

Filmographic Data Analysis of Versatile Vision of Satyajit Ray

Laltu Aich^{1*}, Ankit Das²

Abstract:

This article is based on a filmographic data analysis of the works directed by Satyajit Ray. In this study, authors have discussed year wise distribution of directional films (1955-1992), filmographic analysis through various aspects related with all directional films, professional classifications of the characters mentioned in the film, classifications of film placement, classifications of women and men in the film and year wise distribution of awards taken by Satyajit Ray. Finally, the authors have proposed a model framework based on the filmography of legendary director Satyajit Ray through Satyajit Ray Film and Television Institute (SRFTI) film library.

Keywords: Satyajit Ray, Films, Filmographic Data analysis, SRFTI.

1. Introduction:

Satyajit Ray (1921-1992) son of Sukumar Ray and Suprova Devi was one of the greatest versatile Indian film makers in 20th century, who was one of the greatest Indian film maker and author born on May 2, 1921. The Oscar winner was versatile film director, writer, illustrator, graphic designer, music composer and film critic of eminence. Initially he started his career in film industry as commercial artist later started his journey as a film director. Satyajit Ray popularly known as film director started his career as a junior visualise. Ray made his directorial debut in 1955 with Pather Panchali from the novel of Bibhutibhusan Banerjee, a well known literary personality in Bengal. Besides film direction, Ray composed music, wrote screenplays, illustrator, calligrapher etc. He also authored several short stories and novels in Bengali language mainly for children and adolescents. He received numerous awards in recognition of his creation that includes National and International Film Awards and honorary Academy Awards. He was awarded with India's highest honour in cinema the Dadasaheb Phalke Award in 1984 and highest civilian award Bharat Ratna in 1992. Satyajit Ray Film & Television Institute (SRFTI) is the famous film and television institute situated in Kolkata region, which has emerged as a national centre under Ministry of Information and Broadcasting, Government of India that offers a post-graduate programme in cinematic studies. SRFTI performs a huge and commendable task by archiving his massive literary works. The authors have discussed year wise distribution of directional films (1955-1992), filmographic analysis through various aspects related with all directional films, professional classifications of the characters mentioned in the film, classifications of film placement, classifications of women and men in the film and year wise distribution of awards taken by Satyajit Ray. Lastly, these studies have proposed a model framework based on the filmography of legendary director Satyajit Ray through Satyajit Ray Film and Television Institute (SRFTI) film library.

¹M. Phil, Department of Library and Information Science, University of Calcutta, Kolkata – 700073, India, E-mail: laltuaichdlisc@gmail.com

²Librarian, Sadhan Chandra Mahavidyalaya, South 24 Parganas, West Bengal – 743504, India, E-mail: ankitdas2013x@gmail.com

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2. Objectives of the Study:

The main objectives of our study are:

- To depict the overall scenario and analysis of all directional films by Satyajit Ray;
- To classify professions, placement (Shooting purpose), role of women and men characters mentioned in those films;
- To identify year wise distribution of awards taken by Satyajit Ray;
- To find out the important role of Satyajit Ray Film and Television Institute (SRFTI) film library for promoting art work;
- To provide a suggestive framework for filmographic data analysis of versatile vision of Satyajit Ray through Satyajit Ray Film and Television Institute (SRFTI) film library.

3. Review of Related Literature:

Review of related literature is a critical reception of information available in the literature on a particular topic, which mainly highlights on methodology and outcomes of the previous studies. Basically it indicates gaps in the research field and gives suggestions of new avenues for research. Total six related literatures associated with this topic are collected and reviewed, related study are chronologically arranged from present to past.

Dharmanayaka (2018) analysed the one such film Mahanagar (The Big City) in the year 1964 directed by famous film maker Satyajit Ray, where Ray significantly outlined gender mobility and progressive modern identity in his female protagonist Arati's lifestyle and portrayed the mature social life of ordinary housewife in public & private circle.

Quigley (2018) advocated that using Satyajit Ray's directional films like Devi (1960) and Charulata (1964), feminist and gender researchers searched and explored depictions of female subjectivity which conceptualised everyday new ways of experience of women in the past.

Ray (2018) quantitatively measured the multifaceted creativity and contribution of Satyajit Ray towards the field of literature and filmography and discussed the year wise distribution of growth of publication & filmography through the process of Bibliometric study. In this study, the author classified the scattered Ray's published articles through the proper channels of communication.

Sharma & Chandel (2018) made a comparative study through exposing the dynamic relationship between literature i.e. Premchand's 'Shtaraj Ke Khiladi' and its cinematic adaptation as well as demonstration done by Oscar winning director Satyajit Ray. This study traced the differences between two art expressions i.e. story and script writing, plotting and acting, story characters and film actors, plot settings and shooting locations, characterization in literature and acting in film etc through Ray's film adaptation.

Bhattacharya (2012) explored the social life, social discipline and socio-economic conditions of 19th century Bengali women by analysing and evaluating the directional films of Satyajit Ray. The author primarily selected two famous films i.e. 'Debi' and 'Charulata' of the great director Satyajit Ray which was based on 'Debi' by Pravat Kumar Mukhopadhyay and 'Nastanir' by Rabindranath Tagore respectively and compared them with the situation of the Bengali women in 19th century.

