

Poster Analysis of Film by Satyajit Ray Based on Women

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Abstract: Film poster is playing a vital role in every film along with the put door publicity. All of us are familiar with Satyajit Ray's movies. This research paper can be called a poster analysis because it describes how female characters are portrayed in the posters of the movies that Satyajit Ray made with female centric characters. This paper is to study and understand the culture and Technic of the film poster as means of publicity.

Keywords: satyajit ray, Poster, publicity, film, female centric cinema.

Introduction:

A poster can be many things in the modern world. It can be a centrefold of a famous person you tore out of a magazine, an advertisement you see on the train station, a copy of a well-known painting you hung in your bedroom, a poster advertising a concert on the side of a building, a notice from the Department of Health instructing you on how to perform the Heimlich Maneuver in a restaurant, a call to vote for or against a particular candidate—the list is endless. But in its most basic sense, a poster is a short-term advertisement for a concept, thing, or event that is put up in a public area for everyone to see.

Shakespeare's plays from the late 1500s are advertised on some of the little signs that still exist thanks to Gutenberg's printing press, which made it simpler to reproduce handbills to advertise a concept, event, or product by the 1440s. The first weekly newspaper, La Gazette, was published by Théophraste Renaudot in 1631. La Gazette was significant to the history of the poster because it contained the earliest known personal advertisements for jobs and services in the Paris area. The first specialised advertising agency was established in London by William Tayler in 1786, almost 150 years later. This led to the development of a network of local printers of small, regional newspapers that were eager to advertise to their particular communities.

Objectives:

The main objectives of this research are-

- 1.To find types of posters are used in female-centric movies by satyajit Ray.
- 2.To find the way that how female or main character represented in the poster.
- 3.Every poster has its own story, find out that story.

Film Poster:

Movie companies produce movie posters as advertising materials for their feature films. The movie is now being shown at theatres that advertise with large posters on the

exterior marquees and smaller posters outside each individual showing room. Movie posters are frequently reprinted for consumers after the film's commercial run is complete, making the originals very valuable collectibles.

Movie posters may attempt to depict a moving scene from the movie.

Early cinema posters heavily incorporated the same marketing strategies as period-appropriate theatre shows. Early movie promotional posters frequently used a still from the movie that represented the complete cast or a particularly poignant sequence because there weren't many motion picture "superstars" as such.

Statement of the Problem:

Satyajit Ray has produced many movies in his career. In many cases, research has been done on the selection of movies, movie songs, cinematography crews, but research has not yet been noticed on Satyajit Ray's women-centric films and posters. The main objective is to investigate the type of posters made in Satyajit Ray's women-centric films and how those posters are made in harmony with the story of the movie.

Research Questions:

On the basis of the review of literature, preliminary studies, personal observations, interaction with film experts, the following

Research questions have been made for the current study.

1. Does the movie poster have any similarities with the story of each movie?
2. What kind of colors and what kind of style are being used in the poster?
3. What is the underlying meaning in each poster?

Methodology:

For this research work case study method of analysis has been chosen from the huge pool of some of the greatest films by satyajit ray. Sample are taken on the consideration of those movie which are based on woman. We take 5 films for case study.

The analysis of film posters will be made on the basis of their presentation of the theme, designing and reflection of story.

Case Study:

1. Debi (1960):-

This film is based on a short story by Provatkumar Mukhopadhyay. The title means "Goddess". Starring Soumitra Chattopadhyay and Sharmila Tagore.



Source: - Google

- **Film Synopsis:** The Doyamoyee aka Sharmila Tagore, who weds Umaprasad aka Soumitra Chatterjee, settles down with his family in rural India in the nineteenth century. Doyamoyee looks after Kalikinkar aka Chhabi Biswas, the old father of her husband, who has a dream about the daughter being a deity. The girl begins to believe that she has healing abilities after Kalikinkar, who is well-liked and affluent, persuades the people to adore her. Umaprasad tries to aid as the villagers bring their unwell to Doyamoyee for assistance, but tragedy occurs.

