



Gender & Contemporary Issues



Editor:
Dr. Shikha Jyoti Deka

Peer Reviewed

Gender & Contemporary Issues

Editor:

Dr. Shikha Jyoti Deka

*Assistant Professor, Department of Political Science
Dispur College, Assam*

Eureka Publications

While every effort has been made to trace copyright holders and obtain permission, this has not been possible in all cases. Any omissions brought to our attention will be remedied in future editions.

All rights reserved.

No part of this publication may be reproduced, transmitted, or stored in a retrieval system, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the publisher.

ISBN: 978-81-19567-69-0

First Edition - 2025

The moral right of the authors has been asserted.

The book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, resold, hired out, or otherwise circulated, without the publisher's prior consent, in any form of binding or cover other than that in which it is published.

Published By:

Eureka Publications
(A Division of EnTo Tech Pvt. Ltd.)

India Office: 604, The Poorva, Pimple Saudagar, Pune, Maharashtra - 411027

Philippines Office: 9495, Bankal Street, Lopez Village, Batong Malake, Laguna, 4031, Philippines.

Malaysia Office: No 26, Jalan Pulau Indah, u10/53 Taman Sandaran Permai,
Seksyen u10, Shah Alam 40170, Malaysia.

Phone No: +91-9826601628

E-mail Id: info@eurekajournals.com, editor@eurekajournals.com

Publisher Disclaimers

The responsibility for the content/opinions provided in the articles published in the present book is exclusive of the author(s) concerned. Eureka Publication/ its editors/ associates of the book is not responsible for errors in the contents or any consequences arising from the use of the information contained in it. The opinions expressed in the chapters in this book do not necessarily represent the views of the publisher/editor of the book.

List of Contributors

<u>Authors' Name</u>	<u>Affiliation</u>
Lydia VK Pandian	<i>Assistant Professor, Department of Social Work, University of New Brunswick, Saint John, New Brunswick, Canada.</i>
Dr. Alik Roy	<i>Assistant Professor, Tetso College, Dimapur, Nagaland.</i>
Dr. Amrita Priyam	<i>P.E. Society's Modern College of Arts, Science and Commerce (Autonomous), Shivajinagar, Pune-5.</i>
Dr. Awnish Murari	<i>Former Research Scholar, Centre for West Asian Studies, School of International Studies, Jawaharlal Nehru University, New Delhi.</i>
Dr. Jitumoni Neog	<i>Assistant Professor, Department of Community Science, Handique Girls' College, Guwahati.</i>
Dr. Lindsay Murray M. Sangma	<i>Assistant Professor, Department of Social Work, ICFAI, Tura, Meghalaya, India.</i>
Dr. Mahesh M M	<i>Assistant Professor, Research and Post Graduate department of Psychology, Sri. C. Achutha Menon Government College Thrissur, Kerala.</i>
Dr. Pounami Basu	<i>Assistant Professor, School of Law, Brainware University, Kolkata.</i>
Dr. Priyanka Banerjee	<i>Assistant Professor, Department of Political Science, Bankura Zilla Saradamani Mahila Mahavidyapith, Dist: Bankura, West Bengal</i>
Dr. Sananda Sen	<i>Guest Lecturer, Heritage Institute, Anandapur, East Kolkata, Kolkata-17</i>
Dr. Sayantani Ghosh	<i>Associate Professor, Dr. B. C. Roy Academy of Professional Courses, Durgapur (MAKAUT)</i>
Dr. Swati Guha	<i>Director, Institute of Language Studies and Research (ILSR), Kolkata, India.</i>
Kshetrimayum Rabikan Singh	<i>Assistant Professor, Economics Department, Arignar Anna Govt. Arts and Science College, Karaikal, Govt. of Puducherry.</i>