Zaman (2012) selected three remarkable films directed by notable film maker Satyajit Ray i.e. Devi (The Goddess), Jalsaghar (The Music Room) and Charulata (The Lonely Wife) which was related for his study and linked the 19th century transition from tradition to modernity & its deep impact on the people and socio cultural atmosphere. Some prominent points from these films study i.e. empowerment of women; effect of Western education; access to education; pre-technology mentality and culture of people were identified.

4. Scope and Coverage:

This study has been confined to the films directed by Satyajit Ray during the period of 1955-1992.

5. Methodology:

The study was carried out in three phases. In the first phase, a web based survey was carried out to prepare the list of directional films by Satyajit Ray and the relevant links with Satyajit Ray and his films identified through web browsers which were listed in table one. The data was collected through searching and browsing the official website of Satyajit Ray. In the second phase, few related literatures were reviewed for the purpose of data collection and individual checklist was prepared for this present study. The individual checklist was designed not only for data collection but also for analysing the various aspects related with all directional films by Satyajit Ray. For this evaluative study Satyajit Ray Film and Television Institute (SRFTI) film library website was also visited to get some informative content. In the third phase, we watched all the selected films related to Satyajit Ray and analyzed them through a tabular form during the period January to March 2020.

6. Satyajit Ray Film & Television Institute (SRFTI) Film Library:

Satyajit Ray Film and Television Institute (SRFTI) is a film and television institute located in Kolkata, West Bengal, India. The institute was established in 1995, and registered as a Society on 18 August 1995 under the West Bengal Societies Registration Act, 1961 and currently is an autonomous society funded by Ministry of Information and Broadcasting, Government of India. It has been named after the legendary film maestro Satyajit Ray. The Satyajit Ray Film and Television Institute, Kolkata's Library was established in 1997. The library is primarily designed to meet the needs of the educational program of the institute. This is a fantastic collection of books and magazines on cinema. Sociology, art, history and important studies with special titles related to the technique of cinema. Currently, the library has a large collection of DVDs ranging from classics to experimental.

Type of documents	Total number (approx)
Books	8292
Bound Journal and Technical Manual	1233
DVD	2290
ACD	590
VCD	283
LD	37
VHS cassettes	630
CDs accompanying with books	138
CDs accompanying with journals	115
Effects CDs	120
Journal	50
Daily newspapers	11

The Institute has a small film library which houses a collection of Indian and foreign films- the largest being the Cine Central Collection of 400 foreign feature films and 914 short and documentary films. The Federation of Film Societies of India (Eastern Region) Collection has 36 short films & the SRFTI –NFDC collection has 66 Feature Films. These film prints are available to faculty and students for reference. The fact that the regional office of the National Film Archives of India is located on the SRFTI campus facilitates an uninterrupted flow of rare films for the students viewing. The Archive has a small but significant collection 71 classics, which are available for academic screening and discussions.

7. Data Collection and Analysis:**Table – 7.1:** Chronological distribution of directional films by Satyajit Ray (1955 - 1992)

Year	Various Areas of Directional Films			Screenplay or Script	Total
	Feature Films	Short Films	Documentation Films		
1955	1	0	0	0	1
1956	1	0	0	0	1
1957	1	0	0	0	1
1958	1	0	0	0	1
1959	1	0	0	0	1
1960	1	0	0	0	1
1961	1	0	1	1	3
1962	2	0	0	0	2
1963	1	0	0	0	1
1964	1	1	0	1	3
1965	1	0	0	1	2
1966	1	0	0	0	1
1967	1	0	0	0	1
1968	0	0	0	0	0
1969	1	0	0	1	2
1970	2	0	0	0	2
1971	1	0	1	0	2
1972	0	0	0	2	2
1973	1	0	0	3	4
1974	1	0	1	0	2
1975	1	0	0	0	1
1976	0	0	1	1	2
1977	1	0	0	0	1
1978	1	0	0	2	3
1979	0	0	0	1	1
1980	1	0	0	2	3
1981	0	0	0	1	1
1982	0	2	0	1	3
1983	0	0	0	2	2
1984	1	0	0	2	3
1985	0	0	0	0	0
1986	0	0	0	1	1
1987	0	0	1	1	2
1988	0	0	0	1	1
1989	1	0	0	2	3
1990	1	0	0	0	1
1991	1	0	0	1	2
1992	0	0	0	1	1
Total	28	3	5	28	64

Table 7.1 shows that year wise distribution of directional films (Total number of directional films 64 i.e. Feature films, Short films, Documentation films, Screenplay or Script) by Satyajit Ray during the period of 1955–1992.