- **poster Analysis:** One of Satyajit Ray's most recognisable and iconic designs is definitely the Devi poster. He uses imagery associated with the Goddess Kali to represent the lead character Dayamoyee, who is portrayed by Sharmila Tagore. These include big almond-shaped eyes that are fixed on the viewer, a red bindi, and thick, arched eyebrows that are embellished. Her face is split into light and dark shades, signifying a division between the kinder and more assertive sides of her personality. This further enhances the surreal and enhanced quality of the image. Temple-like typography is used for the title.

- **Poster Design:** This poster used 2 in 1 colour on the face of the character, darker shade refers to the god and lighter shade refers to a common women . Main focus of the poster is the red colour big bindi. Name of the film also highlighted in red colour. This red colour is associated with anger, strong emotions, energy, and action.

2.Tin kanya(1961):-This film is an Indian Bengali anthology film based upon short stories by Rabindranath Tagore.



Source: - Google

- **Film Synopsis:** This interesting movie is comprised of the maturational stories of three young Indians. In the first story Ratan is an orphaned child, who lives in a substandard village. Anil Chatterjee, a poet from the city, takes over as the town postmaster, and the two start getting along as he teaches Ratan how to read.

In the second story, manimalika obsessed with her jewellery. After his wife's death he is confronted by his wife's ghost, a shadowy black apparition with an awful laugh, the dark figure rushes to grab the jewellery box while still sporting gold bangles.

In the third story, a student finds his mother has set up his marriage when he returns to his hometown. He chooses to marry the lady he loves instead of adhering to tradition.

- **Poster Analysis:** In this story, the poster shows three characters enclosed in a circle, indicating that each is wrapped in individuality, and that each character's face reveals a story of tragedy, sadness, and pain. The three characters of this movie are of three different

ages, and the stories of the three are different, but the helpless face of each is very vividly displayed in the poster.

- **Poster Design:** Although three stories are combined in this movie, all three stories are completely different, so the faces of the main characters of the three stories are placed in three different circles to differentiate between them. Most of the space is kept in red to give a new dimension to the poster. The name of the movie is written in black and white so that it is easy to spot.

3.Charulata (1964):

This film is based upon the novel Nastanirh by Rabindranath Tagore, written and directed by satyajit Ray. Starring Soumitra Chatterjee, Madhabi Mukherjee and Sailen Mukherjee.

Film synopsis: In 1870s India, Charulata (Madhabi Mukherjee) is an isolated, artistically inclined woman who sees little of her busy journalist husband, Bhupati (Sailen Mukherjee). He persuades his cousin, Amal (Soumitra Chatterjee), to spend time with Charulata and encourage her creative tendencies after realising that his wife is estranged and unhappy. Amal, who is just beginning to write poetry, and Charulata connect over their love of the arts. But over time, sexual attraction emerges, with tragic consequences.



Source: - Google

- **Poster Analysis:** The main attraction of this poster is the stroke of the brush and the fine lines picture of the lead character. This simple calligraphy made the post more eye-catching. Ray's ability to evoke Charulata's longing and grief in such an emotive and apparently simple way is a credit to his artistic talent. The lonesome housewife yearning for her husband's cousin is brought to life with sparse artwork in the movie.

- **Poster Design:** the poster has a simple calligraphy and minimalistic colour. This poster just has black colour brush strokes and red bindi on the forehead of the character to recognise as married women. Background of the poster is light in colour to enhance the brush strokes.

4. Mahanagar (1969):

This film base on short story "abataranika" by Narendranath mitra. Starring madhabi Mukhopadhyay in the leading role. The title means big city.

- **Film Synopsis :** This film depicts the tale of a homely woman who surprises her conservative family by landing a sales job. The movie explores how urban-middle class patriarchal beliefs and societal dynamics are impacted by the self-assured professional



Source: - Google

woman, where women working is no longer just motivated by ideals of emancipation but is rather a matter of economic need.

