

Cambridge University Press

978-0-521-62980-5 - The Cinema of Satyajit Ray: Between Tradition and Modernity

Darius Cooper

Index

[More information](#)


Index

Note: Pages in bold italics denote illustrations.

- Abhijan (The Expedition)*, 250
 Abhinavagupta, 3, 15, 16, 17, 18, 19, 20, 24
Abhinavabharati, 17, 24
abhinaya, 26, 206
Aparajito, 42, 45, 47, 48–9, 50
Apur Sansar, 50, 53–4, 56, 59–60, 62
Jalsaghar, 66, 68–9
Pather Panchali, 26, 27, 30, 33, 35–6, 37–8, 40, 47
accbina, 24, 25
acedia, 134–5, 136–7
abhhuta, 24, 27, 42, 45
adbarna, 190
adbarsana, 29
adhiksipa, 29
Adventures of Goopy and Bagha, The, see *Goopy Gyne Bagha Byne*
Adversary, The, see *Pratidwandi*
Agantuk (The Stranger), 5, 14, 214, 233, 243n6, 254
bhadralok: “center,” 214–15, 219, 222–3, 224, 232; family, 217–19, 230
 Calcutta, 214, 219, 223, 233
 ending, 232–3
 names, meanings, 218
 tribal culture vs. technology, 224–5
 uncle’s language, 222–5
abharya, 26
alambanavibhava, 64, 66
 Allen, Woody, 9
almiarah, 227
 Altman, Robert, 9
 Anandvardhana, 3, 15, 17, 18, 19, 20
Dhvanyaloka, 19
angika, 26, 37, 38, 48, 56, 57, 59, 60, 66
aniyata, 20
 Antonioni, Michelangelo, 9
anubhava, 29, 64
Aparajito (The Unvanquished), 2, 4, 16, 25, 32, 41, 249
abhinaya, 42, 45, 47, 48–9, 50
 camera: framing, 41, 44, 47; movement, 42, 44, 47, 48, 59
 editing, 41, 43, 46
 mise-en-scène, 42
rasa in: *camatkaras*, 40–4 (Benares), 46–7 (Calcutta); constancy of gesture, 48–50; the look, 40–4, 48; portrayal of death, 42–4, 47–8
 sound track, 43, 44
Apur Sansar (The World of Apu), 2, 4, 7, 8, 16, 25, 49, 53, 63, 106, 250
abhinaya, 50, 53–4, 56, 59–60, 62
 camera: framing, 52, 55, 58, 59, 60, 62; movement, 52, 58, 59, 62
 child, presence of, 60–1
 editing, 52, 53, 54, 58, 59, 60, 62
 mise-en-scène, 50, 51, 56, 58, 60
rasa in: *camatkaras*, 50–2 (literary), 53–5 (connubial); constancy of gesture, 53–5, 56–8, 61–4; opposition of character, 55–6; portrayal of death, 59–1
 sound track, 54, 60
 voice-over, 60
Apu Trilogy, The, 2, 3, 4, 7, 21, 24, 73, 211; see also *Aparajito*; *Apur Sansar*; *Pather Panchali*
 Aquinas, Thomas, epiphany theory, 28–9
Aranyer Din Ratri (Days and Nights in the Forest), 11, 12, 13, 97, 107, 162, 251–2
 Calcutta, 127, 130, 157–8, 159, 160, 161–2, 176
 camera, 131
 carnivalesque in, 158, 159
 drunkenness, 160–1
 flashback, 160
 forest/tribal tradition, 157–9
 humbling of male, 129–30
 laughter, 161–2
 mise-en-scène, 129
 memory game, 128–31
 women’s hedonism, 127–8, 130–1
 Aristotle
Nicomachean Ethics, 23
Poetics, 16; action, 21; catharsis, 23, 24; character, 21; hamartia, 167; mimesis, 21, 22; plot, 21
 Aryan, 148, 178–9
Ashani Sanket (Distant Thunder), 97, 121, 122, 252
 Brahmin, 121, 147–52
 camera, 121, 149
 editing, 151
 mise-en-scène, 147–8
 sound track, 151
 Ashcroft, Bill (coeditor), *The Empire Writes Back*, 184, 215, 219–20, 222, 223
Atharvaveda, 31
 Attenborough, Richard, 209
aucitya, 26
 Aurobindo, 79
autsukya, 64
avatar, 113
avesa, 24, 25
 awards, 4, 235n13
 Babita, 122
 Bach, Johann Sebastian, 227, 229
 Bahadur, Jaya Wadiyar, *An Aspect of Indian Aesthetics*, 20
 Bakhtin, Mikhail, 158–60, 161–2
Bala (documentary), 252
 Bandopadhyaya, Satya, 175
 Banerjee, Bibhuti Bhusan, 6, 73
Pather Panchali (novel), 32
 Banerjee, Bikram, 233
 Banerjee, Haradhan, 125