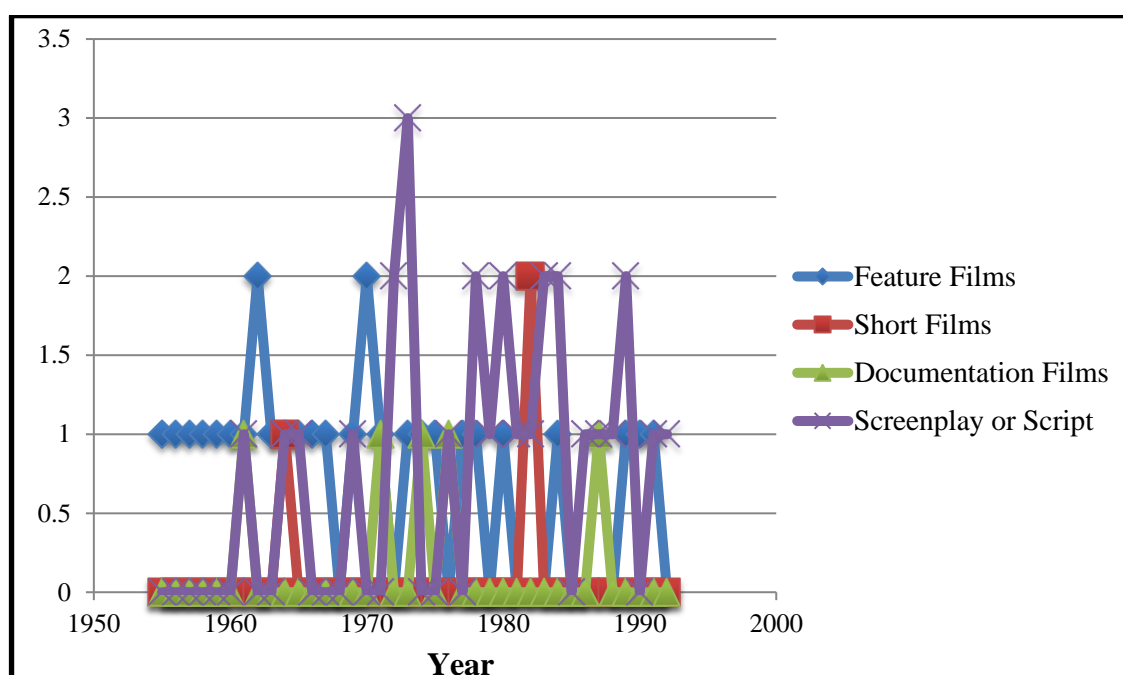

Fig 1: Chronological distribution of directional films by Satyajit Ray (1955-1992)

Table 7.2: Filmographic analysis through various aspects related with all directional films of Satyajit Ray

Sl No.	Name of the All Films	Production Company	Story based on	Cinematography	Art Director	Editor	Music	Sound Recordist	Release Date	Running Time	Distributor
1	Pather Panchali (Song of the Little Road) [1955]	Government of West Bengal	'Pather Panchali' by Bibhutibhusan Bandyopadhyay	Subrata Mitra	Bansi Chandragupta	Dulal Dutta	Ravi Shankar	Bhupen Ghosh	26.08.1955	115 minutes	Aurora Film Corporation
2	Aparajito (The Unvanquished) [1956]	Epic Films	'Aparajito' by Bibhutibhusan Bandyopadhyay	Subrata Mitra	Bansi Chandragupta	Dulal Dutta	Ravi Shankar	Durga Das Mitra	11.10.1956	113 minutes	Aurora Film Corporation
3	Parash Pathar (The Philosopher's Stone) [1957]	Pramod Kumar Lahiri	Short story 'Paras Pathar' by Parasuram (Rajsekhar Bose)	Subrata Mitra	Bansi Chandragupta	Dulal Dutta	Ravi Shankar	Durga Das Mitra	17.01.1958	111 minutes	Aurora Film Corporation
4	Jalsaghar (The Music Room) [1958]	Satyajit Ray	'Jalsaghar' by Tarasankar Bandyopadhyay	Subrata Mitra	Bansi Chandragupta	Dulal Dutta	Ustad Vilayat Khan	Durga Das Mitra	10.10.1958	100 minutes	Aurora Film Corporation
5	Apur Sansar (The World of Apu) [1959]	Satyajit Ray	'Aparajito' by Bibhutibhusan Bandyopadhyay	Subrata Mitra	Bansi Chandragupta	Dulal Dutta	Ravi Shankar	Durga Das Mitra	01.05.1959	106 minutes	Chayavani Private Limited
6	Devi (The Goddess) [1960]	Satyajit Ray	'Devi' by Provatkumar Mukhopadhyay	Subrata Mitra	Bansi Chandragupta	Dulal Dutta	Ustad Ali Akbar Khan	Durga Das Mitra	19.02.1960	96 minutes	Janata Pictures & Theatres Limited
7	Teen Kanya (Three Daughters) [1961]	Satyajit Ray	'Postmaster', 'Monihara' & 'Samapti' by Rabindranath Tagore	Soumendu Roy	Bansi Chandragupta	Dulal Dutta	Satyajit Ray	Durga Das Mitra	05.05.1961	173 minutes	Chayavani Private Limited
8	Rabindranath Tagore (Documentary Film) [1961]	Films Division, Govt. of India	Life and works of Rabindranath Tagore	Soumendu Roy	Bansi Chandragupta	Dulal Dutta	Satyajit Ray	Satyajit Ray [As a Narrator]	N.A	54 minutes	Films Division, Govt. of India
9	Kanchenjunga [1962]	N.A Production	N.A	Subrata Mitra	Bansi Chandragupta	Dulal Dutta	Satyajit Ray	Durga Das Mitra	11.05.1962	102 minutes	N.C.A Production
10	Abhijan (The Expedition) [1962]	Abhijatrik	'Abhijan' by Tarashankar Bandopadhyay	Soumendu Roy	Bansi Chandragupta	Dulal Dutta	Satyajit Ray	Durga Das Mitra & others	28.09.1962	150 minutes	Chayalok Private Limited
11	Mahanagar	R.D.	'Abataranika'	Subrata Mitra	Bansi	Dulal	Satyajit	Debesh	27.09.19	131	R.D.B. &