- **Poster Analysis:** The most iconic scene and the poster from Mahanagar is probably the one where the madhabi Mukhopadhyay aka Arati applies lipstick for the first time which is the main attraction of the poster. This moment becomes a metaphorical sign for her to gain independence and reclaiming her own identity. The red lipstick in the poster stands out wonderfully from the desaturated and pale background. Her face beautifully captured her emotions as she makes her first forays outside of her house and into the great city, on her way to work at a new job. Once more, a bold and simple colour scheme is expertly applied.

- **Poster Design:** The red color is mainly highlighted in the post, Satyajit Ray tried to keep the background entirely on the light colors (sky). Here the name of the movie is written in white with thin black border in such a way that people's eyes can see the red color even before the name of the movie.

5.Ghare- Baire (1984):-

This film based on Rabindranath Tagore's Novel. Starring Soumitra Chatterjee aka Sandip Mukherjee, Victor Banerjee aka Nikhilesh Choudhury, Swatilekha Sengupta aka Bimala Choudhury.

- **Film Synopsis:** In colonial East Bengal in the early 1900s, rich Hindu Nikhilesh (Victor Banerjee) seems driven to put his wife Bimala's devotion to the test (Swatilekha Chatterjee). He introduces her to his good friend Sandip (Soumitra Chatterjee), an anti-British activist, and Bimala is enamoured with both Sandip and his pro government zeal. Later, the now Bimala must make a pivotal choice, conflicts between him and others rise on a moral and professional level.



Source: - Google

- **poster analysis:** The poster for Ghare Baire, which was captivated by chiaroscuro, skillfully employs the juxtaposition of light and darkness to create depth and contrast. It features a woman standing at the doorway towards the outside world, whereas the dark interiors of the home stand in for tradition and outdated social mores. The title interpretation seems to imply that the woman will face a trial by fire if she decides to traverse this Lakshman Rekha.

- **Poster Design:** this movie poster is based on silhouette. Most of the part of the poster is covered by black or darkness. Multicolored mirror design enhance the mood of the poster which indicates the versatility of the woman. The red colour and firey sign on the title indicates her strength, power and courage.

Findings: Over the years, the number of women-centric movies has increased. Mardani, Kahaani, Tanu Weds Manu, English Vinglish etc. Almost many movies are based on women. But about 50-60 years ago, there is a different trend in presenting women in movies made by Satyajit Ray.

Every movie of Satyajit Ray has been seen in the posts with a touch of red. The character is hand-drawn in the poster, which is very unusual in the movie posters that are

seen today. The way the female character is portrayed in each movie is exactly how her face is described in the poster shots. For example, the woman's face in the movie Charulata is a helpless one or the Devi movie is portrayed in an aggressive way, but it is dark on one side and light on the other.

Conclusion

Just as every movie has its own story, every poster has a story that always goes with the movie. Posters are used to reflect what is in the movie or what the plot of the movie is about. Not only that, each poster portrays the story of the movie in keeping with the contemporary society, tradition and surrounding factors. If you see the changes in the poster from the beginning of the movie till today, then it will be understood that as the society has become modern, the same changes are coming in the poster as well as the style of the post.

Out of the 36 films, feature film and documentaries that Satyajit Ray has gifted us with, five women-centric films have been selected for this research. Here basically poster analysis showed that -

- Every movie poster has used the color red, in some cases the red has been used excessively.
- Every movie poster has a tendency to feature a woman's image, a woman's face, or a woman as such.
- Each poster has a woman's face depicting an incident that happened to the woman in the film's story.
- Each poster features a red bindi on the forehead representing a traditional married woman from a Bengali Hindu family.

The Devi movie poster uses two colors to differentiate the woman's face between a normal woman and Devika Kali. On the other hand, in the movie Tin Kanya, the faces of the three women are presented to describe their state of mind. The movie Charulata portrays with great simplicity a woman whose eyes look at the fringes of society. In Mahanagar cinema, the red lipstick on the woman's lips reveals her social status and the expression on the woman's face reveals her state of mind. A fire icon in the title of the film Out of Home reflects the woman's fire of patriotism and sacrifice for the country. The woman standing in the doorway represents the dark society and the light on the other side represents her lofty thoughts. Every movie poster has different ideas and some story related to it. However, Satyajit Ray's movie main point always comes out in his posters through calligraphy.

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