A Dissertation
On

A Semiotic Analysis of Framing in Hindi Films of Satyajit Ray

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By
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Certificate

Awarded
To
RAJ DAVE

*This is to certify that the dissertation titled "**A Semiotic Analysis of Framing in Hindi Films of Satyajit Ray**" has been submitted in partial fulfillment for the requirement of the Degree of Bachelor of Arts in Journalism and Mass Communication program of Navrachana University.*

CERTIFICATE

This is to certify that the dissertation titled,
"A Semiotic Analysis of Framing in Hindi Films of Satyajit Ray"
Prepared and submitted by
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In partial fulfilment of the requirements for the degree of Bachelor
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Dr. Robi Augustine   **DR. Javed Khatri**

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**Accepted in partial fulfilment of the requirements for the degree of
Bachelor of Arts in Journalism and Mass Communication.**

DECLARATION

I hereby declare that the dissertation titled **"A Semiotic Analysis of Framing in Hindi Films of Satyajit Ray"** is an original work prepared and written by me, under the guidance of Dr. Javed Khatri Professor, Journalism and Mass Communication program, Navrachana University in partial fulfilment of the requirements for the degree of Bachelor of Arts in Journalism and Mass Communication.

This thesis or any other part of it has not been submitted to any other University for the award of other degree or diploma.

Date: 01- 05. 2021

Place**:** Vadodara

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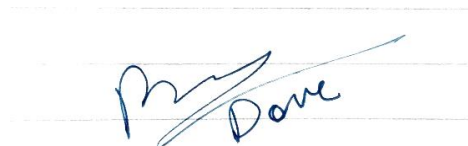# ACKNOWLEDGEMENT

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I am thankful to my parents, friends.

RAJ DAVE

I whole heartedly dedicate this work

To

My friends, family and my guide.

ABSTRACT

A Semiotic Analysis of Framing in Hindi Films of Satyajit Ray

Satyajit Ray is a legendary director of India Cinema. He provides a huge contribution to Indian Cinema. This paper will give a brief understanding of the framework of Satyajit Ray in *Shatranj Ke Khiladi (1977)* and *Sadgati (1981)* movies. The paper is focused on the technicality of the film and how Satyajit Ray uses to do some experiments with the help of film grammar. The analysis will show how Satyajit Ray's movie communicates with the help of visuals not just by the dialogues. The discussion has some critical aspects to read the framework and those aspects are Characters, Lights, Camera Angles, Composition, and Shot. These five elements of the frame will help to explain the frame more precisely. The intention of the paper is to observe the sign and symbols use by Satyajit Ray in his movie.

Keyword*s:* Satyajit Ray, Indian, Cinema, Framework, Shatranj Ke Khiladi, Sadgati, Characters, Lights, Camera Angles, Composition, Shot, film, sign, symbol.

Table of Contents

Chapter One

1.1 Introduction

Indian Cinema has so many milestones who has created history after making masterpieces in their era and contribute a bunch of films to Indian Cinema. Satyajit Ray an Indian filmmaker is one of them. Satyajit Ray was born on May 2, 1921, in a knowledgeable and wealthy family in Calcutta, India (SatyajitRay.org). Satyajit Ray's several movies had a huge impact on society. Also, he worked on different arts like Literature, Music, Films, illustrator, etc. He made at least 38 films in his career and many of them are remarkable. He represents society through his films. The audience easily relates their life with his movie because of the direction which always creates the realistic scene. Some of his most popular films are *Shatranj Ke Khiladi (1977)*, *Charulata (1964)*, *Sadgati (1981), Agantuk (1991)*, *Anukul (2017)*, etc. His movies have always been a reflection of society. His movies have followed the lifestyle based on the novels by notable Bengali writers (Roy P.P Dec 2018). In this paper, we are going to analyze the frames of the movies. The movies are not just about the story, narrative, dance, and music, the camera is the eyes of the movies and the camera creates a frame in which the director has to set some meaningful elements which present the scene with detail and make it more attractive. We are so used to see such frames full of decoration or according to story requirements. Satyajit Ray knows this kind of frame setting which is so new and fresh for that period. Similarly, he uses such techniques in every movie. "*Shatranj Ke Khiladi*"(1977) and "*Sadhgati*" are the example of the discussion. Satyajit Ray covers all the work including scripting, casting, directing, scoring, operating the camera, working closely on art direction and editing, even designing his credit titles and publicity material. His films come as close to complete personal expression as may be possible in cinema (Zaman, S. April 2012). Hence, his vision was very clear regarding his films. After a deep analysis of Satyajit Ray's filmmaking, many new generation directors followed his

pattern and try to create a masterpiece like him. Frame setting in a movie is very important in every genre. Frame setting is an intertextual meaning which is always hidden. To deliver the mind or feeling of the particular characters Satyajit Ray used to do experiments with frame and showcase on the screen so that audience easily interprets the mind or the feelings of the characters.

1.2   Background of the Study

1.2.1   "Our Films Their Films" by Satyajit Ray is about understanding films with his own experience and his own understanding about films.

1.2.2   "Deep Focus" explanation of the frame and its importance in films.

The evolution after Satyajit Ray Entered in the Cinema

Some Directors are still following his style of filmmaking.

1.3 Conclusion

There is an overall understanding of Satyajit Ray as a multitalented artist. The introduction is a summary of the journey of Satyajit Ray in his career. Also, the introduction explains why Satyajit Ray is an expert in framework and also shows the selected film for the analysis. The citations are analyses of others, about Satyajit Ray's work in the industry. Hence, the introduction will give a brief understanding of the paper discussion. The background of the study is the work of Satyajit Ray as literature which shows the thought process of Satyajit Ray and we can get a better understanding if we read these two books.

Chapter Two

Review of Literature

2.0 "Reviewing the Transition from Tradition to Modernity through Satyajit Ray's Film" by Sifat Zaman which discusses Satyajit Ray's movies including *Devi* (The Goddess) Hinduism Seen Through Western Education, *Jalshaghar* (The Music Room): *The End of an Era*. Charulata (The Lonely Wife): Reflection of Bengali Renaissance. She analyses all these movies with their history. The significance of this paper is to show the motive of the films that how it is been shown to the audience with different narrative style and how the audience use to take it. Also, it shows Satyajit Ray's direction technique which has been evolving according to the period. Sifat came up with some case studies which show the impact of Satyajit Ray's movie on society. The methodology of this paper is the content analysis by watching the movies and gave a brief discussion about the movies. She used both Primary and Secondary Sources. She concluded with her experience of writing this paper and how she realizes that Satyajit Ray's Movies are not just about entertainment but also infotainment.

2.1 Partha Pratim Ray in his "Multifaceted Creativity of Satyajit Ray: A Bibliometric Study" works on Satyajit Ray's contribution to Literature and Filmography. He quantitatively measured the filmography with year-wise growth. Partha has followed Satyajit Ray's whole journey with his personal life and professional life. His objective is to find out the year-wise growth of publication and filmography. Partha's methodology covers a bibliometric study on individual scholars to find out the productivity coefficient, publication density, and publication concentration. He did a comprehensive study by analyzing various articles and books. He critically analyzes Satyajit Ray's movies.

2.2 SatyajitRay.org is about Satyajit Ray's biography, filmography, filmmaking, and books. All the information is based on some facts of Satyajit Ray. It gives all the detailed information about Satyajit Ray's Filmmaking, career as a director. It shows some of his excellent works with its background stories.

2.3 "Robert J. C. Young" in his research paper "The Indian Postcolonial" (2014) discusses about Satayajit Ray's movies and his way of presenting cinematic frame. His objective is to show how Satayajit Ray uses the frame to explain the situations and world according to his vision. The significance of this paper is to revive why Satayajit Ray known as Postcolonial and how as a director he has successfully created illusion with the help of illusion. The author has discussed about different movies. Every movies has creative camera angle which was never seen before at that period. The author has shown some work of Satyajit Ray's films and did a critical analysis. The paper concludes by proving that the Satyajit Ray's films were ahead of the time.

2.4 "Radhika Raghav" in her paper "Tracing the Poster of the Satyajit Ray" (2015) she briefly explains that how Satyajit Ray used some sign or semiotics to redefine the meaning of the movie. She divided the poster analysis into two parts, dominant school of Indian cinema and mainstream cinema (which is known as Bollywood). The paper began with the history of Satyajit Ray's poster making story in 1938. The objective is to understand his vision towards making poster for the films. The significance of this paper will reveal what is the importance of posters for the movie. She has also briefly analyzed how Satayajit Ray related his posters with films and what should we observe. The methodology of this paper is primary source which shows some posters of his famous movies. She did a deep analysis about those posters.

The paper concluded by stating the importance of art and how Satyajit Ray is expert in illustration.

2.5   One of the most famous analytical paper about Satyajit Ray's movies written by "Michelangel Paganopoul" "The Changing World of Satyajit Ray: Reflections on Anthropology and History" (2020). The paper identified that how Satyajit Ray's movies have influenced society and shown reflection to the public. Michelangelo's objective is to understand the intertextual meaning or we can say grammar of Satyajit Ray's movies and connect it with anthropology. The context which Satyajit Ray used and by considering that context how it is impactful to the audience is the significance of Satyajit Ray's movie. The paper reveals that how it changes the world and how his movie being the reflection of the society. The methodology is content analysis with his movies such as *Agantuk* (1991-2) and — *Pather Panchali* (1955). Michelangelo concludes that Satyajit Ray's movies are evolution of not only Indian cinema but it also has a huge impact on society. Hence, we can say that cinema is major influencer in society since it was started.