	(The Big City) [1963]	Banshal	by Narendranath Mitra		Chandragupta	Dutta	t Ray	Ghosh & others	63	minutes	Co.
12	Charulata (The Lonely Wife) [1964]	R.D. Banshal	'Nastanirh' by Rabindranath Tagore	Subrata Mitra	Bansi Chandragupta	Dulal Dutta	Satyajit Ray	Nripen Pal	27.09.1964	117 minutes	R.D.B. & Co.
13	Two (Short Film) [1964]	Esso World Theater	Story by Satyajit Ray	Soumendu Roy	Bansi Chandragupta	Dulal Dutta	Satyajit Ray	Sujit Sarkar	N.A	16 minutes	N.A
14	Kapurush - O - Mahapurush (The Coward & the Holy Man) [1965]	R.D. Banshal	'Janaika Kapurush Kahini' by Premendra Mitra and 'Birinchibaba' by Parashuram	Soumendu Roy	Bansi Chandragupta	Dulal Dutta	Satyajit Ray	Nripen Pal, Atul Chatterjee & Sujit Sarkar	07.05.1965	78 minutes + 65 minutes	R.D.B. & Co.
15	Nayak (The Hero) [1966]	R.D. Banshal	Story by Satyajit Ray	Subrata Mitra	Bansi Chandragupta	Dulal Dutta	Satyajit Ray	Nripen Pal & others	06.05.1966	120 minutes	R.D.B. & Co.
16	Chiriyakhana (The Zoo) [1967]	Star Productions	'Chiriyakhana' by Sharadindu Bandopadhyay	Soumendu Roy	Bansi Chandragupta	Dulal Dutta	Satyajit Ray	Nripen Pal & others	29.09.1967	125 minutes	Balaka Pictures
17	Goopy Gyne Bagha Byne [1969]	Purnima Pictures	'Goopy Gyne Bagha Byne' by Upendrakishore Ray Chowdhury	Soumendu Roy	Bansi Chandragupta	Dulal Dutta	Satyajit Ray	Nripen Pal & others	08.05.1969	132 minutes	Shree Vishnu Pictures
18	Aranyer Din Ratri (Days and Nights in the Forest) [1969]	Priya Films	'Aranyer Din Ratri' by Sunil Gangopadhyay	Soumendu Roy	Bansi Chandragupta	Dulal Dutta	Satyajit Ray	Sujit Sarkar	16.01.1970	115 minutes	Shree Vishnu Pictures Pvt. Ltd.
19	Pratidwandi (The Adversary) [1970]	Priya Films	'Pratidwandi' by Sunil Gangopadhyay	Soumendu Roy	Bansi Chandragupta	Dulal Dutta	Satyajit Ray	Durga Das Mitra & J.D. Irani	29.10.1970	110 minutes	Shree Vishnu Pictures
20	Seemabaddha [1971]	Chitranjali	'Seemabaddha' by Mani Shankar Mukherjee	Soumendu Mitra	Ashoke Basu	Dulal Dutta	Satyajit Ray	Durga Das Mitra & J.D. Irani	24.09.1971	112 minutes	Piyali Pictures
21	Sikkim (Documentary Film) [1971]	The Chogyal of Sikkim	N.A	Soumendu Roy	Ashoke Basu	Dulal Dutta	Satyajit Ray	Satyajit Ray	N.A	52 minutes	N.A
22	The Inner Eye (Documentary Film) [1972]	Films Division, Government of India	N.A	Soumendu Roy	N.A	Dulal Dutta	Satyajit Ray	Durga Das Mitra & J.D. Irani	N.A	19 minutes	N.A
23	Ashani Sanket (Distant Thunder) [1973]	Balaka Movies	'Ashani Sanket' by Bibhutibhusan Bandyopadhyay	Soumendu Roy	Ashoke Basu	Dulal Dutta	Satyajit Ray	Durga Das Mitra & J.D. Irani	16.08.1973	101 minutes	Balaka Movies Private Limited
24	Sonar Kella (The Fortress) [1974]	Government of West Bengal	Novel 'Sonar Kella' by Satyajit Ray	Soumendu Roy	Ashoke Basu	Dulal Dutta	Satyajit Ray	Durga Das Mitra & J.D. Irani	27.12.1974	120 minutes	Chayavani Private Limited
25	Jana Aranya [1975]	Indus Films	'Jana Aranya' by Mani Shankar Mukherjee	Soumendu Roy	Ashoke Basu	Dulal Dutta	Satyajit Ray	J.D. Irani & others	20.02.1976	131 minutes	Indus Films
26	Bala (Documentary Film) [1976]	N.C.P.A, Bombay and Govt. of Tamil Nadu	N.A	Soumendu Roy	N.A	Dulal Dutta	Satyajit Ray	S.P. Ramanathan, Sujit Sarkar & David	N.A	33 minutes	N.A
27	Shatranj Ke Khilari (The Chess Players) [1977]	Devki Chitra Productions (Suresh Jindal)	'Shatranj Ke Khilari', a short story by Munshi Premchand	Soumendu Roy	Bansi Chandragupta & Ashoke Basu	Dulal Dutta	Satyajit Ray	Narinder Singh & Samir Majumdar	29.09.1978	113 minutes	D.K.B. Private Limited
28	Joi Baba Felunath (The Elephant God) [1978]	R.D. Banshal	Novel 'Joi Baba Felunath' by Satyajit Ray	Soumendu Roy	Ashoke Basu	Dulal Dutta	Satyajit Ray	Robin Sen Gupta	05.01.1978	112 minutes	R.D.B. & Co.

