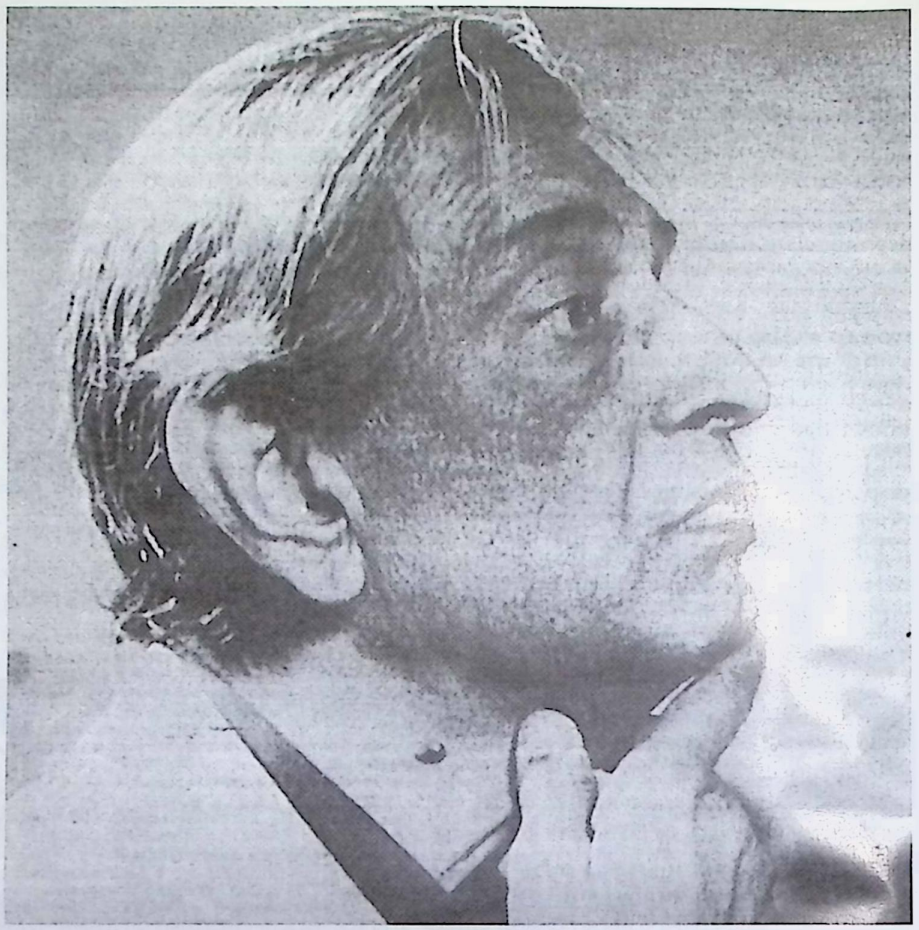
film Apu remains naïve about his mother's illness. While Apu is studying in Calcutta, Sarbajaya dies without any treatment or care. Apu does not react to his mother's death very seriously, furthermore he leaves without performing her last rites, thus cutting off the remaining tie with the rural. Sarbajaya's death implied the end of Apu's relationship with rural life. Sarbajaya's death sets him as a free man in *Apur Sansar.*

Satyajit Ray uses women as a natural antithesis to Western material modernity. This antithesis pushes the subject towards an alternative modernity, where the woman's sufferings and exploitation are rendered transparent -- she is removed and forgotten. Banerjee's narrative constantly commemorates the dead females, whereas Ray's narrative eliminates them with complete closure. Banerjee is a far more emotional writer than Ray is as a film maker. Banerjee's Apu is rooted in nature, whereas Ray's Apu is rooted in the train, Banjeree's Apu displays more emotion, friendship with females, feminine qualities such as decorating the room and dressing up versus Ray's Apu who comes across as a free roaming man after Sarbajaya's death. Banerjee's Apu can never forget about Durga and *Nischindipur,* thus preserving a place for remembering the deceased females in modernist narrative of the novel. The last page of Banerjee's *Pather Panchali* reads:

> Suddenly Apu's heart filled with a curious emotion. It was not grief, nor was it loneliness. He did not know what it was. It was compounded of so many feelings, so many memories that flashed across his mind in a single moment of time: Auturi witch, the steps down to the river, the past under the chalta tree, Ranu, the games he played in the afternoon, the games he played at midday, Potu, Durga's face. And all the things she longed for and never got.
>
> And there she was still watching.
>
> Then the words of his heart found expression in tears, as time and time again he struggles to send her a message: "I am not really going away Didi...I haven't forgotten...it's not that I want to leave you...they're taking me away!"
>
> It was true. He had not forgotten, and he did not forget.

It is this Apu of Bibhutibhusan who sheds tears for the defeated *Mahabharat*'s hero Karna, it is the imaginative Apu who gets in trouble for collecting crow eggs believing one could fly with the help of vulture eggs filled with mercury. This Apu is not present in Ray's modernist interpretation of Banerjee's novel.



Banerjee's sense of *advuta, anada* is established in Ray's trilogy, but the humble return to the rural land is not proposed. Ray worked very intricately on the train sequences, and made the train track a reoccurring object in Apu's houses in *Aporajito* and *Apur Sansar.* It can be concluded that Satyajit Ray's Apu moved hastily with the trains and left behind his unfortunate sister in the dead dark corner of *Nischindipur.*

This road to modernity crushed the possibility for Durga's growth, moreover, deleted her memory from the narrative of modernity entirely. This disappearance is not accidental, but is aesthetically planned to cover up the Bengali modernist ambiguity in violating women's individuality. This violation is erased from the narrative to make India's transition from tradition to modernity unproblematic, homogenous, and gender neutral. The entering of the snake in the *Nischindupur* household, and Apu leaving *Manshapota* without performing his mother's last rites indicate the clear trajectory towards the urban.

Pather Panchali, produced by the West Bengal government, had set the parameters for Ray to depict a clear trajectory to urban from rural. This trajectory is one-way, and the possibility of reverse migration to the village is sealed off by the curvilinear entrance of a snake into Harihar Ray's household.

The latter films of the trilogy carefully design Apu's return to the natural, and raises him to the level of a denouncer of the material world, a *sannyasi* submerged in nature. After Aparna's death the film becomes female-less, whereas the book constantly brings Apu in contact with female characters.

Ray's narrative of modernity is far more brutal than Banerjee's because, in the cinematic representation of *Pather Panchali* and *Aporajito,* all the female characters must die before Apu can purify himself in nature again to emerge as a matured modern subject.

The last scene of *Apur Sansar* shows Apu carrying Kajol on his shoulder, there are no females, nor are their memories in the vicinity. Thus, Ray's depiction of the patriarchal tale of modernity is normalized as a universal story of humanity.

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