10. Impact of Culture on Education among Garo Urban and Rural Women in Matrilineal society, West Garo Hills, Meghalaya
Dr. Lindsay Murray M. Sangma, Ms. Rachel Nokrikme A. Sangm, Ms. Kathy Biginchi Ch. Momin 152-166
11. The Two Women: A Comparative Study of Satyajit Ray's *Charulata* and Ritwik Ghatak's *Meghe Dhaka Tara*
Dr. Alik Roy 167-178
12. A Psycho-Social Perspective of Women's Reproductive Health and Rights
Nimisha. P, Dr. Mahesh M M 179-188
13. Assisting Women's Disability and Health Issues through Assistive Devices: A Study in Aizawl
Lawmsangpuia Ralte 189-196
14. Gendering Divorce: Christianity and Changing Practices among the Lai Community
Zarzozuali 197-205
15. Cultural Practices and Traditions Affecting Gender Equality in Context to Hill Communities of Uttarakhand
Vinod Kumar 206-213
16. Gender Effects and Women Entrepreneurialism in West Bengal: Examining Prospects and Challenges
Dr. Pounami Basu 214-228
17. Women in the Verge of Trafficking and Violences in India
Ms. Rajkumari Moirangthem, Dr. Jitumoni Neog 229-237
18. The Impact of Lifestyle Diseases on Women: A Comprehensive Analysis
Dr. Sayantani Ghosh 238-243

The Two Women: A Comparative Study of Satyajit Ray's *Charulata* and Ritwik Ghatak's *Meghe Dhaka Tara*

Dr. Alik Roy

Abstract

*Amid the vibrant tapestry of the 1960s Bombay film industry, the Bengali films, also known as the Indian New Wave, emerged as a beacon of inspiration for the evolution of Indian cinema. This research paper delves into a comparative study of Ritwik Ghatak's *Meghe Dhaka Tara* (1960) and Satyajit Ray's *Charulata* (1964). In Ritwik Ghatak's film, the protagonist Nita, a young woman from a refugee family living on the outskirts of Kolkata, born on the day of the Jagatdhatri Puja, marks her as an incarnation of Goddess Durga. The narrative intricately weaves themes of marital neglect, intellectual companionship, and emotional fulfillment, shining a light on the patriarchal constraints that stifled women's autonomy and creativity. This research paper explores the parallels between the lives of *Charulata* and *Nita*, focusing on their personality traits, emotional journeys, and the thematic threads that connect their stories. Both women stand as two of the most compelling and nuanced portrayals in Bengali cinema which has paved the way women have been portrayed in the years to come.*

Keywords: *Women, Indian cinema, gender roles, Avant-garde cinema.*

Understanding Indian Cinema in 1960s

The 1960s were a pivotal decade for Indian films, marking a period of significant evolution and transformation. This era saw the diversification of film genres, the rise of new filmmaking talents, and the exploration of social and political themes. It was a time when Indian cinema expanded its horizons, both artistically and commercially, laying the foundation for future developments. Bollywood continued to dominate Indian cinema. This period saw the production of

numerous blockbuster films that have since become classics. The mainstream cinema of the time was characterized by a mix of romance, drama, action, and musical extravaganza. Raj Kapoor, one of Bollywood's biggest stars, continued to make an impact with his films. His works like *Jis Desh Mein Ganga Behti Hai* (1960) and *Sangam* (1964) were notable for their grand narratives and melodious music. Raj Kapoor's films often depicted themes of love, sacrifice, and social justice, resonating deeply with the audience. On the other hand, Mehboob Khan's *Mother India* (1957), although released just before the 1960s, set the tone for many films that followed, emphasizing strong female characters and rural themes.

But the 1960s is not only about the mainstream Bollywood movies, but Indian cinema, also witnessed the emergence of the Indian New Wave or Parallel Cinema, which sought to portray realistic narratives and socially relevant themes. This movement was influenced by Italian Neorealism and the works of auteurs like Satyajit Ray, Ritwik Ghatak, Mrinal Sen. Satyajit Ray, a pioneer of this movement, continued to make significant contributions with films like *Devi* (1960), *Teen Kanya* (1961), and *Charulata* (1964). Satyajit Ray's films were known for their humanism, nuanced storytelling, and meticulous attention to detail.

Ritwik Ghatak and Mrinal Sen were other key figures in Parallel Cinema. Ghatak's films, such as *Meghe Dhaka Tara* (1960) and *Komal Gandhar* (1961), dealt with themes of partition and displacement, reflecting his deep concern for the socio-political conditions of Bengal. Sen's *Bhuvan Shome* (1969) is considered a landmark film that heralded the Indian New Wave, blending social critique with experimental narrative techniques. Apart from Bengali films, Tamil, Telugu, Malayalam, Kannada, Marathi, films made significant strides, contributing to the richness of Indian cinema.

Tamil cinema saw the rise of filmmakers like K. Balachander, whose films addressed social issues and challenged traditional norms. M.G. Ramachandran (MGR) and Sivaji Ganesan became iconic figures, with their films attracting massive audiences. Telugu cinema produced classics like N.T. Rama Rao's *Gundamma Katha* (1962) and Akkineni Nageswara Rao's *Maya Bazaar* (1957). These films were known for their mythological themes and innovative storytelling.