2.6 "From thought to Modality: The theoretical framework for analysis structural – conceptual metaphor and image metaphor in film" by "Peter Kravanja" (Jan 2012) has discussed about the theoretical framework in cinema and what the roles of frames. Objective is to find what conceptual metaphor and image metaphor in films is and how it is portrait in different films. We will get to know that how frame has constructed in the film with setting for some arrangements according to story demands. The paper makes us understand that how evolution has happened with help of Modality. Peter's method is to explain the metaphor of behind the scenes and the frame metaphor which is always came up with hidden explanation. The paper raises all the technical points which may not be understandable for layman such as

Conceptual metaphors: from verbal to visual and multimodal, Image metaphors in film etc. The author has explained each topic with examples.

2.7 This paper is based on the mise-en-scene of Indian Cinema. The title of the paper is "Rethinking what is Special about Indian Cinema" written by "C.S.H.N. Murthy" (Dec 2015) whose motto is to argue that the scholars should think beyond Bollywood. He follows the film's grammar which should be followed by every director. He explains both the things, pros and cons of the framework which has been used in art cinema and commercial cinema. Murthy explained that what Indian cinema has achieved and what still they have to develop.

2.8 "Satyajit Ray Biography" video made by Abhishak Mohanty. He talks about the cinema of Satyajit Ray. He discusses a lot about Satayjit Ray's direction and vision. He gave an introduction with Satyajit Ray's life and the shifted to his movie analysis. Abhishek have shown some clips from *Pathar Panchali* (1955), *Aparajito* (1956) and *Jalsagar* (1958). Also, he wrote about his achievements and award that he received for his films.

2.9 "The fruits of independence: Satyajit Ray, Indian nationhood and the spectre of empire" (2011) journal by Chandak Sengoopta discusses Satyajit Ray ideology of anti-colonialism, politics, and films. It shows how Satyajit Ray changes the world of Indian cinema with the beginning from the Bengali variety of liberalism. His objective is to find how Satyajit Ray's filmmaking influences society and had a huge impact on British colonialism. To reveal the identity of his films and why Satyajit Ray uses take film story from the Rabindranath Tagore Novels even they are not supported with Gandhi's ideology. The methodology is primary and secondary data collection in which includes the controversy, the challenges, and the risk faced by Satyajit Ray.

2.10 "A Framework for Film Education" (2000) by the BFI group had a deep analysis on director's various part of the artwork in his/her films. The introduction is about his screening literacy, an outcome-based framework, and Diagram. The objective is to analyze the framework of film education and how it works in films with specific knowledge of frames in films. It gives specific areas of learnings which cover topics like films as both personal and collaborative process, personal critical framework, a wider range of films and so on. The methodology has covered all the best frameworks done in films, also mentioned some books which are based on the same topic. The conclusion has the overall understanding of the paper that what is trying to reveal and what we can take from it.

2.11 Susan Hayward in his paper known as "Cinema Studies the Key Concept" converses about the importance and various form of cinema in the world. She covers all the key concepts of cinema as she mentioned in the title, such as auteur theory, Black Cinema, British New Wave, feminist film theory, intertextuality, method acting, pornography, third world cinema, and war films. The objective is to explain all the points deeply to the students of films. It has a different approach to the explanation of structuralism and post-structuralism and how they affect society. It shows the difference between Hollywood and Bollywood in terms of key points. It briefly explains the genres of films and their identification. It concludes by proving that how the audience sees to these and what is the future of traditional films.

2.12 Linda M. Crawford made a paper full of references of different authors named "Conceptual and Theoretical Frameworks in Research" (2020). The authors are Ravich and Riggan [2017], Miles et al. [2014], Maxwell [2013], and Marshall and Rossman [2016]. The purpose is to explain the theories and different analytical perspectives of the framework in films. The methodology is to inform and describe the development of research questions, design selection, data collection, data analysis, and presentation of findings. All the four

authors analyse different perspectives which includes theories of learning style and language acquisition and various theories of the framework.

2.13 "Cinema In India" (2010-2020) by various film critics, scholars, and practitioners look back at major development of the past decade and their implications for the future. In this paper different authors wrote their view and analysis about Indian Cinema from old cinema to present cinema. They all have contributed their work and summarised by explaining how they see the cinema in the present time. Paper also helps us to understand the evolution of Indian cinema. All the authors and scholars have discussed all the pros and cons of the movies on society. Some of them also converse that how media involve films and audience. The methodology is to bring all the expert's ideas into one paper and show the reality of cinema.

2.14 "Changing Frames: Globalization and Convergence in Bombay Cinema" by Dr. Karen Gabriel discusses the changing trend of Cinema in Bombay. The industry is evolving day by day and we are losing the actual art of cinema these days. Dr. Karen's objective is to show how the audience changes their taste and perspective. With that filmmakers and writers also evolved according to the changing trends. Dr. Karen raises many several issues in terms of originality and technicality which is lacking in cinema right now. He discusses what are the defaults Indian cinema has and why people prefer watching more movies of Hollywood than Bollywood. He also discusses regional movies that how they entered in industry and differences in mainstream and regional movies, both have various approaches to the audience. The method to critically analyze is to use data with the chart and show which areas are stronger or weaker. Also, data states the Economic status and how it produces to the audiences, and which are the areas where the audience attracts and invests more money for entertainment.

2.15 "Today, We Need Satyajit Ray's Vision of Politics More Than Ever" (2020) the article written by Mononina Gupta gives a brief explanation about why we need Satyajit Ray's vision in present cinema. She tried to explain why new directors are back from Satyajit Ray and why they are not visionary like him. The objective is to show how politics is involved in Satyajit Ray's movies. The article reveals how Satyajit Ray goes into the depths of religious bigotry and its endorsement by the town's "progressive" section. The article also has the division of topics of Satyajit Ray's career.

2.16 "Script Writer" by Official Website of Satyajit Ray analyses of his different art of Satyajit Ray. The article concentrates on Satyajit Ray as a scriptwriter. The article is too short but the summary of all Satyajit Ray's work on the films. It explains how Satyajit Ray manages to write a different script for different movies.

2.17 Anjan Basu in his "Looking Back at *'Sadgati' (1981)*. An Artistic peak Satyajit Ray Himself Touched Only Rarely" (2020) article he discusses Satyajit Ray movie *Sadgati* (1981). The objective is to critically analyze the *Sadgati (1981)* movie which was very famous in that period. By watching the full movie, he analyze the all the aspect of the movie including acting, directing, screenplay, etc.

2.18 "Composition + Framing - Storytelling with Cinematography" (2015) Youtube video by Simon Cade explain the importance and usage of frame in Hollywood and Indian movies. His objective is to show how films should systematically represent the idea. He reveals the meaning of frames which we have seen in the movies but we never observe it in a certain way. Method, he took some videos by himself and analyzed the color balance, frame balance, all the grammar of the frame. He also tries to explain what mistakes we generally

make when we make any cinematic video. His example was enough to understand the quality of the framework.

2.19 "Lehren Retro" is a Youtube channel that talks about old Indian cinema, the name of the video is "100 Years Of Indian Cinema – Evergreen Superstars – Part 1" (2013). The objective is to show the making of popular scenes and dialogues of old movies and actors. He took several movies of that era and explain them in a different part of the video. The video reveals how old Indian Directors were able to make movies evergreen and inspiration for new-age filmmakers.

2.0 Conclusion

The ROLs are divided into many parts i.e. Indian Cinema, Framework, Satyajit Ray, *Shatranj Ke Khiladi(1977)* analysis, *Sadgati (1981)* Analysis, etc. These 20 ROLs cover everything. The different author has a different perception about Framework and Satyajit Ray. Many authors also gave a brief understanding of Satyajit Ray. Some papers had explained the exact meaning of the Framework of Satyajit Ray. Hence, the ROLs have an important aspect that helps this paper to clear out the essence of the topic.

Chapter Three

Methodology

3.1 Research method

I am doing Content Analysis to observe the work of Satyajit Ray in Indian cinema. For that, I am using Films, Review Videos and Articles. I am taking two movies "*Shatranj Ke Khiladi*" and "*Sadgati*" *(1981)*, only two Hindi films ever made by Ray. Through these two films I am going to analyze the process of film making of Satyajit Ray, primarily concentrating on the Frames used in both these films.

3.1.1 Qualitative Method: This method includes the experience of Satyajit Ray in movie making, I can explore it through his interviews. Also, I will refer to some reviews of other directors and actors who have observed or work with Satyajit Ray.

3.2 Significance

The paper will reveal the mise en scene of Ray's movies and its frames. Here, we came understand the creative use of sign systems by the authors can unveil the hidden ideologies bestowed to the characters on screen. We normally observe it through the character's expression of emotions but frame also plays a major role in it. A frame is made up of a group of characters, camera angle, lightings, and other elements as per the requirement. We are going to discuss here that how Satyajit Ray uses this as a tool in his films in detail. We can observe that how he shows the character's state of mind at a particular time. The paper will help us to know more about the beauty of Satyajit Ray's direction. We get to know more about "*Shatranj Ke Khiladi*" *(1977)* and "*Sadgati*" *(1981)* in detail. Both of the movies are the masterpiece of Satyajit Ray and the finest example of creative use of signs.