- Banerjee, Karuna, 34
 Banerjee, Victor, 91
 Barnouw, Erik (coauthor), *Indian Film*, 7, 11, 12
 Basu, Gangapada, 71
 Baumer, Rachel (coeditor), *Sanskrit Drama in Performance*, 21, 26, 73
begum, 131, 186, 187, 188, 204, 205
 Benares, 4, 32, 40–3, 44, 47, 48, 49
 Bengal, 90
 Bergman, Ingmar, *The Silence*, 9
 Beveridge, Henry, 199
bhadralok “center,” 5, 213, 220, 234
 Agantuk, 214–15, 219, 222–3, 224, 232
 Ganashatru, 213, 214
 Shakha Proshaka, 214, 216, 217
bhadralok culture/sensibility, 13
 Agantuk, 214–15, 218–19, 222–4, 225, 227, 230–1, 232–3
 Ganashatru, 213, 226
 “The Postmaster,” 80–3
 Shakha Proshaka, 214, 217, 220, 221, 222, 226
Bhagavad-Gita, 133, 193
bhajan, 93
bhakti, 191
 Bhanja, Samit, 162
 Bharata, 16, 17, 18, 23
 Natyasastra, 16, 24
bhaya(naka), 17, 22, 70, 71–2
Big City, The, see *Mahanagar*
 Bihar, 139, 143, 153, 157
 Biswas, Chhabi, 11, 71
Blue Book on Oude, 199
 Blumberg, Rhoda Lois (co-author), *India’s Educated Women*, 78
 Bombay, 106, 107
 Bose, Professor, 1
boxwallah, 126
 Brahmadatta, 196
brahman, 190
 Brahmin, 16, 179, 195
 Ashani Sanket, 121, 147–52
 Devi, 110, 111, 112
 Jana Aranya, 144, 146
 Sadgati (and story), 2–3, 178, 180–4, 190, 191, 196, 197
Branches of the Tree, see *Shakha Proshaka*
 Brandon, James R. (coeditor), *Sanskrit Drama in Performance*, 21, 26, 73
 Bresson, Robert, *Journal d’un curé de campagne*, 104
 Brian, Alan, 146–7
 Byron, George Gordon, Lord, 88
 Calcutta, 4, 6, 87, 99, 171, 173, 199, 231
 Agantuk, 214, 219, 223, 233
 Aparijito, 4, 45–7, 48, 50
 Aranyer Din Ratri, 127, 130, 157–8, 159, 160, 161–2, 176
 Devi, 110, 112, 164, 165
 Jana Aranya, 143, 144
 “The Postmaster,” 80, 81, 82, 83
 Pratidwandi, 6, 137, 139, 140, 142, 143
 Seemabaddha, 6, 107, 153, 154
 Shakha Proshaka, 216, 217, 220, 223
camatkar, 18–19, 22
 as principle of *rasa*, 24–5
 see also *specific Apu Trilogy film*
 camera movements, see *specific film or kind of shot*
 carnivalesque, 158, 159
 Cassavetes, John, 9
 Castelvetro, Ludovico, 23
 caste system, 178–80
 centrism, 213–14, 224
 “otherness” as response to, 214–15, 217–18, 232–3
 see also *bhadralok*, “center”
 Certeau, Michel de, 153
 Chakravarty, Aloke, 63
 Chanda, Barun, 155
 Chandipur, 164, 165, 213, 215, 226
 character, 21
 constancy of, as *rasa*, 24–5;