Malayalam cinema started gaining recognition with directors like Ramu Kariat, whose film *Chemmeen* (1965) won the National Film Award for Best Feature Film. This period marked the beginning of Malayalam cinema's rise to prominence.

The 1960s were a transformative decade for Indian cinema, marked by the coexistence of commercial blockbusters and the emergence of a parallel cinema movement that sought to reflect social realities. This period saw the rise of influential filmmakers, memorable films, and the flourishing of regional cinema, all contributing to the rich tapestry of Indian cinematic history. The innovations and achievements of the 1960s set the stage for future developments, leaving a lasting legacy on Indian and global cinema.

Political and Cultural Landscape of West Bengal - 1960s

The 1960s is characterized by political instability, economic challenges, and social strife, all of which shaped the trajectory of West Bengal in subsequent decades. The Indian National Congress, which had been the predominant political force in the state since independence, faced increasing opposition. This was a period of significant political realignment and ideological shifts. The political landscape of West Bengal was dramatically altered by the formation of the United Front, a coalition of leftist parties including the Communist Party of India (Marxist) [CPI(M)], the Communist Party of India (CPI), and other regional parties. The industrial sector, which had seen significant growth in the early 20th century, particularly in the jute and textile industries, also faced a decline. Industrial unrest, strikes, and labor disputes became common, severely impacting productivity and economic stability. The decline of the jute industry, once the backbone of West Bengal's economy, due to competition from synthetic substitutes and the partition, further exacerbated the economic woes of the state.

In the midst of these political and economic turmoils, the 1960s also witnessed the rise of vibrant cultural art, literature, and intellectual discourses. The decade saw the rise of influential literary figures and filmmakers such as Satyajit Ray, Ritwik Ghatak, Mrinal Sen who gained international acclaim for their contributions to cinema. These directors, writers and playwrights, through their works, were

addressing to their contemporary social, cultural and political issues that has been woven into the deep structure of the society.

***Meghe Dhaka Tara* and *Charulata* - The society, The Economy and Gender**

The 1960s was a transformative decade for Bengal, marked by significant social, economic, and cultural shifts. Two iconic films from this era, Ritwik Ghatak's *Meghe Dhaka Tara* (1960) and Satyajit Ray's *Charulata* (1964), offers intense insights into these changes. Through their distinct narratives and stylistic approaches, these films explore the complexities of Bengali society, including the psychological trauma of the Partition, economic struggles, cultural renaissance, and evolving gender roles.

Meghe Dhaka Tara (The Cloud-Capped Star) is set against the backdrop of the Partition of Bengal in 1947, an event that caused widespread displacement and upheaval. The film tells the story of Nita, a young woman from a refugee family living on the fringes of Kolkata. The Partition led to a massive influx of refugees from East Bengal (now Bangladesh) into West Bengal, creating a intense social crisis. Nita's self-sacrifice to support her family mirrors the collective suffering and resilience of countless displaced families. Ghatak uses the narrative of the film to delve into the psychological and emotional scars left by the Partition, highlighting the persistent sense of loss and dislocation. The economic struggles delineated in *Meghe Dhaka Tara* are a direct consequence of the Partition. The film portrays the harsh realities like unemployment, poverty, and the struggle for survival, struggle for identity, faced by the refugees. Nita's family, living in a refugee colony, is the perfect embodiment of the economic marginalization experienced by many displaced individuals. Ghatak's portrayal of their economic hardship underscores the broader socio-economic instability of the period, as Bengal grappled with the challenges of integrating a vast refugee population into its economy. Culturally, *Meghe Dhaka Tara* engages deeply with themes of identity and cultural heritage. The refugees' struggle to maintain their cultural identity while adapting to a new environment mirrors the broader cultural negotiations happening in Bengal during the 1960s. Ghatak's use of Bengali folk

music and traditional motifs serves as a testament to the enduring cultural resilience of the displaced population. The film highlights the tension between preserving one's cultural roots and the necessity of adapting to new social realities. Ritwik Ghatak also presents a powerful portrayal of female resilience and sacrifice. Nita's role as the primary breadwinner and caretaker of her family subverts traditional gender roles, highlighting the significant burdens placed on women in times of crisis. Her sacrifices, however, come at a great personal cost, reflecting the societal expectation for women to prioritize familial duties over personal aspirations. Ghatak's empathetic portrayal of Nita underscores the need for recognizing and addressing the gendered dimensions of economic and social hardships.