3.3 Objective

3.3.1 General Objectives

3.3.1   To learn and understand the importance of sign system that Satyajit Ray uses for his films.

3.3.2   To show the impact of his films in the society.

3.3.3   To know the tricks which he uses in his movies.

3.3.4   To analyse the filmmaking practice of Satyajit Ray.

3.3.5   To appreciate the contribution of Satyajit Ray in Indian Cinema.

3.3.6 Specific Objectives

3.3.7   To understand the importance of frame setting in the selected movies.

3.3.8   To critically analyse two movies.“*Shatranj Ke Khiladi*” *(1977)* and “*Sadgati*”*(1981).*

3.3.9   To show the impact of sign system in the films.

Chapter Four

Analysis

4.1 The expert filmmakers were used to believe that this is a traditional way of making films and also they encourage other directors to follow such pattern and grammar by taking some reference from Satyajit Ray's Movie. The analysis say's that, old cinema lovers were more attracted towards art movie rather than commercial. Satyajit Ray made several films but some were the best creation. And also those movie has change or evolve Indian cinema.I have taken *Sadgati (1981)* and *Shatranj Ke Khiladi*. Both of the movie are only viewed by old age group i.e (above 50 age group).

4.2 Comparison
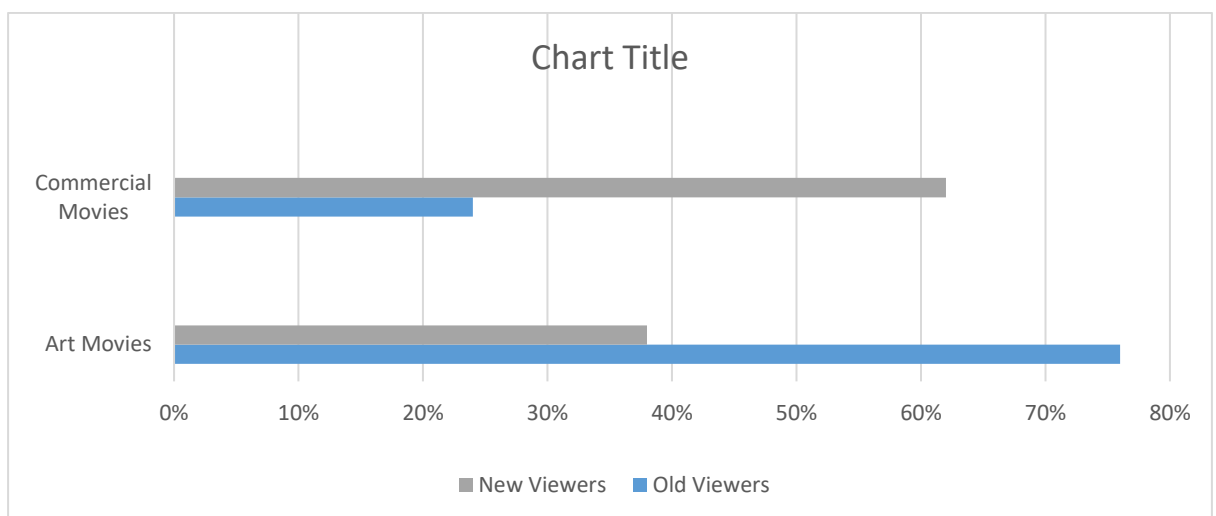
4.3 Ratings

Satyajit Ray		
Films Name		Ratings
1	*Pather Panchali (1955)*	8.6/10
2	*Aparajito (1956)*	8.4/10
3	*Days and Nights in the Forest (1970)*	8.2/10
4	*Sadgati (1981)*	8.0/10
5	*Shatranj ke Khiladi (1977)*	7.7/10

4.4 Content

Satyajit Ray was a student of Economics from Presidency College, Calcutta. Then he moves to Shantiniketan, a school founded by Rabindranath Tagore. Satyajit Ray is a son of Sukumar Ray. His family is full of intellectual people and has a literature background. (Partha. 2018) He began his film career a visualizer in films. Jean Renoir the French film director who visit Calcutta to shoot movie (The River) 1951, Satyajit Ray work under his guidance and had a great influence of Jean's style of directing Pattern. He inspired to be a film maker when he was working on film 'Ladri di biciclette' with Vittorio de sica's the director of that film, and Ray saw his work and came in to contact with him which help him to grow and understand the film in better way. "Pather Panchali" was the directorial debut of Satyajit Ray in Indian Cinema. He also wrote screen play, illustrator, and calligraphy and composed music. He learn the aesthetics of making films and get to know more about symbolism which should be used to justify the scene. He has also combined the European realism and evocative symbolic realism and made a classic pattern or method to create a set on screen which represented as Indian traditional art of making frames. Satyajit Ray use aesthetics that create film more meaning full with narrative including principle of rasa where actors have to express their emotions according to the script requirement, Ray work hard to narrate the story or situation to the actors to get the exact shot that he visualized before. Satyajit Ray believe that when actor get the clear image of the character only then that actor play role as we as a director expect to project on the screen. All the set which we have seen in the Satyajit Ray movie was design by him. He expects that actor should have the sense of the set that created by the director and move according to it. Ray always has very clear idea that how he wants to show the character on the screen and when close up shot is needed to show the expression more clearly. He guides actors to be comfortable with every rasa which is difficult at that time. Satyajit Ray give equal justice to symbolic realism too, because one of the rules of frame

works says, frame should balance the symbols or semiotics and actors equally, we must take care about means of any particular scenes where there has to be some element which depicts the essence of that scene or frame. Satyajit Ray follow the principle of darsha dena / darsha lena (Michelangelo. 2020). He never forgives to repeat the cultural ideology of India which "Dharma". He uses to maintain the sentiment and cultural believes that people have that at the end only those people can win who is right according "Dharma". To understand more and in detail about the work by Satyajit Ray we have two movies to analyze. 1. *Shatranj Ke Khiladi* (1977) and 2. *Sadgati* (1981).

Shatranj Ke Khiladi (1977), *(Chess Players)* is a story about two chess playes who has an addiction of playing chess. Those were the Nawab (Rich) of that city. Wazed Ali Shah was the ruler of one of the last independent kingdoms of India. The Britishers were trying to control the rich country secretly. The king Wazed Ali Shah was not paying attention to it and two chess players were involve in chess too much that they don't even realize that what is happening in out of the world. There is a two parallel story going on in this movie. Ray smartly relate both the story using one game.

Sadgati (1981) is movie about untouchable shoe-mender caste who is Brahmin and try arrange his daughter's engagement. The movie focuses on Indian caste system at that time. When a poor low caste village cobbler, Dukhiya, who lives with the wife Jhuria both of them trying make their daughter's life easy, not like them. This movie is best example of balancing the frame work.

First film in India made by Dadasaheb Phalke (*Raja Harishchandra*) in 1913, after this movie Indian people introduce by film which have visual presence and they have happily accepted that and use watch all the movie which were release at that time. Then as it moves further Indian cinema evolved and directors became more serious and professional about

movies. Directors start showing their own expertise in frame work on the screen which make audience fascinating. They start believing that film is an art and director use it as a tool of experiment. After referring western films Indian film directors start understanding that visual art is to represent the scene by using the semiotics or symbol which provide more meaning to scene. Frame needs some elements which make the situation more sensible and meaning full. Some audience never get that meanings but still they love that frames because of their sets. Every frame needs proper set design according to the story because shots can be different like it can be upper angle, lower angle, clos up shot and tint, so every director make sure that they could not miss out anything which must be there in the frame. Frame setting includes color aesthetics, costume designing, props in the background, actors, lights, angles of the camera, sequence of the scenes and etc. Old cinema had stories from novels or inspired from old mythologies which has huge house, temple and emperor to show that how Indian kings were so rich and glorious.

Satyajit Ray films has a great influence on some directors also which means whatever we are watch right now in the cinema has a base which was created by Ray's understanding of cinema.

4.5 Shatranj Ke Khiladi (1977): Opening scene

The film starts by showing the chessboard and with the narration which is going on in the voice of Amitabh Bachchan. The narration describing the characters and the difference between real war and chess game war.

Character

In the beginning, the frame shows two hands and along with that narration describes the characters of the players. The character's names are "Mirza Sajjad Ali" and "Mir Roshan Ali". Both of them are Richest (Nawab) person in Lucknow. Both characters have an elite costume with heavy jewellery which indicates the richness of a person. If we want to show something which is obvious but it has to be displayed on screen, we must understand the social belief that people have in their mind, forex. In this frame, they both have designer clothes, gold and silver jewellery which is a symbol of elites because these things are costly and only those people can buy who has power or so much money. People have the perception that if the person can afford this matter, then that person must be either Rich or has a good power or position in the society. So, to justify or explain it to the audience director needs to make the characters look like a "Nawab". Not just clothes but the accessories like a crown which means they have a high position in society. The frame has also portrayed the habits of both characters. We can see "Mirza Sajjad Ali" has Hooka beside him and "Mir Roshan Ali" chewing paan. Ray gave a brief introduction of the characters by using their attire, name, and habits which establish the character in the film. The establishment of characters will help us to understand the characters more clearly. The expression shows the inner emotions or thinking of the characters. In this frame, if we look at "Mir Roshan Ali" expressions, it says that how he became so competitive in this game and get so much involved in it. "Mirza Sajjad Ali" is in tension or in the plan to play the next move with full attention. Both players were shown addict and involved so much in it that they don't care about the world beyond that game.

