Apart from arranging the shots or scenes in sequential order of the narrative it contract and expands time, puts additional meaning , rhythm, tempo and pace of the film's narrative,

Lighting: It is the arrangement of lights for illuminating the object to be filmed and to create mood or meaning and time of the day.

Dialogues: Conversation between two or more people as a feature of a film

Actor/actress : A person who acts or performs a role in a film or play.

Costume : A set of clothes worn by an actor/actress or performer in a role. A costume worn by an actor/actress indicates about the social status, economic status, political status, religion, profession of the character and above all the time-frame/period the character belongs to.

Makeup : Makeup is to apply cosmetics, hairstyling to the actor/actress to give new image or to compensate something missing with the actor/actress. The makeup conveys the socio-economic-historical-religious status of a character. Makeup also tells about mental status of a character. Make up also tells about the profession of a character.

Props : Props is all the furnitures, and other materials used in a frame/shot beside actors/actresses. These props show socio-economic-historical-religious status of the situation. These also conveys the time-frame of the situation.

Music : Music gives the mood and pace to the film. Sometime it is only the music which can convey the whole situation and mood of a scene without imposing a single dialogue.

Set : (indoor-outdoor): The back drop or surroundings of the performers

SCOPE OF THE STUDY

The study attempts to explore different aspects of the women in Ray's films in back and forth manner - both in colonial and in postcolonial context- their modernity, their values, and their femininity or objectification. The study also seeks to explore the aesthetic of cinematic devices Satyajit Ray adopted to depict these women characters.

The study has vital academic importance as it seeks to go much deeper into the realm of the women in Indian screen.