In contrast, Satyajit Ray's *Charulata* (The Lonely Wife) is set in the late 19th century, during the Bengal Renaissance, a period of intellectual and cultural flourishing. Although the film is set in an earlier time, its themes resonate with the social dynamics of the 1960s, particularly the role of women in society. *Charulata*, the protagonist, is a lonely housewife whose intellectual and emotional needs are neglected by her politically active husband. Her subsequent intellectual awakening and emotional entanglement with her husband's cousin reflect the broader questioning of traditional gender roles that was beginning to emerge in the 1960s. Ray critiques the patriarchal norms that confined women to domestic roles, echoing contemporary feminist discourses.

Set in a prosperous upper-class household, *Charulata*, offers a stark contrast to the economic conditions depicted in *Meghe Dhaka Tara*. The film's setting reflects the wealth and cultural sophistication of the Bengali elite during the Bengal Renaissance. However, Ray subtly critiques the complacency and insularity of the upper classes, who are disconnected from the broader social and economic issues of their time. This critique resonates with the 1960s context, where economic disparities were becoming more pronounced, and there was growing awareness of the need for social responsibility and reform. *Charulata* is steeped in the cultural milieu of the Bengal Renaissance, characterized by a flowering of literature, art, and intellectual discourse. The film's references to Rabindranath Tagore's works and the emphasis on literary pursuits reflect this cultural renaissance. *Charulata's*

intellectual and creative aspirations challenge the cultural norms that restricted women's roles and contributions, resonating with the feminist movements gaining momentum in the 1960s. Ray's portrayal of Charulata's quest for intellectual fulfillment critiques the limited opportunities available to women and advocates for greater gender equality in cultural and intellectual spheres. The film focuses explicitly on the inner life and aspirations of its female protagonist. Ray's depiction of Charulata's intellectual and emotional awakening critiques the restrictive social norms that confined women to domestic roles. The film explores themes of marital neglect, intellectual companionship, and emotional fulfillment, highlighting the patriarchal constraints that limited women's autonomy and creativity. Ray's nuanced portrayal of Charulata's journey toward self-awareness and independence resonates with the feminist movements of the 1960s, which sought to challenge and redefine traditional gender roles.

Both *Meghe Dhaka Tara* and *Charulata* are deeply rooted in their specific historical and cultural contexts, yet they offer timeless reflections on human resilience, identity, and the quest for self-fulfillment. Through their masterful storytelling and cinematic techniques, Ritwik Ghatak and Satyajit Ray provide profound insights into the social, economic, cultural, and gender dynamics of Bengal in the 1960s. Their films not only capture the essence of a transformative period in Bengali history but also resonate with universal themes of struggle, aspiration, and the search for meaning in the face of adversity.

Nita-The Epitome of Sacrifice

In *Meghe Dhaka Tara*, the feminine principle is represented through three women, each embodying a different aspect: the harsh mother, the sensual daughter, and the nurturing mother. Nita's role as the caregiver is established right from the opening scene, where she appears as a small figure beneath the vast canopy of a tree that dominates the frame. Shankar's alap, a melodic improvisation introducing a raga, fills the space, invoking the Mother. The camera then focuses on Nita in the foreground with Shankar sitting respectfully in the background. The maternal essence is linked to nature through the watery landscape, the tree, and the wind, symbolizing fertility.

As the story progresses, we learn that Nita was born on the day of the Jagatdhatri festival, celebrating an incarnation of Goddess Durga, with 'Jagat' meaning Earth and 'dhatri' its bearer. This is further emphasized by the recurring vast watery landscapes that serve as her backdrop. Ghatak creates an iconography for Nita that mirrors the Goddess Durga, often capturing her face at a low angle to evoke the enduring image of Durga during immersion, or framing her with a halo, reinforcing her divine connection.

This film juxtaposes the beauty of nature and women (through prolonged scenes focusing on detailed female faces) with the harsh realities of abject poverty, the exploitation of women, and the suffering that followed the Partition in India. There is a palpable tension between the personal and the social, the individual and the collective.

Rtiwik Ghatak's cinema was intellectual, consciously attempting to use films as a tool to explore what, borrowing from Bertolt Brecht, can be termed as 'fighting conception of the modern.' This involved crafting a modernity aimed at resolving the trauma of ongoing encounters with the modern world. Choosing cinema as the medium for this experimentation placed Ghatak in an avant-garde position, albeit without the conventional markers of avant-garde cinema.