Lights

Lights play an important role when it comes to frames. Ray made many black and white films even in that films the position of the light was essential. After the introduction of color movies in the 1940s the lighting gets into more attention because of the clear image on the screen. Two characters and chess game were the most important element of this scene, so to give importance to them they should be on the spotlights. The frame has a combination of black background and white spotlight. Black color is always used for darkness. Here the black color is to show how both of them were detached from the world and getting more and more involved in the game, which is a psychological indication of addiction something. When we give attention to any particular thing and when we became an addiction to it will put blind attention to it and get detach from the world, this frame also explaining the same. They use some more exposure to show the chess pieces bright, and the same goes with the actors, their clothes and jewellery were shining because of lights, which brings up more richness to the characters.

Camera Angle

The opening scene of the film starts with the chessboard with a little low angle. Low angles are used to show the importance of the characters or objects that display on the frame. The chess game is the main subject of the film and to show that the angle of the camera is set a little low which only covers the chessboard. To introduce both the characters Ray took an Eye-level shot. The eye-level shot can result in the neutral perspective of the characters (no superior or inferior) (2020. Studiobinder). Still, the camera is always used to set a perfect frame that covers all together such as characters, costume, objects, background, and all other elements which are required to display on the screen. Ray used a still camera angle with stability. Later on, the camera angles change of the same scene but to take this angle is

significant, because when we listen to the title of the movie "*Shatranj Ke Khiladi*" *(1977)* which means chess player, the first thing came to our mind is two players with a chessboard, we create an imaginary painting in our mind and Ray uses the same painting and shown in the frame so that we can easily relate with that scene.

Composition

Composition is used to have a perfect frame on the screen. To set a proper frame we need to understand the concept and certain rules of composition. Some compositions are based on scripts. According to the script, the director has to create a screenplay of the movie and Satyajit Ray is an expert to create a screenplay. The composition can also show the importance of the characters. Ray always tries to give justice to both the character on the screen. If we see this frame, they both have equal opportunity to showcase themselves in the frame. Ray followed the authentic method of compositions which says that the frame should divide into four parts when we use a still camera angle. Also, Ray has been taking care of the chessboard which is a central part of the frame. He gave full justice to the bottom line of the frame where we can see the cheeseboard. If we see carefully, we can identify the division of the frame i.e., on the right side "Mirza Sajjad Ali" with his red color piece and the left side "Mir Roshan Ali" with his white color piece and in the center there is Hooka bottle which has an attachment for both the pipes. The Hooka bottle is aline in the centre with the exact line where chess board has a line which divides two-part and player use it as a border.

Shot

The frame has full shot which has covered everything. A full shot is used when we have to capture characters from top to bottom along with the required objects. The shot shows the side face of both the characters. It is a little close so that audience can see the expression of both the characters. These kinds of shots also capture the setting and context of the characters.

4.6 Shatranj Ke Khiladi (1977): Introducing Wazed Ali Shah

The scene of Introducing Wazed Ali Shah, by showing how lavish life he is living being a King of the state. The scene starts with the palace gate. The introduction of the state covers all the beauty of Lucknow. Also, the scene shows the characteristic of the people of Lucknow at that time.

Character

The character of Wazed Ali Shah is shown as the careless and lazy king who is interested in doing everything except listening to the public problem or protecting the state. Wazed Ali Shah is interested in art and living lavish life with girls. As we can see in this frame Wazed Ali Shah is surrounded by ladies, two ladies are in the back of him swing the hand fan, three ladies are looking at Wazed Ali Shah and Wazed Ali Shah taking a seep of hooka in the

middle of ladies. Wazed Ali Shah wore a nightdress with well-groomed. Make is also the essential part of any movie. When the character has to be in some appearance and attires they need to change themselves from what they are in real life. Especially characters who have a certain image in the audience's mind need to adopt that image in their body, such as Wazed Ali Shah character role played by Amzad Khan had to change his face and look like the king. Glowing the face is a symbol of eliteness. When we see such faces, we can easily predict the financial condition of that person. But at that time only powerful people and Rich people can look like that. If we see the face of Wazed Ali Shah there is a mustache like typical King style. Hairstyles were almost the same as all the kings at that time. This is some detail that Satyajit Ray never misses out on in his films. The lady's characters were shown as they were in love with Wazed Ali Shah but as Ray construct the character it might be possible that they were forcefully doing this thing to make the king happy. Also, the king is framed as an attention seeker who needs the attention of girls. These all are the characteristics of the useless king.

Lights:

Lights played an important role in this frame were to create a romantic atmosphere. We all know or we may have seen in the movies that most of the time romantic scenes have some common pattern of setting candles, rose, etc. Here we have a lamp of blowing candles. Here lamps playing two roles, one is to create an atmosphere of romance so that emotions get to express more evidently. Second to fill the lights in the dark and show the richness of the room. If we see the close-up shot every character has the shade of lamplight on their face. The focus light is on Wazed Ali Shah who is a center or we can say the main character in the scene. White color costumes always highlight in the dark color. Ray set an extra exposer to Wazed Ali Shah through which his face was glowing and expression became clearer. The ladies wore some ornaments, those ornaments were shining due to lamp lights. More exposure and shining jewelry make the frame so bright and delightful.

Camera Angle:

A wide-angle is used to cover multiple people or activities that going on in the scene. The wide-angle will show the complete set of the scene including light in different places, some hidden symbol which relates to the characters, more than two people can be visible and last but not least characters emotions. Satyajit Ray used the same in this scene. To show that Wazed Ali Shah has a different lifestyle from some girls and how he feels pleased to have more than one girl whose duty to give him attention with some love. This angle has an opportunity to show the hidden part of the scene like Hooka bottle if we see the previous angle known as an eye-level shot in which we can only see Wazed Ali Shah taking a seep of Hooka but we can't see it, but because we have that understanding that it must be the part of Hooka bottle and we have also observed it many times in many places, but when we see the Hooka bottle we get surety that is a source from where he is taking the seep we don't have to assume it. Hence, we can make difference between the two angles Wide-angle and Eye-level shot and their effects on the screen.

Composition:

We can see the clear balance composition of lights in the frame, on the right corner there are two lamps similarly on the left corner there are two lamps with the same brightness. As Satyajit Ray never forgets the grammar of the film he again uses the method of keeping the subject in the center to show him main on the screen. Also, frame providing some extra importance to the right side where we can see Wazed Ali Shah, a lady, and two lamps. But on top of the frame, both ladies have a dark shade that hides their expression which shows less importance to their emotions.

Shot:

The shot is well constructed. Two show the expression more clearly Ray choose a close shot of lady and Wazed Ali Khan then slowly camera went zoom out and came to the wide shot. This shot is a painting shot in the language of film. When we see any painting it has still image similarly some director use to take some kind of shot which look like a painting an image. Painting image has a certain rule that actors must follow, it says that actors must be in some pose and hold that position for a while till the director said cut. When we can look at the frame and able to capture that image in our mind as a painting then the frame became a Painting shot. The shot describes and completes the introduction part by capturing and ending in the wide shot.

4.7 Shatranj Ke Khiladi (1977): Story of Crown

This frame occurs when the narrator went into the history of Wazed Ali Shah's crown. The story of the British policy of (Khalsa Niti) which they use to grab important things from that state before taking the state. The crown has its history with Awadh King. Wazed Ali Shah is obsessed with that crown. He sent it to London in Exhibition after that Exhibition British government want to capture that crown which has a history in Awadh and Lucknow is the capital of Awadh at that time. Wazed Ali Shah was the owner of that crown is present. To

show an entire story or to summarize it Satyajit Ray's plan is to present it as a cartoon for an audience.

Character

The description of this frame is so precise and easy to understand. As narrator was trying to explain how Awadh king uses to favor the British government when they have any complaint against Awadh Nawabs. Though it is an animated scene it has shown the characters of the king and British government. We can see how the British government dominate the king of Awadh. This is a satire of the context that says how British Khalsa Niti works when they defeat the options then instead of capturing the state they create a bond with that king and ask for money and some other favor. And because the king defeated by the British government that king needs to accept that bond and had to rule according to the British government. The expression of Awadh king in this frame says how helpless and week is right now in front of them. We can't relate it with reality but when such things happen the general image formed like this frame. Body language of character also speaks louder than the voice. If we observe the design of the character of the king where he bows down in front of British man, which signifies that he can do anything whatever British government will say, and British man is a representer of the British government whose chest is out which shows the ego and power that they have with a hand which is in the position where the person uses to order the next person and also then sigh of domination. Cutting the cake and give that piece to a British man who is a representative of the British Government is another unique way to represent the story in satire. The head and eyes are the way of expressing the supremacy that the British government has on the Awadh king. Hence, here is the example of constructing the body language of the character which express more prominently.

Colour

The cartoon is used as a symbolic tool to represent the characters of that story. The stories have so many satire elements with the help of color also. In any animation, there will be a story and some stories are based on some true events. And to show them director may use elements with color which indicate their personality. Here we can see the pink color cake of Awadh which is highlighted in the frame. The cake is a representation of Awards Nawabs who use to be an important part of the state, who provide financial help to the state. And according to the story when the British government has any complaints with the nawabs they go to Awadh king and complain against it immediately king surrenders nawab to the British government. To show how Awadh has focused on the Nawabs Ray highlighted the cake by naming Awadh with pink color which is a sign of focus. When the king cut the cake there is a red color in the interior part of the cake, we all know red color is also a symbol of blood, hence here Ray trying to show the blood of the Nawabs who surrendered himself because of Awadh king. In the frame, the only cake has a bright color other than that everything has a dull color. The black color court of the British man indicates the dark side of the story (in film language Villan of the story).