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29	Hirak Rajar Deshe (Kingdom of Diamonds) [1980]	Government of West Bengal	Novel Hirak Rajar Deshe by Satyajit Ray	Soumendu Roy	Ashoke Basu	Dulal Dutta	Satyajit Ray	Robin Sen Gupta & Durga Das Mitra	19.12.1980	128 minutes	West Bengal Film Development Corporation
30	Pikoo (Short Film) [1980]	Henri Fraise (FR3)	'Pikoo's Diary' by Satyajit Ray	Soumendu Roy	Ashoke Basu	Dulal Dutta	Satyajit Ray	Robin Sen Gupta	N.A	26 minutes	N.A
31	Sadgati (The Deliverance) (Short Film) [1981]	Doordarshan Government of India	'Sadgati' by Munshi Premchand	Soumendu Roy	Ashoke Basu	Dulal Dutta	Satyajit Ray	Amulya Das	25.04.1982	52 minutes	N.A
32	Ghare-Baire (Home and the World) [1984]	National Film Development Corporation of India (N.F.D.C)	'Ghare-Baire' by Rabindranath Tagore	Soumendu Roy	Ashoke Basu	Dulal Dutta	Satyajit Ray	Robin Sen Gupta	04.01.1985	140 minutes	N.F.D.C
33	Sukumar Ray (Documentary Film) [1987]	Government of West Bengal	N.A	Barun Raha	Ashoke Basu	Dulal Dutta	Satyajit Ray	Sujit Sarkar	N.A	30 minutes	N.A
34	Ganashatru (Enemy of the People) [1989]	N.F.D.C	Henrik Ibsen's play 'An Enemy of the People'	Barun Raha	Ashoke Basu	Dulal Dutta	Satyajit Ray	Sujit Sarkar	19.01.1990	100 minutes	Jagat Singh Dugar
35	Shakha Proshakha (Branches of the Tree) [1990]	Satyajit Ray, Gerard Depardieu (D. D. Productions), Daniel Toscan Du Plantier (Erato Films) and Soprofilms	N.A	Barun Raha	Ashoke Basu	Dulal Dutta	Satyajit Ray	Pierre Lenoir, Sujit Sarkar, Jyoti Chatterjee	21.08.1991	130 minutes	N.A
36	Agantuk (The Stranger) [1991]	N.F.D.C	'Atithi' by Satyajit Ray (Short Story)	Barun Raha	Ashoke Basu	Dulal Dutta	Satyajit Ray	Sujit Sarkar	20.12.1991	116 minutes	N.F.D.C

Table 7.2 shows year wise chronologically filmographic analysis through various aspects (i.e. Production Company, main story adaptation from Bengali literatures by renowned writers, cinematography, art director, editor, music director, sound recordist, release date, running time and distributors) related with all directional films (i.e. features films, documentary films and short films or Doordarshan films) of Satyajit Ray. Editing department of the films play a very crucial role to edit movies and represent films to the audiences. In this table, from the author's point of view, exceptional Editor Late Dulal Dutta is specially remembered for his valuable association with the Oscar winning film director Satyajit Ray, whose films were all edited by Dulal Dutta.

Table – 7.3: Professional classifications of the characters mentioned in the film

Profession/ Occupation	Statistics	Percentage
Office employees	60	23.094
Actors/ Actress	7	2.789
Engineer	1	0.398
Inspector	2	0.797
Lawyer	9	3.586
Singer	5	1.992
Detective	2	0.797
Servant	36	14.344
Farmer	15	5.976
Landlord (Zaminder)	8	3.187
Magician	1	0.398
Doctor/ Kabiraj	11	4.384

Driver	5	1.992
Gatekeeper	3	1.195
Director	5	1.992
Postmaster	2	0.797
Priest	5	1.992
Publisher	3	1.195
Baizi	2	0.797
Musician	1	0.398
Street girl (Harlot)	3	1.195
Businessman	25	9.960
Geospatial	1	0.398
Labour	2	0.797
Gardener	1	0.398
Clay potter	1	0.398
King	3	1.195
Writer	3	1.195
Teacher	20	7.968
Anti-social	5	1.992
Journalist	2	0.797
National worker	2	0.797
Total	251	100