Nita's life is a series of sacrifices. Despite her academic potential and personal dreams, she forsakes them to ensure her family's survival. Her earnings support her siblings' education and her father's medical expenses, while her own aspirations remain unfulfilled. This self-denial is starkly illustrated when her fiancé Sanat, frustrated by Nita's unending familial obligations, drifts away, ultimately marrying her shallow sister Gita. Nita's personal life is marked by loss and disappointment, highlighting the theme of sacrificial love that runs throughout the film. Nita's journey is marked by a descent into isolation and despair. Despite her unwavering dedication, her family remains largely indifferent to her sacrifices. This is poignantly illustrated in scenes where her physical health deteriorates—her limp becoming a metaphor for the cumulative toll of her sacrifices. The climax of Nita's tragedy is reached when, after contracting tuberculosis, she is sent away to a sanatorium, symbolizing her ultimate alienation

and abandonment. Despite her suffering, Nita's character is not devoid of resistance.

Her tragic utterance, "*Dada, amibanchte chai*" (Brother, I want to live), in the final scenes of the film, resonates as a powerful cry against her plight. This moment crystallizes her unspoken desires and the tragedy of her unfulfilled life, leaving a lasting impact on the audience. It serves as a critique of the societal and familial expectations that bind women into roles of perpetual sacrifice. Nita's character in *Meghe Dhaka Tara* is a profound study of selflessness and suffering. Through her, Ghatak critiques the oppressive societal norms that demanded endless sacrifice from women. Nita's journey, marked by personal loss and unwavering duty, paints a tragic yet dignified portrait of resilience. Her character not only underscores the emotional and physical toll of such sacrifices but also serves as a poignant reminder of the unacknowledged desires and aspirations of countless women. Ghatak's portrayal of Nita thus becomes a powerful commentary on the human condition, resonating deeply with audiences and cementing her status as a timeless symbol of tragic heroism.

Charulata-The Lonely Wife

Satyajit Ray's film *Charulata*, based on Rabindranath Tagore's novella *Nastanirh* (*The Broken Nest*), portrays Charulata as a complex and multifaceted character, embodying the constraints and desires of a woman in 19th century Bengal. Charulata is depicted as highly intelligent and artistically inclined. She is well-read, writes poetry, and appreciates literature, which sets her apart in the milieu of her domestic life. Her intellectual pursuits highlight the constraints placed on women of her time, whose talents and ambitions were often confined within the household. One of the most striking aspects of Charulata's character is her deep sense of loneliness. Despite being married to Bhupati, a progressive man who respects her intellect, she is emotionally neglected. Bhupati's preoccupation with his political newspaper leaves Charulata isolated. This emotional void is poignantly captured in the film, particularly in scenes where she wanders aimlessly around the house or gazes longingly through the window.

Charulata's character is also a critique of the societal norms of her time. Her burgeoning feelings for Amal and her literary aspirations are constrained by the rigid expectations of her role as a wife. Her emotional and creative suppression underscores the limited avenues available to women for self-expression and fulfillment. Throughout the film, Charulata displays considerable inner strength. Her self-awareness and acknowledgment of her own emotions, despite societal constraints, reveal a nuanced and resilient character. She navigates her emotional landscape with dignity and grace, even as she grapples with her unfulfilled desires and the complexities of her relationships.

Ray uses visual symbolism effectively to enhance Charulata's character. The repeated motif of windows and bars symbolizes her confinement and longing for freedom. The swinging scene, where Charulata's carefree joy contrasts with her usual restraint, encapsulates her inner conflict and desire for liberation.

The Two Women-Nita and Charulata

The characters of Nita and Charulata stand as two of the most compelling portrayals of women in Bengali cinema. While their stories are set against vastly different backdrops-post-partition Bengal for Nita and the Bengal Renaissance for Charulata-these characters share profound similarities in their personal struggles, resilience, and the subtle critiques they offer of the societal constraints placed upon women. This essay explores the commonalities between Nita and Charulata, focusing on their personality traits, emotional journeys, and the thematic elements that bind their narratives.

Both Nita and Charulata are characterized by their intelligence, sensitivity, and emotional depth. They are portrayed as women of profound inner strength and resilience, yet their lives are marked by profound personal sacrifices and unmet desires.