 see also *specific Apu Trilogy film*; *Jalsaghar*
 contrasted, *Apur Sansar*, 55–6
 names, see *name of character*
 flat vs. round, *Shatranj-ke-Khilar*, 205–6
 Chari, V. K., *Sanskrit Criticism*, 16, 18, 20, 21, 24
Charulata (The Lonely Wife), 11, 12, 13, 73, 79, 85, 102, 103, 251
 camera: framing, 85, 88, 89, 103; movement, 84, 89
 entrapment in Hindu “doll’s house,” 83–6
 final reconciliation, 89
 freeze frame, 89
 garden sequence, 86–8
 mise-en-scène, 12, 85, 86
 names, meanings, 83
 sound track, 84, 85
 Chatman, Seymour, *Story and Discourse*, 205
 Chatterjee, Anil, 99
 Chatterjee, Bankim Chandra, 79
 Chatterjee, Dhritiman, 141, 221
 Chatterjee, Sarat Chandra, 79
 Chatterjee, Shubhendu, 162
 Chatterjee, Soumitra, 53, 63, 85, 125, 162, 221
 Chatterjee, Swatilekha, 91
 Chaudhuri, Nirad C., *The Continent of Circe*, 134–5, 136, 137, 144, 152, 171, 175
Chess Players, The, see *Sbatranj-ke-Khilar*
 children’s films, by Ray, 7, 13
Chiriakhana (The Zoo) (completed by Ray), 251
 close-up, 105, 121, 194, 226
 The Apu Trilogy, 27, 28, 30, 37, 39, 40, 44, 55, 58, 62
 Charulata, 85, 88, 103
 Jalsaghar, 65, 67
 Shatranj-ke-Khilar, 200, 201
Company Limited, see *Seemabaddha*
 Cook, Pam, 101, 239n23
 Conrad, Joseph
 Heart of Darkness, 202
 Lord Jim, 140
 Cormack, Margaret, *The Hindu Woman*, 108
Coward and the Holy Man, The, see *Kapurush-o-Mahapurush*
 Crawford, Joan, 97–8
 Curtiz, Michael, *Mildred Pierce*, 97–8, 99–100
 Curzon, George Nathaniel, Lord, 90
 Dalhousie, Lord, 198, 200
 The Letters of Lord Dalhousie, 199, 201
 Dandin, 3, 15, 17, 18, 19
Kavyadarshana, 17
dasa, 179
Dasarupaka, 24
 Das Gupta, Chidananda
 Cinema of Satyajit Ray, The, 6, 12–13
 Film India—Satyajit Ray, 140, 141, 146–7, 156, 177, 211
 Das Gupta, Uma, 35
 Dawson, John, *The Classical Dictionary of Hinduism*, 192
Days and Nights in the Forest, see *Aranyer Din Ratri*
 Deleuze, Gilles
 Cinema One: Movement-Image, 86
 Cinema II: The Time Image, 119, 120, 143
 principle of indiscernability, 120–1, 122
 Deliverance, see *Sadgati desa*, 191, 192
 De Sica, Vittorio, 73
Devi (The Goddess), 96, 106, 111, 163, 250
 Brahmin father, 110, 111, 112; “dream” of, 108, 109, 165
 Calcutta, 110, 112, 164, 165
 camera: framing, 109, 113, 114; movement, 113
 father–son conflict, 164–6