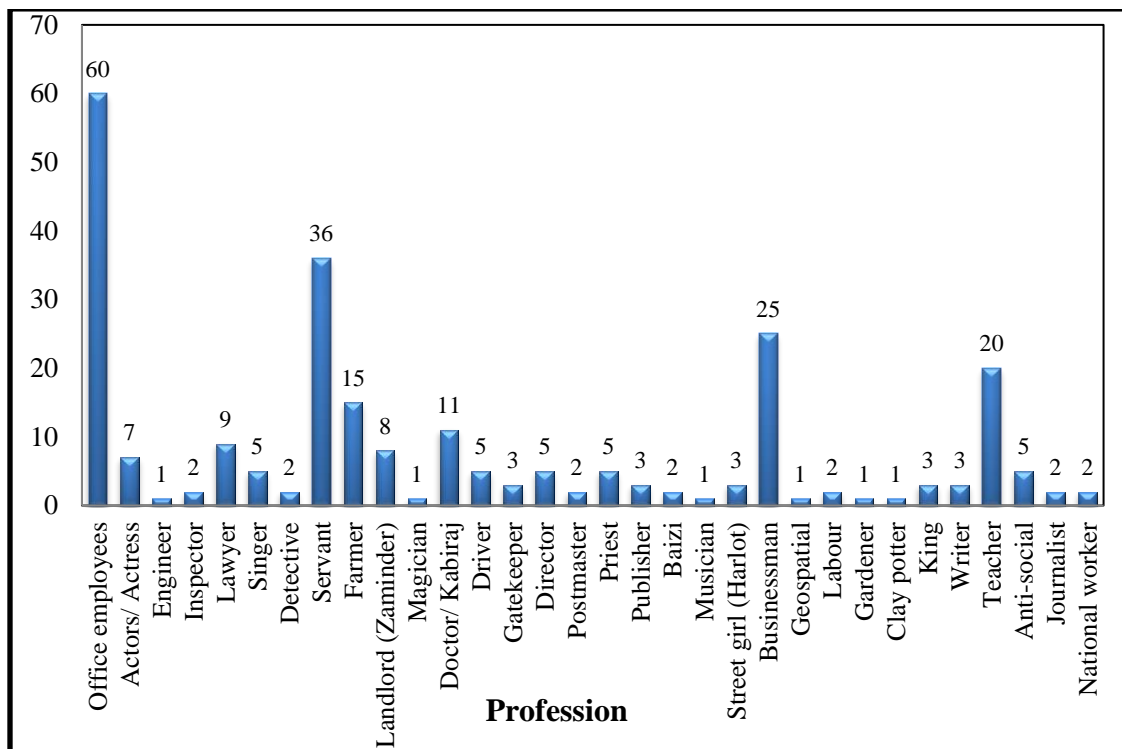


Fig 2: Professional classifications of the characters mentioned in the film

An analysis of the above table shows that the number of office staffs (23.904 %) in Satyajit Ray's film is highest. Then there are the servants (14.344 %). Then the businessman's (9.96 %) and teacher's (7.968 %). Moreover, the number of doctors (4.384 %) and lawyers (3.586 %) is not less.

Table – 7.4: Classifications of film placement

Class	Statistics	Percentage
Village	15	39.47
City	23	60.53
Total	38	100

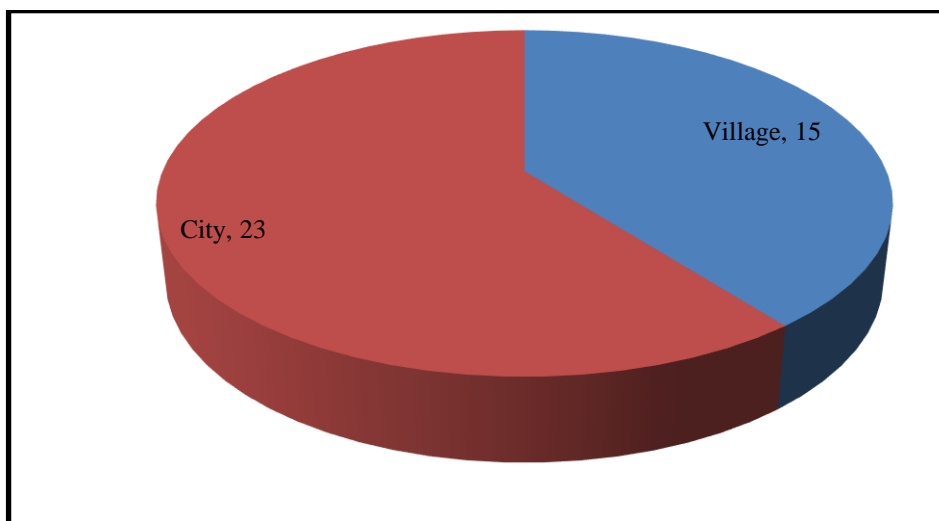


Fig 3: Classifications of film placement

Analyzing table 7.4 shows that Satyajit Ray's chose the city (60.53 %) mainly as the background of his film.