Composition

Sometimes we can give equal opportunity to both the side of the frame. The cake is an important subject of the scene, it has enough space to be visible and create importance. The king of the Awadh is used as a medium (source) through which the British man can cut the piece of cake and eat it, which means through Awadh king British government can kill Nawabs whenever they have any complain against Nawab. The frame composition is also set according to it. The cake on the left side is a "subject", the Awadh king is in the center "source", and the British man on the right side who is "Receiver" who demands that cake

piece. So as a social ideology always medium (source) comes in the center similarly in this frame the medium is in the center. The subject who has a decent color with bright color is in left which has so many blank spaces on its part but because of the color, it balances the composition. The right side has Villan who demands that piece known as "Receiver" and has less space which indirectly states that wrong things deserve to be in less space of the frame.

Shot

Shot design is very accurate that even if there is no explanation audience can understand through the visual. It looks very accurate when we see the small detailings i.e. name of the cake "Awadh" and also when it appears on the screen the cake has been already cut which means the king is already doing such practice. We can see the same crown on Wazed Ali Shah's head and it is easy to understand that it is a story of the same crown which has a legacy. The shot has all the elements which are required to have in kings place where there must me a special seat of king and background should be decorated with the traditional art of India. Hence, a wide shot justifies everything in the frame.

4.8 Shatranj Ke Khiladi (1977): Afraid "Mir Roshan Ali"

The two players were playing chess in Mirza Sajjad Ali's house but Mirza Sajjad Ali's wife stole the piece of chess so that her husband can't play it again. After that "Mirza Sajjad Ali" and "Mir Roshan Ali" decided to play chess in "Mir Roshan Ali" house. At the beginning of this scene "Mirza Sajjad Ali" enter the house and looks at the equipment of war and its design on the wall. As they have discussed in the previous scene that they are the grandson of warriors and this equipment was the symbol or identity that their grandfathers were the powerful warriors. When both the players were playing the game "Mir Roshan Ali" and "Mirza Sajjad Ali". "Mir Roshan Ali" went to bed roo to meet his wife. His wife is with "Mir Roshan Ali" Nephew both are in an affair. "Mir Roshan Ali" enter the bedroom and saw his Nephew is hiding. To protect their affair Nephew and "Mir Roshan Ali" wife lie to "Mir Roshan Ali" that King's soldiers are taking people to increase the army to fight against the British government who wants to capture Awadh.

Character

The scene has established the character. When both the players were playing the game "Mir Roshan Ali" and "Mirza Sajjad Ali" were discussing their wife which shows the characters of both of them with their wife. After "Mir Roshan Ali" get the fake information about the King's soldiers he got afraid and informed same to his friend "Mirza Sajjad Ali". Both of them have the expression of fear but they don't want to revile that fear in front of each other. If we look at this frame, we can see the expression of fear and tension on "Mir Roshan Ali" face but in the background, there are so many requirements of war (the symbol of warriors). Satyajit Ray smartly first establishes the characters by showing their family background and reaction towards the discussion about the war. Hesitation, fear, and tension are the three signs of not doing such things or which makes them afraid of doing that thing but these kinds of characters never show it to people that what they feel about the war because

they were the Nawabs of Awadh and they have a family background of warriors so people has that perception that if a person has these kinds of background then that person should always be ready for the war and never got afraid of such situation. But here "Mir Roshan Ali" expression has fear and tension which says that what if the soldiers will take him for war and what if die during the war. The frame shows a big difference in the relation between the war equipment and "Mir Roshan Ali1". Hence, we can see how character establishment is important.

Light

The morning scene always has multiple variations in terms of lights. Also, makers always find some problems in morning shooting because of the lights. Morning lights have a high amount of exposer because of their solar lights. Directors always have to arrange the lights as they want on the screen. They have to cover some light to prevent high exposer. As we know now we have advanced technology which can adjust the color and exposer of the frame but still, we face some issue. These days we have settings in-camera or some facilities in editing software but at that time they don't have such settings and advance technology to adjust the lights. They use to cover it with some cardboard and if they want lights in some specific area they use a reflector. Here we can see the use of solar lights. "Mir Roshan Ali" is the subject of this frame, his expression is equally important. This frame is nothing without "Mir Roshan Ali" expressions. To give more focus to the face and show it clear they throw the sunlight on "Mir Roshan Ali" face. The same goes for equipment that is equally essential for the frame. Ray uses sunlight to shine the equipment.

Camera Angle

Ray uses a medium close angle in which he covered the background of war equipment and he took "Mir Roshan Ali" from his chest level. The angle is very well described in that it explains audience the satire behind it without any dialogues on the screen. The

cinematographer has taken the camera a little low to match the eye level of "Mirza Sajjad Ali". "Mirza Sajjad Ali" was seated on the bed, so from that position, this is the only angle possible of covering both pieces of equipment and "Mir Roshan Ali". The camera has to take a close-up angle to capture the expression of the character.

Composition:

The best part of this frame is composition. "Mir Roshan Ali" is kept in the center of the shield which is the center of the design. The measurement of both the side is equal. It is making a perfect square on the screen. The imaginary painting becomes like the equipment is overlapping the character which means he has a heavy pressure to not being afraid and maintain the reputation of his grandfathers. Also, the composition has the context of showing greater and cheaper. The equipment is shown high level compare to "Mir Roshan Ali" which means equipment has more strength or importance(greater) than "Mir Roshan Ali"(cheaper), "Mir Roshan Ali" is at a low level compared to equipment, which states that he can't fight for any cause because of his fear to die.

Shot

Some kinds of shots were not introduced to Indian Cinema at that time, that is one of the reasons why Satyajit Ray is ahead of the time and his creation changed the Indian Cinema. Reveal shot is used in many art movies to explain the scene without any dialogue. This shot is popular as Visual art. In this frame, we can identify the context very easily with the help of expression, sigh, and background of the scene. Revealing the reality of the symbol and the character is the art of the visual in which Satyajit Ray is an expert.

4.9 Shatranj Ke Khiladi (1977): Greed of the Throne

The frame appears when the King of Awadh Wajjed Ali Shah discusses the agreement between him and British Government that they can rule over them but they cannot capture Awadh and his Kingdom from Wajjed Ali Shah. He blames his employees for not doing efficient work and wasting money on useless things. He also blames himself and feels regrade that he agrees to be the king of Awadh because he now realizes that he is not enough capable to handle the Kingdom. And then he describes his mindset when he gets an offer of being King of Awadh. He expresses his greediness about the throne and glamour life.

Character

Here we can see the character of late realization in the scene. We can see how the character regrades whatever he did for the throne in the impression of glamour and joyness. In this frame, we can't see the expression but we do understand the present mind-set of the character or what he feels right now about the throne. In the previous scene, there is a scene showing the throne and Wajjed Ali Shah with the help of a tracking shot in which we can see the design of the throne. The frame has covered the part of the throne which has lots of jewellery in it and the hand of Wajjed Ali Shah. The hand movements define the emotions

and feeling that is going on in Wajjed Ali Shah's mind. It shows the relationship between living things and non-living things. It shows how human get attach with the things which have high value in the society. It shows the untold emotions of Wajjed Ali Shah that he doesn't want to lose this throne because of his obsesses about it.

Light

If we see the previous shot of the scene, it has different lights but when it moves to this shot, there is a little change in the lights. To King and glamour relation, the jewellery of hands and jewellery of the throne part both were shining. To shine it Ray decides to form dull light so that jewellery will glow more precisely. According to the script and dialogue, the jewellery should be display in such a way that the audience feels that after being a King how one man gets distracted after became a powerful man who can use anything and can do anything whatever he/she wants. It says though this position has so many responsibilities along with that it is a beautiful glamour life which is tough to handle for a common man. The throne is of gold plated which is another sign of an elite and rich king. We can also observe the ring on King's hand which is shining with the help of a bright focus on the jewelry. The diamonds of different colors are the representation of all the glamour world of King. The risk was to change the color of the color from bright to a little dull. An audience can notice that or avoid it because of the short duration, but the audience was able to understand the context behind it.

Camera Angle

The screenplay is very well constructed with a clear idea of the scene where they just want to show both the things in one frame. Again there is a use of eye level angle but this time slight close angle to keep focus and show the effects of the light on the screen. The angle is taken from the left side from where we can only see one side. The camera set a slight right to capture the hand from a low angle to show the shine of the ring. The light spot from the top

and left side, in these setting camera angles, should be there in the slight horizontal position to capture both the things, because if the camera will be a still and perfect square, the throne part will dominate the hand position because of its size. But here to show both in equal position the angle is set in specifics position.

Composition

The frame has to story on the screen. Satyajit Ray has established the stories in such a way that we can connect both the story. The hand has a different story, in which there is an emotion of helplessness, greed, obsession, and regard. And we have the throne part which as the global attention, glamour, responsibility, and possibility of war. Now both have equal importance, Ray again uses the grammar of the movie to display the two different stories in one frame and give them equal space on the screen. To keep them in focus the background is blurred. These kinds of compositions will always show the significance of the subjects on the screen. In the previous shot, there is only the throne part on the focus after that hand entred in the frame and there we can see the story of the subject. There is two part of the frame left one is of hand and the right one is of throne part.