Index

257

- Freudian conflict, 108–10
 goat sacrifice, 110–12
 goddess incarnation as trap, 112–14
 mise-en-scène, 109, 165
 superstition indicted, 108–9
 Devi, Chunibala, 34, 35
 Dey, Dipankar, 229, 233
dharma, 78, 189–90, 191, 197, 224
 Dhruva, 54
dhvani, 17, 18, 19, 20, 31, 37, 43, 48, 50, 57, 62, 65
 Dimock, Edward C., Jr., *The Literatures of India*, 3, 15, 25, 69
 dissolve, *see* editing, dissolve
Distant Thunder, *see* *Ashani Sanket*
 Diwali, 42, 43, 49
 Dravidian, 148, 150
 dream sequence, 13, 138–9, 167
 Duras, Marguerite, 123
durbar, 201
 Durga, 40, 108, 109, 110, 111, 112, 113, 114, 184
 Dutt, Utpal, 233
 Dwarki, Leela (coauthor), *India's Educated Women*, 78
- editing, 12; *see also* specific film
Elephant God, *The*, *see* *Joi Baba Felunath*
 Eliot, T. S., 20, 87, 232
 Emerson, Carlyl, 159
Enemy of the People, *An*, *see* *Ganashatru*
 English, 49, 50, 55
Expedition, *The*, *see* *Abhijan*
- fakir*, 185
 Fanon, Frantz, *The Wretched of the Earth*, 183, 184, 193
 Fiske, John, *Reading the Popular*, 153
 Flaherty, Robert, *Nanook of the North*, 225
 flashback, 13, 66, 67, 123, 160, 169
 flash-forward, 13
 flute, 54, 56, 57, 58, 59
 Foley, James, *Glengarry Glen Ross*, 144
 Ford, John, 73
 Forster, E. M., 9, 205
A Passage to India, 206
 freeze frame, 89, 142
 Freud, Sigmund, 108, 167, 225
 Frye, Northrop, *The Anatomy of Criticism*, 139, 140, 146, 147, 150, 166, 167
- Ganashatru* (*An Enemy of the People*), 5, 14, 213, 214, 221, 254
bhadralok: “center,” 213, 214; culture, 213, 226
- camera, 220, 226
 ending, 226, 231
 “home,” 227
 language in, 219–20
 mise-en-scène, 221, 225–6
 problematic characters, 215–16
 Gandhi, Indira, 6
 Gandhi, Mohandas, 79, 217
 Ganesha, 39
 Ganges River, 40, 43, 45, 48, 184
 Genji, Lady, 91
 Gerow, Edwin, 15, 25, 26, 69, 73
 gesture, constancy of, as *rasa*, 25–6; *see also* specific *Apu* Trilogy film; *Jalsaghar*
Ghare-Baire (*Home and the World*), 7, 9, 79, 91, 102, 215, 253
 Camelot subtext, 91–2
 camera: framing, 94–5, 120; movement, 94–5
 cigarette brand, 95
 editing, 93, 96
 gender role reversal, 95–6
 Hinduism, effect on woman, 96
 Krishna–Draupadi allusions, 94
 mirroring, 92–6, 120–1
 mise-en-scène, 94
 Mother Goddess–Queen Bee, 91, 94
 tea sequence, 94–5
 two worlds, seduction by, 90–2
ghat, 41, 42, 43, 48
Gita, *see* *Bhagavad-Gita*
Glengarry Glen Ross (Foley), 144
 Gnoli, Raniero, *The Aesthetic Appearance According to Abhinavagupta*, 17, 18, 19, 24–5
Goddess, *The*, *see* *Devi*
Golden Fortress, *The*, *see* *Sonar Kella*
 Goldschmid, Frederic John, 199
goopiyaa, 200
Goopy Gyne Bagha Byne (*The Adventures of Goopy and Bagha*), 7, 13, 251
gora, 210
gori palton, 203, 210
 Griffiths, Gareth (coeditor), *The Empire Writes Back*, 184, 215, 219–20, 222, 223
 Guha, Ranajit (coeditor), *Selected Subaltern Studies*, 198
guna, 134, 191, 193, 195
 Gupta, A. R., *Women in Hindu Society*, 75, 76, 77
- Harcourt, E. S. (coauthor), *Lucknow*, 199
- harsha*, 64
 Harvey, Sylvia, 97–8
Hasa, 17
basya, 33
haveli, 186, 187
Hero, *The*, *see* *Nayak*
 Hinduism
 bureaucratic centrism and, 213
 caste system, 178–80; *see also* Brahmin
 contamination, 183–4
 father–son bond, 162–3
 life and death in, 43
 patriarchy, 108, 114–15
 restrictiveness, 131, 158, 159
 ritualization, 181–2, 184
 suffering, three kinds, 134–5
 superstition, 108, 109
 wedding “knot,” 52
 and women, *see* women, Hinduism and
- Hirok Rajar Deshe* (*The Kingdom of Diamonds*), 7, 13, 253
 Hitchcock, Alfred, 73
North by Northwest, 105, 125–6
Vertigo, 84
Home and the World, *see* *Ghare-Baire*
 Homer, *The Iliad*, 22
 Hooghly River, 47
 House, Humphrey, *Aristotle's Poetics*, 23
 humbling, of male, 118, 129–30, 151
 Hussain, Fakhir, *Lucknow* (coauthor), 199
 hyperbolization, 9, 10, 11, 12
- Ibsen, Henrik, *An Enemy of the People*, 219
 Indian Nationalist Movement, 210
 Indra, 38, 114
Inner Eye, *The* (documentary), 252
- Jacobus, Lee A., *The World of Ideas*, 148
jagir, 132, 186
jagirdar, 198
jalsa, 66, 67, 68, 69, 206
jalsaghar, 66, 67, 69
Jalsaghar (*The Music Room*), 2, 4, 10, 11, 16, 21, 24, 71, 249
abhinaya, 66, 68–9
 camera, 70; framing, 65, 67; movement, 65, 68
 feudal order, moribund, 68–2
 flashback, 66, 67
 iconic use of animals, 71–2
 mise-en-scène, 10, 66, 68
 names, meanings, 71
 patronage of classical music/dance, 68–9

