He has written several notable short stories, articles, and novels. The depth and incredulity of his stories is bound to amaze the readers. In most of his stories, Satyajit Ray has brought up the issue of morality - that one has to earn one's own personality. It cannot be hired. He showed that even the simplicity of a very simple character holds ornate meaning. Such characters are found in his stories like- 'Potol Babu', Film star', "Ronku Babur Bondhu', etc.

Although some of his stories were meant for children, even adults find them equally attractive. In certain stories, Ray included specific characters. He was the first in Bengali literature to put up virtual appearances of spectres in movies. For example in 'Anath Bondhur Bhoi' and 'Brown Shaheber Bari', he gave a very stunning and horrific ending. Ray's children's stories touched the hearts of his older readers as well. His skill in story telling entertained youngsters, as well as left messages for the adults.

Satyajit Ray's artistic mind is reflected in his stories. His movies cast a 'spellbound' effect on the audience. Here is where we observe the intensity of his skill as a filmmaker. He presented very small facts, like, simple raindrops, spider webs, with such intense reality and fantasy that it left the viewers wondering in amazement.

Satyajit Ray is recognised as one of the world's top 10 best filmmakers. He directed 37 films, including feature films, documentaries and shorts, such as: Pather Panchali (1955), Aparajita (1956), Parashpathar (1957), Jalsaghar (1958), Apur Sansar (1959), Devi (1960), Tin Kanya (1961); documentary films: Rabindranath (1961), Kanchanjangha (1962), Abhijan (1962), Mahanagar (1963), Charulata (1964), Kapurush O Mahapurush (1965), Nayak (1966), Chiriakhana (1967), Goopy Gyne Bagha Bayne (1968), Aranyer Dinratri (1969), Pratidwandhi(1970), Sikkim (1971), Inner Eye (1972), Ashani Sangket (1973), Sonar Kella (*1974), Janaranya (1975), Satranj ki Khiladi (1977), Joybaba Felunath (1978), Hirak Rajar Deshe (1980), Piku (1982), Satgati (1982), Ghare Baire (1984), Sukumar Roy (1987), Ganoshtru (1989), Shakha Proshakha (1990) and Agantuk (1991). From 1955 up to his death in 1992, Ray devoted all his thoughts and time in filmmaking.

Ray's first film, 'Pather Panchali' won him eleven international prizes, including 'Best Human Document' at the Cannes first film festival and Oscar. Ray did the scripting, casting, scoring, cinematography, art direction, editing and designed his own credit titles an d publicity material. Ray received many major awards in his career,