Shot

This scene has multiple shots. This frame has an extreme close-up shot in which the audience can keep their focus just on the subject which director wants to show to viewers. This scene has a pan shot in which the camera moves up to down with a stable and straight line. Ray chose this shot to show the overall sculpture and beauty of the throne. It is also considered an establishment shot. The establishment is generally used to show some epic scene in which there must some huge or extraordinary element included. The throne is already epic for the audience because of its design and the perception that people have about the throne that it is so special and important for every citizen. The shot was design to show the Indian sentiments towards the throne and why it is so important for the people like Wajjed Ali Shah.

4.10 Shatranj Ke Khiladi (1977): Game turns into war of mind

The climax scene has two parallel endings. The movie also starts with two parallel stories in which there was one war in the game and one war for the Awadh. The whole movie is about how the practical world and game have a similar relationship in terms of moral value, ethics, strategy, etc. Along with this scene, there is another climax happing in one story about Awadh in which the British Government capture the Awadh king's crown and seat without any war, just with the help of politics. On this side, both the players are above to end the game of chess. They were discussing their wife and during the discussion "Mirza Sajjad Ali" point out that how "Mir Roshan Ali" is dumb and unaware about his wife's affair with his Nephew. "Mir Roshan Ali" gets angry at "Mirza Sajjad Ali" and accuses him of distracting him from the game to win the game. The argument turns into a serious fight, they both started commenting personal about each other. Suddenly "Mir Roshan Ali" takes out his gun and points on "Mirza Sajjad Ali".

Character

This frame has two characters. Only from this frame, we can identify the antagonist and protagonist from both of them. Satyajit Ray hasn't revealed the antagonist and protagonist till the end of the movie. Both players are equal and have no such category. But this frame turns the perception about both of them. To understand how the frame provides us, Protagonist and Antagonist, we need to understand the character and mindset of both the players. "Mirza Sajjad Ali" has an addiction to the chess game and from the beginning, he is a strong player than "Mir Roshan Ali". "Mirza Sajjad Ali" gives his full attention and concentration on the game to win against his friend. He started giving less importance to his wife and keep ignoring her to pay attention in the chess game. "Mirza Roshan Ali always use to get angry when somebody disturbs him in between the game. Also, he observed several times that when he use to go somewhere "Mir Roshan Ali" hidden anyone of the piece of the game to win that match. He already had some grudges because of that cheat by "Mir Roshan Ali". "Mir Roshan Ali" was also equally addicted by the chess game. He knows that he is not a good player as "Mirza Sajjad Ali", which makes him little competitive and intense player. He always tries to play tough in front of "Mirza Sajjad Ali" but he never wins against him. These are the reason why he uses to cheat in the game. Somewhere he has been jealous of losing in front of his friend and that is why he uses to play again and again. Now in the end when "Mirza Sajjad Ali" reveals the truth of "Mir Roshan Ali" wife's affair, "Mir Roshan Ali" takes it differently and connects that thing with the chess game. A person always tries to finish another person when jealousy level increase in the mind and at the same time that person say something which affects him badly. The jealousy, loss constantly, and some truth about his personal life make him evil which results in taking outing a gun and pointing it out to his best friend. So only for this frame, the Protagonist is "Mirza Sajjad Ali" who is a great player and standing

with truth and the Antagonist is "Mir Roshan Ali" who is a dump and avoiding the truth and accusing his friend of false reason.

Camera Angle

Action sequences are mostly taken from the shoulder level angle because viewers always want to watch the reaction of another person who is facing it or doing it. The angle is also slightly top to cover the reason behind the action. Action scenes are never made without any reason. Satyajit Ray smartly covers the context which most of the viewers might have missed. They can miss because the conflict that happens on the screen is serious than looking at somewhere else. The angle is slightly top and wide to cover the chessboard game, the main reason for this conflict is chess. So, if we see the chessboard is mess up which justifies that some conflict is happening because of it. The shoulder angle is required when we want to show someone is shooting on the protagonist which means that the hero is on our side and the antagonist is against the audience, so while he shooting on the protagonist, we feel that that attack was for us also. The wide-angle use to show the silence and only two people space on the screen.

Composition

Many scholars can argue that background is not required in this frame. But the composition of this frame justifies the reason. If we see the back of "Mir Roshan Ali" we find the same distance of tree as they have on the screen which makes a parallel line and make it more sensible. The bottom line is fully covered by the objects that they use in the whole movie. The chessboard, Hooka Bottle, Pan box, and mat became their signature in the movie. To create tension in the audience mine Ray sets the antagonist character on the left side of the corner through which the audience proper pay attention to just on "Mir Roshan Ali" that what he is going to do, whether he will shoot or not.

Shot

This is a popular shot in the Film industry. The shot knows as OTS (Over the Shoulder – Shot). Most of the filmmakers use it to show two-person communication or action scenes like this. Over the shoulder, the shot is possible only when the camera is placed just on the back "off-screen" in which the actor's shoulder is visible and the audience feels the same as that character feels when they are communicating. We can see the two emotions separately and more clearly; we can see the expressions of the other person. Hence, Ray successfully describes the full movie concept in one shot of climax.

4.11 Sadgati (1981): Introduction Scene

Satyajit Ray uses to believe in the theory of painting frame. The previous scene was taken in an extreme close-up shot. That frame was like a painting of a hut which is commonly used by painters. After zooming out from that frame the frame changes to this frame.

Character

As we have seen how Satyajit Ray mixes the visual and painting nature and represents the sign of the village. The hut is a basic symbol of the village. The frame has the character of one lady with the jug of water moving towards that hut which indicates that that hut is her house. When we see this frame, we can easily understand the story will be a village and the character is also from the village. The lady attire is typical village style. As we know that every dress and accessories can define a person background for example if you are wearing a three-piece suit with a gold watch and branded goals, this attire will show how rich you are, you belong to high society, you are from a rich city, etc, similarly it is important for the character to wear such type of clothes and accessories which make them more precise in terms of character. Also, for an actor to relate with character is important which helps them play the role deeply. It depends on directors, that how they pay attention to these small things. Some directors use to do little change in the attire for commercializing it and for entertainment purposes. But some directors like Satyajit Ray never ignore such reality, he believes to be transparent when he shows something serious. If we see the actress wearing Sari which shows his financial condition. Hence, developing character is somewhere attach to creating character after setting up the attires.

Lights

Sometimes it's good to keep it as it is on the screen. Here, there is no use for artificial lights. Natural sunlight is used. The reason behind showing the natural light is to show the warm atmosphere of the village. They can't afford the air conditioner of any facility to prevent themselves from this atmosphere. They use to work in a certain atmosphere which can damage

their skin, health, etc, but still, they work for survival. Lights on the screen can represent some hidden background and atmosphere in which people use to stay. The audience can feel the temperature of the current frame. The setting of brightness is very low. Anyone can't put full original lights because the screen also has to be clear and visible properly to the audience. The original sunlight has a lot of exporters and when it appeared on the screen which may brighten the screen and make everything invisible including characters. The lens of the camera can damage due to access to light but after advanced technology this issue became adjustable.

Camera Angle

To create a painting shot the tough part is to set an angle to cover the background which is essential for the scene. The angle was slightly shifted from top to low to cover the character and execute the painting shot on the screen. The hip level angle is used to show the character in the close-up + medium level angle so that the background can't dominate the character. The hip level is used to show the upper body of the characters or lower body of the character, mostly director prefer knee level shot when it comes to the lower body. The full-screen camera is only eligible for these kinds of angles otherwise no lens can capture such angles. This shot is a moving shot in which we can find out a variety of angles.

Composition

The frame has an equal amount of distribution on all four sides. There is a single character on the frame which has some elements to represent village culture. The jug of water is made of clay which is mostly used in the village to fill the water from the well. At that time villagers do not have the water supply in their house, so they have to go to the well and get water from that well which was the only source of water for them. This became a culture or an identity of the village. The composition has given the quality of justice to the jug. This composition is necessary to capture the hut. The background of the frame represents the congested place of a poor family and the village environment. This is an actual set so no one

argues about the artificial coloring of the house, sky, etc. The arrangement of composition made the character in the center of the frame.