- rasa* in: *bhayanakal*/fear, 70–2; constancy of gesture, 66–9; dominant emotion, 69; *karuna* (sorrow), 64–6, 69–70 two Indias presented, 70–1
Jana Aranya (*The Middleman*), 6, 153, 175, 252
 Brahmin, 144, 146
 Calcutta, 143, 144
 camera, 175
 “home” as dark, 144–5, 146, 174–5
 mise-en-scène, 145
pharmakos, 146–7
 renunciation vs. worldliness, 163–4, 174–5
 whore in, 145, 146, 147
jati, 179
 Johnson, Claire, 173–4, 241n52
Joi Baba Felumath (*The Elephant God*), 13, 253
Journal d’un curé de campagne (Bresson), 104
 Joyce, James, *Portrait of the Artist as a Young Man*, 28–9
jugupsa, 17
 Kael, Pauline, *State of the Art*, 9
 Kakar, Sudhir
The Inner World, 57; on family, 27, 31, 32, 75, 88, 163; on Hinduism, 189–90, 191, 193, 194–5; on women, 75, 88
Intimate Relations, 76, 87, 118
kala, 191, 192
 Kalidasa, *Sakuntala*, 22, 64, 65, 69
Kanchanjunga, 97, 108, 250
 camera, 116, 173
 patriarchy, 114–15, 116–18, 164
 sound track, 117
 women: intergenerational bonding, 117–18; strategic silence, 115, 116
 Kaplan, E. Ann
Psychoanalysis and Cinema, 135
Women and Film, 117, 123, 125
Women in Noir, 97–8
 Kapur, Geeta, 3, 4–5, 109, 112, 165
Kapurush-o-Mahapurush (*The Coward and the Holy Man*), 12, 97, 125, 251
 flashback, 123
 mise-en-scène, 123–4
 names, meanings, 123
 silence, women’s, politics of, 122–3, 124, 125–7
karma yoga, 191
karuna, 17, 30, 38, 40, 45, 48, 60, 64, 70, 72
Jalsagar, 64–6, 69–70
kathak (dance), 206
kathak (storyteller), 41, 48
 Kaukabh, Professor, 199
 Khan, Amjad, 209
 Khulna, 51
Kingdom of Diamonds, The, see *Hirok Rajar Deshe*
klaiyya, 137
 Krishna, Lord, 7–8, 56, 57, 58, 59, 94, 199, 200, 206, 218, 222
 Krishnaswamy, S. (coauthor), *Indian Film*, 7, 11, 12
krodha, 17, 29
 Ksemendra, 19
 Kshatriya, 179, 195, 208
 Kumar, Uttam, 169
 Kundu, Gautam, 6, 12
kupa-munduk, 222
 Kurosawa, Akira, 1, 10–11
ladki, 194
 Lago, Mary, 83, 87
lakdi, 194
 Langer, Susanne, 16, 18, 20
 Lannoy, Richard, *The Speaking Tree*, 157, 158, 214
 on family, 108, 116, 162–3
 on Hinduism, 179, 195, 218
 Leach, Edmund, *Lévi-Strauss*, 230
Lonely Wife, The, see *Charulata*
 long shot, 113, 173
The Apu Trilogy, 27, 41, 59, 60
 Lucknow, 185, 187, 188, 198, 199, 202
 Machiavelli, Niccolò, *The Prince*, 148
 Machu Picchu, 222
Mahabharata, 76
Mahanagar (*The Big City*), 99, 250–1
 camera, 97
 comparison with *Mildred Pierce*, 97–8, 99–100
 lipstick, as cultural threat, 98, 103
 mirror, moments of intensity before, 119
 mise-en-scène, 106, 119
 women: actual vs. virtual images, 119–21; bonding, 118–20; patterns of masquerade, 106; secondary status at home, 97–8
manasadhyavasaya, 25
 Manu, 75
 “margin,” 213
 self defined at, 217–18
 tribal cultures defined from, 224–5
 Marx, Karl, 167, 225
 Masson, J. L. (coauthor), *Aesthetic Rapture, Vol. I: Text*, 20, 64
 Masson, J. Moussaieff (co-author), *Sanskrit Love Poetry*, 19
 Mazoras, Marta, 9
 medium shot, see *midshot*
 Merwin, W. S. (coauthor), *Sanskrit Love Poetry*, 19
 Micciollo, Henri, *Satyajit Ray*, 7
 middle class, Bengali, see *bhadralok*
Middleman, The, see *Jana Aranya*
 midshot, 95, 109
The Apu Trilogy, 30, 33, 38, 47, 52, 59
Charulata, 85, 89
Mildred Pierce (Curtiz), 97–8, 99–100
 Mill, James, 199
 Miller, Arthur, *Death of a Salesman*, 174
 Milne, Tom, 140–1
 Mira Bai, 94
 mise-en-scène, 80, 94, 123–4, 129, 138, 145, 147–8, 192, 204
The Apu Trilogy, 29–30, 36–7, 42, 50, 51, 56, 58, 60
Charulata, 12, 85, 86
Devi, 109, 165
Ganashatru, 221, 225–6
Jalsagar, 10, 66, 68
Mahanagar, 106, 119
Nayak, 167, 168
 Mohurram, 201, 206
moksha, 190, 191, 193, 194–5
 Morson, Gary Saul, 159
 Mozart, Wolfgang Amadeus, 9, 73
 Mukherjee, Binod Behari, 252
 Mukherjee, Madhabi, 85, 99, 106, 125
 Mukherjee, Pradip, 175
 Mukherjee, Sailen, 85
munshi, 202–3
Music Room, The, see *Jalsagar*
namaste, 105
 name of character, meaning, 40, 71, 83, 123, 180–1, 218
 Nandy, Ashis, 208
At the Edge of Psychology, 78, 79
The Intimate Enemy, 181, 182
The Savage Freud, 214
Nanook of the North (Flaherty), 225
 Narain, Govind, *Munshi Premchand*, 180
 nature, 51, 52
natya, 16
nawab, 131, 132, 185, 186, 187, 188, 201, 202, 203, 210
 Naxalite Movement, 6, 211