Table – 7.5: Classifications of women and men in the film

Class	Statistics	Percentage
Women	141	22.42
Men	488	77.58
Total	629	100

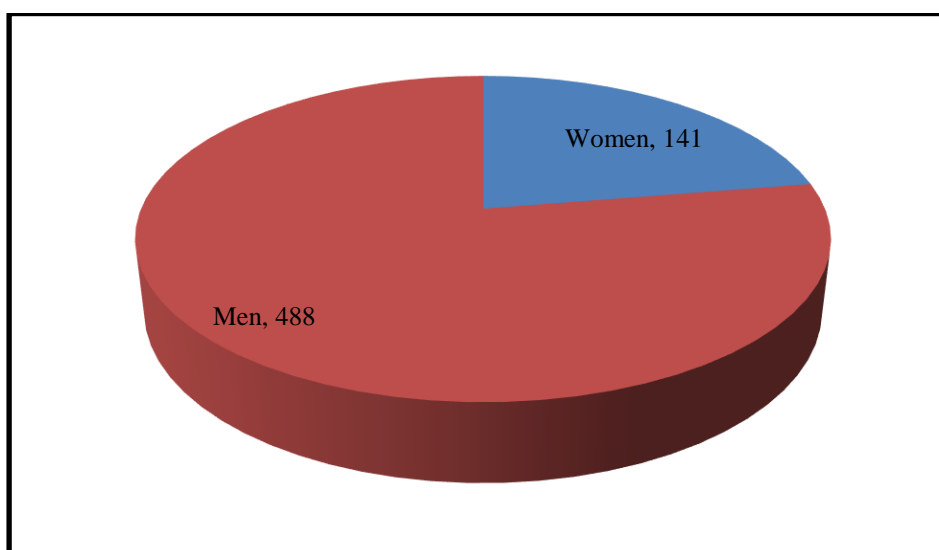


Fig 4: Classifications of women and men in the film

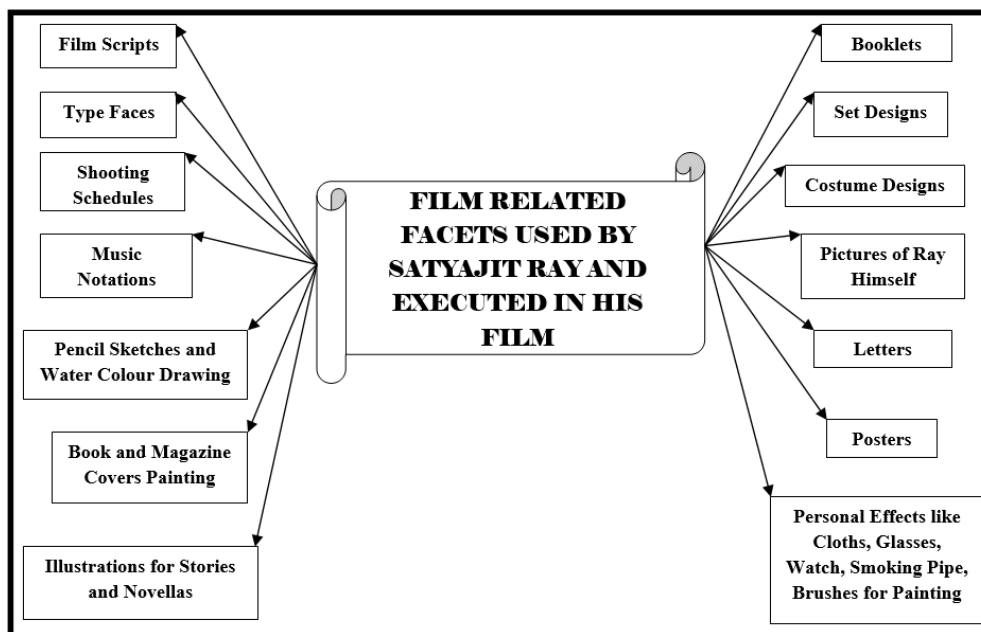
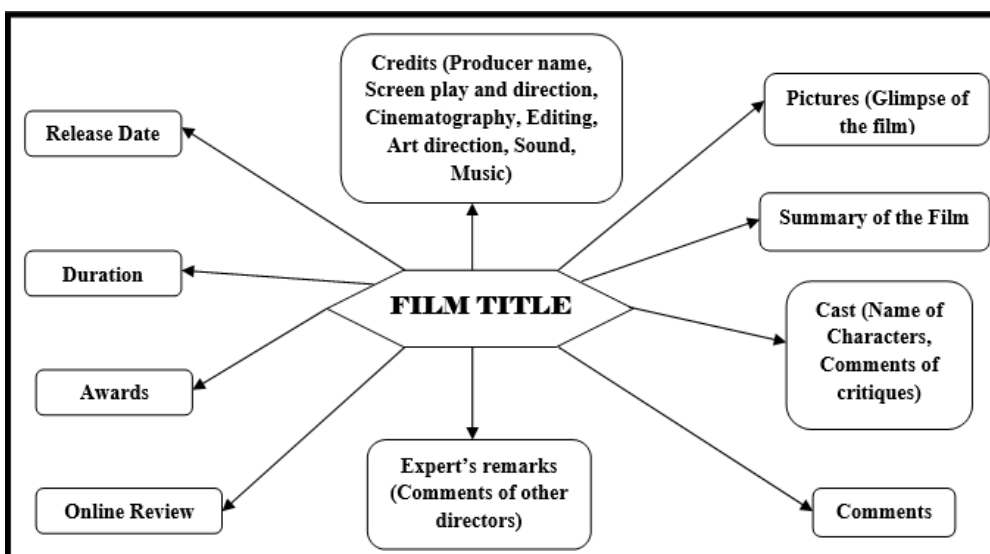
Analyzing table 7.5 shows that Satyajit Ray's in his film has a much lower number of female characters than male characters. Although the female character is less, the women have a bigger role in her film.