Shot

As we have discussed Satyajit Ray choose a medium shot. Medium shots always make composition precise and perfect in terms of calculation. As we discuss moving camera has a lot of variation in the angle simultaneously the shots also have various. Here we can observe multiple variations. In the beginning, there is a zoom-outshot to cover the lady. Then the shot became close + Medium shot, then it became a full-length wide shot which displays the entire space of the characters. The shot describes the importance of every element of the frame. The painting shot is used to remind the audience about the literal image of the village. Now the question is how a director like Satyajit's Ray uses some kind of tactics in the visual? In that era also the paintings of the village are popular, many viewers appreciated such paintings because the painting like this is relatable with most of the Indian viewers especially those who belong to that village or that place or have seen the same image with their eyes. Now sometimes to create a relatable or sensible frame cinematographer must take a reference from somewhere else, but here Satyajit Ray who trained under several famous directors who believe in describing the frame with help of visual and who believe in the theory of Painting frame, use the existing imaginary perception of the village (to understand more about this, Refer the painting given below). So, if the audience sees whatever they have in their mind on the screen will amaze them and create respect for the director.
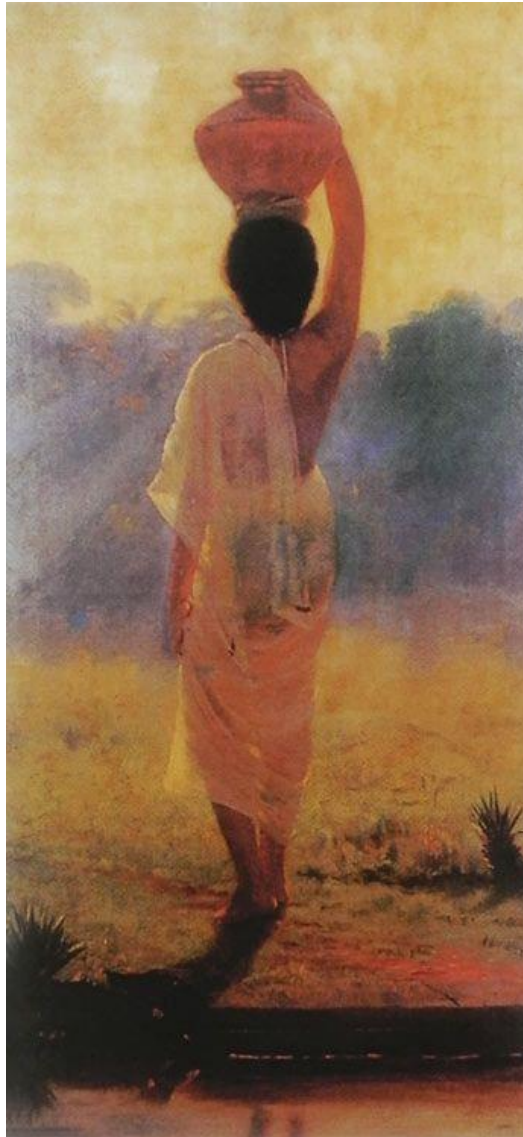
(The Painting is made by Raja Ravi Varma.)

4.12 Sadgati (1981): The Protagonist

The scene of the introduction of the protagonist. In the introductory part, it is explained that she is (Dukhi) the protagonist's wife and they have a daughter. Dukhi was cutting the grass for Panditji. At that time people use to believe that with Brahmin (Pandit), marriage is impossible and against the rituals. In the old days instead of money people use to give some useful things to Pandits for their work. Last night Dukhi was not feeling well, and on the present day, he has to go to meet Pandit and fix the date of engagement of his daughter. But due to a high fever, he felt dizziness.

Characters

We have two characters in this frame. Both of them have different emotions. We can identify the character by their facial expression. Two separate characters but both have an emotional bond for each other. The character "Dukhi" is in the struggle to fix the date of engagement of his daughter. The name "Dukhi" is itself represents the character. Also in India, it is believed that name defines the person's character. The meaning of "Dukhi" name

is "Sad" in Hindi. In the movie also as the name says his life is also full of sadness. The background of his family is "Chamar". "Chamar" is a Dalit community classified as a schedule caste under the modern Indian system. Historically subject to untouchability and traditionally outside of Hindu ritual ranking system. His attire is typically design like a poor guy of the village. He was not well but he has to meet pandit urgently. Also, he has to lift the bunch of grass and walk which is dangerous in this situation. And as we have discussed the atmosphere of the village in the previous frame was a warm temperature, so it is unsafe for dukhi to walk with a heavyweight in this situation. He felt dizzy while lifting the grass bunch. The character shows that how "Dukhi" is under pressure and tension for his daughter's engagement date. Duke's character is emotional, frustrated, and protective about his family. His wife's expression depicts her fear and tension for her husband. The frame shows how Dukhi's wife is so caring and protective of her husband. She got nervous about her husband that how he will manage to go to meet Pandit with the heavyweight. This kind of scene shows the power of accurate expression in the correct situation.

Lights

The lights for this frame are dull. The dull light reminds the dark color in our minds. When a person in a bad situation and having a tense life he/she felt so demotivating and feels that every colorful thing is to turn dark. Now it is difficult for the director to explain it through the visuals and also for actors because they can show the emotions through their expression but can't show how it feels psychologically. Here, to show that lights and color play a major role. Slight dull light in the warm atmosphere will explain how they have struggle in life in society and how much pain they have right now in the current situation. Sometimes to keep an actual light on the actor's face is not appropriate, and to change that director chooses to have a reflector on the face which brightens the face slightly to show the expression clearly.

Camera angle

The angle in this frame is the low-level angle. A low-level table is generally used to show a character more powerful or give more importance to him. This is a mix-up of close-up shots and low-level angles. It might be possible that it was an experiment for Satyajit Ray at that time because these were the newly introduces angles and shots for the Indian audiences. But if we go with a psychological perspective. The character is not weak he has the strength to handle the fever and do the work for his daughter which shows his ability to protect his family in any situation. The low-level angle displays his ethics and greatness that he can do anything for his daughter even if he dies.

Composition

This composition mainly covers the wife of the protagonist in the frame. When there are two characters on the screen, it is up to the director to provide amount justice to the character. Here, we can see that Dukhi felt dizzy and his wife is in tension. The Dukhi hand moments on his head is more important than his expression, and his wife's expressions are more important than her movements. The left side is fully covered with the protagonist. On the right side his wife with the background. The proportion on the right side is more than the left side, because the left side where there is a protagonist has a huge amount of impact on the right side, if they give more space to the protagonist, it may dominate the other character. Most of the directors use to do this intentionally or unintentionally. But Satyajit Ray always gives equal space to the actors to perform. Here, Dukhi's wife's expression has importance with the background. Satyajit Ray has shown that how a wife reacts when something happens to her husband.

Shot

The shot can be considered as a two-shot/group shot where we can see only two characters. The two-shot/group shot is taken when both the characters are equally important for the film. The Medium close-up shot help to show the expression of the characters more precisely. The two-shot/group shot more preferable to show the other person's reaction to the person who is in front of him. This shot has also helped to equalize the importance of the other person. Because of the height of the protagonist character his wife could be dominant if the cameraman takes the upper angle or wide shot. But Satyajit Ray knows how to represent society in a better way.

4.13 Sadgati (1981): Welcome to the Ravan Place

Scene of introduction about Panditji (Bramin) the background of the Panditji is highly ritual and strict about his religion. His expression says how he is so proud of his knowledge

about his religion. "Dukhi" came with the bunch of grass to give to Panditji for the date of engagement of his daughter. The panditji is doing Pooja right now. Dukhi is coming to his area. The frame shows the Ravan statue and Dukhi with a bunch of grass.

Character

We can consider two-character here or a representation of one character. As we know the character of "Dukhi" is trying to get the date of engagement. The frame has a covered Ravan statue. As we know the history of Ravan in Ramayan. The Ravan has to boast nature. The Ravan character is to overcome the weaker person and be more powerful. Ravan is a devil of that era. The character Ram in the Ramayan is the only character who can defeat Ravan. Ram was the opposite character and protagonist of the Ramayan and Ravan was the antagonist. Everyone has a devil family background. He is the most powerful devil in the devil world. Indian people have more ritual believe compare to others. Here, we can see how Satyajit Ray smartly plays with the introduction sequence. If we observe the sequence, the previous scene is about the pandit introduction where the scene shows his routine attire and expression portrait his internal character, right after that, the scene appears where there is a Statue of Ravan with close up shot, then it zooms out and covered the whole statue which means there is the similarity of nature in panditji which associate with Ravan. Also, there is a character like Ram who is innocent and in the place of Ravan.

Camera Angle

The Ravan statue is too big. The low-level angle was the only option to cover the huge statue for that time because of lack of resources. At that people do not use to invest huge amounts of money to make a movie. The biggest challenge for the filmmaker is to manage to make a great film on a limited budget. Lack of resources may raise some problems for the team of the movie but filmmakers like Satyajit Ray use to manage such a situation with help of his experience, he knows how to create a high level of impact in the limited resources. To

cover the statue, he used a low-level angle which says that, though Ravan is a villain he is more powerful than the common people. Similarly, some powerful people who have a certain position in society have the power to dominate the weak and poor people. The camera angle is not just low, the camera is also set little cross side to cover the village and Dukhi entry. The low-level angle also empowering the antagonist and showing the level of power of the protagonist in this movie.

Composition

In this frame, three subjects are interconnected with each other. The part of frame 1. The village, 2. Dukhi and 3. Ravan Statue. All three are interconnected indirectly with each other. In this frame, we can see the background of the village in which there are small houses and hut. Dukhi the protagonist of the film is walking with a bunch of grass. And the Ravan statue in the place of Pandit. The composition has shown the importance of the background. Without village background, we may not identify the place and also if the story is about the villager then it has to be a village in the frame. Now here the situation is to introduce the antagonist and show his power in society to the audience. The Ravan statue is the best representation of the powerful villain in the story. The frame has covered Dukhi's entry and as the composition says that how weak is he in this society. The composition of this frame is not equal, the Ravan statue is dominating the Dukhi's character. The positioning and height of the statue is a clear impression of the devil and negative pressure on the Dalits or untouchable people in the society.

Shot

The shot is well constructed according to the script of the movie. The previous shots have done the brief introduction of the antagonist and display the character of Pandit with the help of the Ravan statue. The Ravan statue was not just made to show the character of pandit, but it also shows how rituals and beliefs dominate society. Dukhi's character is also the

representation of the Dalit people in society. In the frame, no one is there except Dukhi and Ravan statue. In this scene, there is the sound of the bell in the background which connects with a scene where Pandit's pooja is going on, by combining the Ravan statue and bell sound together audience will get an idea about the impact of panditji in that village. Satyajit Ray used a long and wide shot after taking zoom out. There is also something as an extreme long shot, extreme long shot is used when you need to emphasize the location or isolation. Long shot and wide shot give the audience a better understanding of the scene-setting and give the audience a better idea of how the character fits into the area. In this shot there some protocol that has to be followed by the cinematographer or director. There should be a good amount of space above and below the subject. There is the use of long shot or wide shot to keep stories character in plain view amidst grander surroundings. The wide shot also lets the audience see the beautiful background imagery, as well as the onlookers which will make any big moment more cinematic. Hence, here we came to know the different tactics to give the introduction of the character by the use of a symbol which must be acceptable or relatable for the audience so that they easily identify that character rather than get confused. Also, we came to the moral responsibility of the scene-setting and location which fulfil the frame more precisely.