Index

259

- Nayak (The Hero)*, 97, 169, 251
 camera, 105
 dream sequence, 167
 eyeglasses in, 103–4
 “father”–son conflicts, 166–70
 flashback, 169
 mise-en-scène, 167, 168
 responses to stardom, 171–3
 sound track, 167
 train travel, class of, 104–5
 negative image, *Pratidwandi*, 13, 135, 138, 140
 Nehru, Jawaharlal, 217
Niyata, 20
North by Northwest (Hitchcock), 105, 125–6
 Nyce, Ben, *Satyajit Ray*, 7, 8
- objective correlative, 87, 112
 “other(ness),” 184, 214, 218
 as response to *bhadralok*
 “center,” 214–15, 217–18, 232–3
 Oudh, 184, 185, 198, 199, 200, 201, 202, 203, 208, 210
- Padma River, 65, 70
 pan shot, 116, 131, 138, 192, 226
The Apu Trilogy, 27, 28, 29, 39, 42, 44, 47, 52
Jalsaghar, 65, 68
 paralysis of will, 135, 137
Parash Pathar (The Philosopher’s Stone), 249
Pathar Panchali (Song of the Little Road), 2, 3, 4, 9, 10, 11, 12, 34, 35, 41, 44, 46, 49, 50, 249
abhinaya, 26, 27, 30, 33, 35–6, 37–8, 40, 47
 camera: framing, 27, 28, 30, 32, 33, 37, 38, 39, 40; movement, 27, 28, 29, 37, 39, 40
 editing, 27, 28, 30, 33, 39, 40
 mise-en-scène, 29–30, 36–7
 names, meanings, 40
rasa in, 15–16; *camatkaras*, 25, 26–7 (*jatras*), 27–9 (train), 31, 34, 47, 51; constancy of character, 25, 26, 29–5; constancy of gesture, 26, 33, 35–40; the look, 37–8; portrayal of death, 33–5, 38–40, 42
 sound track, 27–8, 36, 43
 pathetic fallacy, 43
 Patil, Smita, 197
pativrata, 76, 77
 Patna, 107, 153–4, 155, 156
 patriarchy, Hindu, 108, 114–15
bhadralok, “The Postmaster,” 80–3
Kanchanjungha, 114–15, 116–18, 164
- Patwardhan, M. V. (coauthor), *Aesthetic Rapture, Vol. I: Text*, 20, 64
pharmakos, 146–7, 160
Philosopher’s Stone, The, see Parash Pathar
Pikoo (Pikoo’s Day), 13, 253
Poetics (Aristotle), terminology, *see Aristotle, Poetics*
 “Postmaster, The,” 79
bhadralok patriarchy indicted, 80–3
 camera, 81
 mise-en-scène, 80
prathibha, 18, 19, 27, 50
Pratidwandi (The Adversary; Siddhartha and the City), 6, 13, 97, 98, 141, 153, 252
 bird and its song, 140–3
 brother–sister relations, 100–1
 camera, 135; movement, 136, 137, 138
 “city” vs. “home,” 136, 137, 138, 139, 142
 dance sequence, 101, 142
 dream sequence, 138–9