Table – 7.6: Chronological distribution of awards taken by Satyajit Ray

Year	Film name	National / International awards	Awards name
1955	Pather Panchali	National and International award	Golden and silver medal (President of India, 1955); Best human documents at the Kan international film festival (1956); Diploma of merit (Edinbarg, 1956); Golden carabao (Manila, 1956); Vatican prize (Rome, 1956); Cellogenic Golden Laurel (Berlin, 1957); Kinema jampo awards (Japan, 1966)
1956	Aparajita	International award	Golden Lion of Sent Mark (Venice, 1957); Golden Laurel (USA, 1959); Cellogenic Golden Laurel (Berlin, 1960); Bodil prize (Denmark, 1967)
1957	Parash Pathar	No award	
1958	Jalsaghar	National and International award	Silver Medal (President of India, 1958); Best music prize at the Moscow film festival (1959)
1959	Apur Sansar	National and International award	Silver Medal (President of India, 1959); Sadarland award trophy (London, 1960); Diploma of merit (Edinbarg, 1960); National board of review of motion pictures (USA, 1960)
1960	Devi	National award	Golden Medal (President of India, 1960)
1961	Tin Kanya	National and International award	Silver Medal (President of India, 1961); Golden boomerang prize (Melbourne, 1962); Cellogenic Golden Laurel (Berlin, 1963)
1961	Rabindranath	National and International award	Golden Medal (President of India, 1961); Golden seal (Locarno, 1961)
1962	Abhijan	National award	Silver Medal (President of India, 1962)
1962	Kanchanjangha	No award	
1963	Mahanagar	National and International award	Presidential certificate of India (1963); Silver bear (Berlin, 1964)
1964	Charulata	National and International award	Golden Medal (President of India, 1964); Silver bear and special Catholic prize (Berlin, 1965)
1964	Two	No award	
1965	Kapurush-O-Mahapurush	National award	Special prize at the Kan film festival (1966)
1966	Nayak	National and International award	Silver Medal (President of India, 1966); Special Jury prize at the Berlin (1966)
1967	Chiriakhana	National award	Indian national award (1969)
1969	Aranyer Din Ratri	No award	
1969	Goopy Gyne Bagha Byne	National and International award	Golden Medal (President of India, 1969); Silver Sardan Cross (Addled, 1969); Merit award (Tokyo, 1970)
1970	Pratidwandi	National award	Silver medal (President of India, 1971)
1971	Seemabaddha	National and International award	Golden Medal (President of India, 1972); FIPRESCI award (Veins, 1972)
1971	Sikkim	No award	
1973	Asani Sanket	National and International award	Golden Medal (President of India, 1973); Best actors (Government of West Bengal, 1973); Golden Bear (Berlin, 1974); Golden Hugo (Chicago, 1974)
1974	The Inner Eye	National award	Golden Medal (Prime minister of India, 1972)
1974	Sonar Kella	National and International award	Golden Medal (President of India, 1974); West Bengal Government best picture, best director prize (1974); Golden statue award (Tehorab, 1975)
1975	Jana Aranya	National and International award	Best director in India (1975); West Bengal Government best picture, director screenplay (1975); Special prize at the Karlovy Vary film festival (1976)
1976	Bala	No award	
1977	Shatranj Ke Khilari	National award	India's national best hindi cinema and best colour cinema award (1977)
1978	Joi Baba Felunath	National and International award	Indian national award (1979); Best picture at the Hong Kong film festival (1979)
1980	Hirak Rajar Deshe	National award	Special prize at the Cyprus film festival (1979); National award for best music director and best lyricist award in India (1980)
1982	Sadgati	National award	Special Jury prize in India (1982)
1982	Piku	No award	
1984	Ghare Baire	National and International award	Indian national award (1984); Special golden award at the Damasks film festival (1985)
1987	Sukumar Ray	No award	
1989	Ganasatru	National award	National award for best bengali cinema of India (1989)
1990	Sakha Prasakha	No award	
1991	Agantuk	National and International award	Venice film critics awards (1991); Best picture and best director in India (1992)

Table 7.6 described the year wise distribution of National and International awards taken by Satyajit Ray in his lifetime.

8. Suggestive Framework:



The authors have provided above suggestive framework for filmographic data analysis of versatile vision of Satyajit Ray through Satyajit Ray Film and Television Institute (SRFTI) film library.

9. Concluding Remarks:

We are always an admirer of Satyajit Ray's work in every field and realize that his films can be entertaining as well as informative. It is not possible to reach a definite conclusion about a person where concerned person is an individual establishment of Indian cinema as well as World cinema. So, it is very essential to study the various aspects of filmography made by the Great film maker Satyajit Ray and this valuable information should be accessed by film study researchers, film makers as well as all film fraternity and general people who are interested about Ray through SRFTI Film Library known as knowledge resource centre for gathering reliable film related information resources as per user information needs. After the study, some valuable outcomes can be given by

analyzing the statistics of Satyajit Ray's film creation in his lifetime. His year-wise chronological distribution of filmography and its various aspects related statistics showed that in 1955 his first notable creation was *Pather Panchali*. Satyajit Ray, actually a realistic artist easily won the billion of hearts by writing realistic stories based on socio-economic, socio-political condition of Bengal and transformation of women life in modern culture in 19th century. Many cities, villages, actors, actresses, different types of characters, occupations and countless people with their traumatic action, emotional reactions, and crisis problems in society from all over the world can be seen in his films and literatures. Therefore, it can be said that famous Ray changes the filming and cinematic language in all over the world. Library is the actual foundation of intellectual resources and scholarly outputs of any institutions through which exploration of works by Satyajit Ray, a man of many talents is possible.

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