4.14 Sadgati (1981): Hard life as a wood for "Chamar"

As the story moves further, Dukhi asks Panditji to come to his home and fix the date of engagement. Panditji hesitates and said he will come before Dukhi has to complete the work given by him. Panditjit asks some to do like, sweep, give some feed to cow, and cut a piece of wood and make the small piece for Gandhiji. Dukhi accepts it and starts doing the work. He completed previous work and now he has to cut down the wood piece into small parts. The piece of wood is so hard, big, and heavy. Dukhi saw it and get nervous after looking at it. The current frame is taken from the situation when Dukhi Start working.

Character

As we know the Dukhi character is so emotional and innocent. He can do anything for his family. The Dukhi character also represents those people who accept that they are untouchable persons and not pure as others, which was a cultural perspective. Here, Dukhi is trying to make Panditji happy by doing the work that assigns to him. In old days people like Panditji use to give some work to Dalits in form of fees. Because Dalits never have a good financial status, so if they want something from people like Panditji they have to for them.

This became the primary rule for Dalits at that time. Panditji practicing the same. As we have discussed that Dukhi is not well and he needs some rest, here to show how he is working so hard for his daughter Satyajit Ray has used some symbolic elements. Dukhi's cloth is full of sweat which is a first sign of working hard. Also, his facial expression is so dull which indicates his tiredness and weakness but the strong intention to take Panditji into his house makes him strong enough to cut the wood. The wood piece is also the representation of the hard life of Dalits or the restricted society who has a strong belief in the cast system. The axe on Dukhi's hand is a weapon that represents the willpower and struggle which make them strong and built the courage to fight with the situation.

Light

The lights have different shades and every shade has a hidden meaning. Satyajit Ray has a deep knowledge of light. He knows what is the different use of light in the cinema if we use it properly. The well-known shade is Bright and Dark. We all know what is the importance of brightness in life. Human being has associated the bright light and emotions together in life. Happiness, success, refreshing, etc. these are the words that come to our mind when we say "Brightness in the life". The problems, struggle, failure, etc these are words that represent dark life. Here, the frame has two shades of light. Space, where Dukhi is cutting the piece of wood, is under the shadow of a tree. Out of that space, there is bright sunlight. This shows the outer world of the village, the village has beauties of natural calamities but about the people who stay there and who care about the people like Dukhi who is suffering from caste system rules. The Dukhi space is full of dark which reflects his situation and punishment of been "Chamar". The most sensible use of lights in this frame by Satyajit Ray.

Composition

The frame made became more accurate when it shows all the space meaningful. There is a four-part of this composition. The bottom line has full of meaningful full elements which are related to the character. The surface is full of dirt which shows the interpretation of Dalits in the people's minds. The bottom line also the wood piece which is an essential part of the scene. The top is full of leaves of the trees from where Dukhi gets the shadow. The background is full of greenery and some kinds of stuff which are used in the village. The center space is given to the protagonist who is the main subject of this frame. The right and left portions are equal to make the protagonist in the center.

Shot

The scene has a variety of shots. The explanation by the visual is done by many shots. There are so many moving shots in the scene. The current frame has a full-length shot. The full shot is used to show the character with full-body language in the background. This shot has the opportunity to cover anything which is laying down on the surface and character action with that thing. The full-length shot only gives justice to the main subject when there is a single shot. The full shot is required here, to show how Dukhi is uncomfortable with the work and has nothing to prevent his foot from the mud. The legs show how the father is suffering from several pains for his daughter. Also, some shots must be fixed shot but the director has to know where they could be useful in the story. The shot is also made of different kinds of camera movements. But some shots capture in static or fixed shots. When there is no movement of camera i.e lock camera aim in this case camera man lock the camera and set the frame as per the requirement. This shot highlights the appearance and movements of the character against its environment. Mostly the camera sets on the tripod that static during the

shot. Sometimes the still shots are meaningful and sometimes it does not form any meaning on the screen. Satyajit Ray's beauty is to express his intention and untold message with the help of visuals. After some duration audience also feels connect with the character and feels sad for him, which is the main motto of Satyajit Ray to make people feel that how some people are fighting against some superstitious beliefs.

4.15 Sadgati (1981): The Devil Thinking of Panditji

The climax scene where the "Chamar" died due to overwork load, pressure, and poor health condition. Panditji was constantly giving the task to Dukhi. Dukhi kept doing all the tasks that given by Panditji with the expectation that Panditji will come to his house to fix the

date of engagement. Because Dukhi is underprivileged and Dalit he is treated as labor. Panditji assigns Dukhi to cut the wood into the pieces. The wood was too hard as we have seen in the previous frame. Dukhi's health was not well, even then he tries to cut the wood. But the wood was too hard that he was not able to cut a single piece of that wood. He tried so hard and because of his weakness he died. The Panditji and village people came to know about these incidents. All other villager was against Panditji and decide to not helping Panditji to give a hand to the dead body because they believe that it's a matter of police case. Now the question for Panditji is who will touch the dead body and take it away from his house. Panditji wants to prevent himself from the police because the dead body is near to his house and if the police arrive there then they will doubt Panditji.

Character

As we know the character of Panditji which is highly ritual, orthodox, and strict about the rules and regulations of the law of "Dharam". Instead of the money, Panditji made him work for him. Panditji was shocked when he saw the dead body. Also, he couldn't find the help of villagers. He was scared and in the tension of placing the dead body far from his house. In this frame, we can see his face with a mixed expression. There is a multiple expression displayed on the characters face.

Expression 1: The expression of tension that what if the police come and ask him something about it and caught him, how can he touch that body and move it, and what if that body get decompose near his house because the body is impure according to the rituals.

Expression 2: Pandit's wife is asking questions to Panditji that how they can hide the body. Panditji is frustrated and thinking about the way to handle this situation. But his ego and unreal beliefs are making him overthinker and frustrated.

Expression 3: The expression of devil thinking. The face depicting that he is going to do something unusual. This is the pure antagonist expression which we usually watch in other movies.

To show three expressions and showcase the present mentality of the character in the same frame is not easy. The situations, conversation, and nature of the character make the character more descriptive on the screen.

Lights

Sometimes according to the situation, there must be an artificial light. In this situation, there is heavy rainfall outside and the dead body is still there and no one is ready to touch it. Now when there is heavy rainfall, it means there is something wrong in the Indian Context. And also, to create a feeling of heavy rainfall, it is important to show the thunderstorm. Only the sound effect of a thunderstorm was enough to create that atmosphere of heavy rainfall. Here, to show the bad side of the character or to create a devil look at the same time when he thinks like a devil. The light from the left side is the identification of a thunderstorm. In the darkroom, Satyajit Ray gave an effect of blue light to make a thunderstorm effect. The arrangement of lights like this is very different to express the antagonist thinking of the character.

Camera Angle

The angle of the frame can be considered as a close-up and eye-level angle. In this angle, we can also see the eye contact of the character with the camera through which we can also read eyes which is full of fear and heartless. The angle is also depicting that how the situation is dominating Panditji and making him weaker. The straight camera angle also helps sometimes to create a perfect shot on the screen in terms of composition.

Composition

  The character is divided into two parts in this frame due to light. Every person has two characters in his/her nature. It changes according to the situation, here the situation is so critical, and also we can see his original personality from it. The composition is very clear, all the lines are in equal measurement.

Shot

  The shot design gives focus on the character's expression. The Medium Close Up shot helps to keep the subject on the frame roughly the chest up. The medium close-up camera shot size keeps the characters eerily distant even during their face-to-face conversation.

Chapter Five

Conclusion

5.0 The analysis has two dimensions one is about Satyajit Ray and the second is about frame settings in films. The paper concluded that Satyajit Ray has a great vision and knowledge about the grammar of visuals. Here we came to know that how the frame has the context with multiple emotions which we may have missed out on in the films. The paper describes the importance of each element that cover in the frame and it has briefly explained that why those elements are important to the frame. Both of the movies have a message that successfully conveys to the audience. Satyajit Ray is a master in using satire and makes it easy to understand for the audience with the help of visuals which is the most difficult task for any filmmaker and needs so much hard work and accurate vision. Satyajit Ray has also given a new direction to Indian Cinema and made more sensible and content-driven films. Satyajit Ray has proven that film is an art better to use in the proper manner which may well change the perceptions of the people in the society. Satyajit Ray's movie also portrays so many semiotics which represent the society or character or character's nature. He has shown the proper use of semiotic in film can improve the quality of content. Satyajit Ray has not just given the importance to concept or message, he also concentrates on the way of making the film which shows his understanding about the movies that, not only message or not making can make the film successful, it has to be a combination of both and presentable for the audiences. Hence, analysis of the *Shatranj Ke Khiladi (1977)* and *Sadgati (1981)* concluded Satyajit Ray's framework in the movies, that how it create a great impact on audience minds and why still experts believe that Satyajit Ray has made a benchmark of his work which is remarkable.

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