 flashback, -forward, 13
 freeze frame, 142
 inner space of the imaginary, 137–9
 interview sequences, 135–7, 141
 mise-en-scène, 138
 negative image, 13, 135, 138, 140
 nurse–whore in, 136, 136, 139, 140
 sound track, 136, 141–2
 “thrashing the boss” sequence, 100, 139–40
 vacillation of protagonist, 139–40, 211
- Premchand, Munshi
 “Sadgati,” 180–4, 191, 198, 202
 “Shatranj-ke-Khilar,” 185–9
prempatra, 60
 prostitution
Jana Aranya, 145, 146, 147
Pratidwandi, 136, 136, 139, 140
puja, 43, 109, 181, 192
punkhab, 160
purdah, 186
 Puri, Om, 197
purush, 134, 143, 152
- Rabindranath Tagore (documentary), 250
 Radha, 59
 Raghavan, V., 26
 Rajadhyaksha, Ashis, 2, 6, 7
rajas, 195
rakshasa, 196
 Rama, 43, 76
 Ramanujan, A. K., 3, 69
Ramayana, 20, 43, 76, 192
- rasa*, 15–18
 and aesthetic delight, 20
 defined, 3
 emotional states, 17
 principles, 24–6
see also specific rasa or Apu Trilogy film; Jalsaghar
Rashomon (Kurosawa), 1
 Ravana, 76, 192, 193, 196
 Ray, Satyajit
 “Guest, The,” 243n6
Our Films, Their Films, 1–5, 11, 15, 141, 177, 198, 199, 219, 227
 Renoir, Jean, 9, 73
 Rhode, Eric, 7
 Robinson, Andrew
The Chess Players and Other Screenplays, 199
Satyajit Ray, 7, 10–11
 Roy, Rammohan, 79
 Russell, Howard, *The Indian Mutiny Diary*, 199
- Sadgati (Deliverance)*, 2, 5, 7, 177, 197, 253
 Brahmin: conduct, 191;
adharma, 190; *avidya*, 195;
 narcissism of, 191–2
 camera, 192, 194
 editing, 193–4
 mise-en-scène, 192
 names, meanings, 180–1
 purification rite, 196–7
 sound track, 192, 197
 Untouchables, 178, 193–4, 195–6, 197
saksatkara, 25
sama, 17, 61
samkalpa, 25
samprabara, 29
sancaribhava, see vyabicharibhava
santa, 61
 Santiniketan, 1, 15
sari, 95, 96, 113, 124, 127
sattva, 195
sāvika, 26, 39, 40, 58
 Satyavan, 77
 Savitri, 76, 77
 scapegoat, *see pharmakos*
 Scott-James, R. A., *The Making of Literature*, 21–2
Seemabaddha (Company Limited), 6, 12, 107, 147, 155, 252
 corporate world, 153–5
 display of Westernization, 152–3
 split-screen, in credits, 153
 strike, perspectives on, 154–7
 Sen, Jayanti, 219, 227
 Sen Gupta, Pinaki, 41
 Seton, Marie, *Portrait of a Director*, 7, 9–10
 Shah, Wajid Ali
Mahal Khana Shahi, 199
Rajas, 199, 200

- Shakespeare, William, 128, 225
- Shakha Proshaka* (Branches of a Tree), 5, 213, 214, 229, 254
- ending, 231–2
- family in, 216–17
- “home,” signifiers of, 227–9
- money in, 220, 222, 228
- wise fool, didacticism of, 220–2
- shakta*, 91, 193, 196
- shakti*, 40, 91, 191, 193, 195, 196
- Shankar, Mamata, 229, 233
- Shankar, Ravi, 73–4
- Sharar, Abdul Halim, *Guzesta Lucknow*, 199
- Shatranj-ke-Khilar* (*The Chess Players*), 2, 5, 7, 97, 177, 184, 209, 253
- abhinaya* in, 206
- animated sequence, 201–2
- British deconstruction of King Wajid, 207–9
- camera, 204; framing, 200, 201
- colonialism/elitism, Ray’s view of, 198
- cuckolding sequence, 131–2
- editing, 210
- ending, 210
- failed seduction, 131–2, 204–5
- flat vs. round characters, 205–6
- mise-en-scène, 204
- prologue, 199–2
- sound track, 204
- sources, 198–9
- Shiva, 59
- Siddhartha and the City*, see *Pratidwandi*
- Sikkim* (documentary), 252
- Silence, The* (Bergman), 9
- Silverman, Kaja, 135
- Siraj-ud-Daula, 201
- Sita, 76, 77
- sloka*, 149, 165
- soka*, 64
- Sonar Kella* (*The Golden Fortress*), 13, 252
- Song of the Little Road*, see *Pather Panchali*
- sound track, 117, 151, 167, 204
- The Apu Trilogy*, 27–8, 36, 43, 44, 54, 60
- Charulata*, 84, 85
- Pratidwandi*, 136, 141–2
- Sadgati*, 192, 197
- “spirituality,” 7, 8
- split-screen, *Seemabaddha*, 153
- srama*, 191, 192
- sringara*, 17, 32, 52, 54
- sthayibhava*, 64
- Stranger, The*, see *Agantuk*
- sudarshana chakra*, 54
- Sudra, 179, 195
- Sukumār Ray (documentary), 253
- svardharma*, 193
- Swadeshi Movement, 90, 91, 95, 215
- Tagore, Rabindranath, 1, 7, 12, 15, 250
- Basundhara* (The Universe; poem), 51
- “Darkness Is Gathering over the Forest” (song), 174
- Ghare-Baire* (*The Home and the World*; novel), 79, 92
- Nashtanir* (*The Broken Nest*; novel), 79
- Nirrudesh Jatra* (*Destination Unknown*; poem), 52
- “Postmaster, The” (short story), 79, 81–2
- Tagore, Sharmila, 53, 106–8, 111, 112, 155, 169
- tamas*, 134, 195
- tasha*, 201
- Teen Kanya* (*Three Daughters*), 79, 250
- Tennyson, Alfred, Lord
- Idylls of the King*, 91–2
- Ulysses*, 47
- Thomas, Rosie, 16
- Thomsen, Christian Brand, 141, 156
- Three Daughters*, see *Teen Kanya*
- Tiffin, Helen (coeditor), *The Empire Writes Back*, 184, 215, 219–20, 222, 223
- tracking shot, 81, 84, 94–5, 113, 136, 175, 204
- The Apu Trilogy*, 37, 40, 48, 58, 59, 62
- Trotter, Lionel James, 199
- trpti*, 24, 25, 27
- Two* (short), 251
- uddipānavibhava*, 39, 64, 65
- Uma, 76
- Umrao Jan Ada* (*A Courtesan of Pleasure*), 199
- Untouchable, 3, 152, 179
- “Sadgati” (Premchand), 180, 181, 182, 183, 184
- Sadgati* (Ray), 178, 190, 191, 193–4, 195–6, 197
- Unvanquished, The*, see *Aparajito*
- upghata*, 29
- ustaad*, 70
- utsaha*, 17, 67
- vacika*, 26
- The Apu Trilogy*, 36, 37, 38, 40, 45, 46, 56, 58, 60; in English, 48–9, 50
- Jalsaghar*, 66, 68
- Vaisya, 179, 195
- Valmiki, 20
- Varda, Agnès, 9
- varna*, 179
- Vasudevan, Ravi, 164
- Vertigo* (Hitchcock), 84
- vibhava*, 64, 66
- videshi*, 90
- Vidyasagar, Ishwar Chandra, 79
- Vishnu, Lord, 54
- Vishwanath temple, 43
- vismaya*, 17
- Viswanathan, Asoke S., 213
- Vivekananda, 79
- voice-over, 60
- Pratidwandi*, 139, 141–2
- Shatranj-ke-Khilar*, 200, 201, 202
- Vrindavan, 57
- vyabhicharibhava*, 29, 30, 39, 61, 64, 67
- women
- bonding, 117–22
- films centered on, 5, 13, 78
- and gaze: as object, 98, 100, 101; as possessors, 102–5
- hedonism, 127–32
- Hinduism and: actual vs. virtual images, 119–21; effects of, 83–6, 96, 114, 117–18; roles, determination by, 75–8, 108
- in masquerade, 106–8
- politics of silence, 122–3, 124, 125–7
- in Tagore film triad, 79–96
- wonder, see *camatkara*
- Wood, Robin, *The Apu Trilogy* (book), 2, 7, 8–9, 73
- Wordsworth, William, 9
- World of Apu, The*, see *Apur Sansar*
- Yama, 77
- yatra*, 77
- zamindar*
- Devi*, 108, 109, 111
- Ghare-Baire*, 90, 92, 93, 96
- Jalsaghar*, 4, 11, 65–72, 211
- Zanussi, Krzysztof, 9
- zenana*, 90, 131
- Zoo, The*, see *Chiriakhana*
- zoom shot, 109, 135, 149
- The Apu Trilogy*, 32, 44, 47, 60
- Charulata*, 85–6, 89
- Ghare-Baire*, 94–5, 120