Nita, is the epitome of self-sacrifice. She is the primary breadwinner for her refugee family, working tirelessly to support them while suppressing her own dreams and desires. Her character embodies resilience and quiet suffering, enduring immense hardships with grace and dignity. Nita's emotional depth is

evident in her silent endurance of the numerous sacrifices she makes for her family's well-being.

Charulata, is a woman of keen intellect and emotional complexity. As an upper-class housewife, she feels trapped in a life that does not fulfill her intellectually or emotionally. Her loneliness and yearning for intellectual companionship drives her character, showcasing her sensitivity and depth. Charulata's emotional journey is one of self-discovery and suppressed desires, making her a poignant figure in the narrative. The family dynamics in both films highlight the significant sacrifices made by Nita and Charulata for the sake of their loved ones, even when their own needs are neglected.

Nita takes on the role of the family's primary provider after they are displaced by the Partition. Her sacrifices are numerous, from forgoing personal happiness, romantic prospects, and even her health to ensure her family's survival. Nita's relationship with her family is marked by a deep sense of duty and selflessness, yet her sacrifices are largely unrecognized and unappreciated by those she supports.

Charulata, though not the family's breadwinner, sacrifices her emotional and intellectual needs to fulfill her role as a dutiful wife. Her husband, Bhupati, is absorbed in his work, leaving Charulata isolated and lonely. Despite her emotional neglect, she remains devoted to Bhupati, suppressing her own desires for intellectual and emotional companionship. Her relationship with Amal, Bhupati's cousin, highlights the sacrifices she makes, as she eventually steps back from her emotional involvement with Amal to uphold her marital duties.

Both Nita and Charulata experience profound loneliness and a yearning for a more fulfilling life, though their contexts and the nature of their desires differ. Nita is isolated by the weight of her responsibilities. Her dreams of education and personal happiness are overshadowed by her family's needs. The emotional toll of her unfulfilled desires and the burden of constant sacrifice culminate in her tragic decline. Nita's loneliness is not merely physical but deeply emotional, as she bears the family's burdens in silence, with little to no recognition or reciprocation of her efforts.

Charulata experiences a different kind of loneliness, stemming from her intellectual and emotional isolation. Her marriage lacks the companionship she craves, and her interactions with Amal bring to the surface her unfulfilled intellectual and emotional needs. Charulata's yearning for fulfillment is deeply tied to her desire for meaningful engagement and recognition, which she briefly finds in her relationship with Amal but ultimately has to relinquish.

Nita's character in *Meghe Dhaka Tara* highlights the socio-economic struggles faced by refugee families and the disproportionate burden placed on women within these dynamics. Her story is a poignant critique of the sacrifices expected of women and the lack of recognition for their contributions. Ghatak uses Nita's character to emphasize the silent suffering and resilience of women who are often the unsung heroes of their families. Charulata's narrative in *Charulata* critiques the intellectual and emotional suppression of women in a patriarchal society. Through Charu's character, Ray explores themes of unfulfilled potential and the restrictive roles assigned to women, even within progressive and educated households. Charulata's journey underscores the intellectual aspirations and emotional depth of women, challenging the societal norms that confine them to domestic roles.

Nita and Charulata, despite their different socio-economic backgrounds and historical settings, share striking similarities in their emotional depth, personal sacrifices, and the societal constraints they navigate. Both characters are marked by their resilience and unfulfilled desires, serving as powerful critiques of the roles and recognition of women in their respective contexts. Through their poignant portrayals, Ritwik Ghatak and Satyajit Ray offer enduring commentaries on the complexities of womanhood, making Nita and Charulata timeless figures in the landscape of Bengali cinema.

References

1. Ray, S. (Director). (1964). *Charulata* [চারুলতা]. Angel Digital. Available at: <https://www.youtube.com/watch?v=RmKu7VE4IBA> (uploaded on March 8, 2020).

2. Ghatak, R. (Director). (1960). *Meghe Dhaka Tara* [মেঘে ঢাকা তারা]. Angel Bengali Movies. Available at: <https://www.youtube.com/watch?v=D9gOfG GmTHc> (uploaded on August 16, 2016).
3. Hajari, N. (2015). *Midnight's furies: The deadly legacy of India's partition*. Penguin Books.
4. Mukherjee, K. (2021). *Satyajit Ray: The man who knew too much*. Niyogi Books.
5. Ghatak, R. (2012). *Cinema I*. Seagull Books.
6. Vasudevan, R. S. (2000). *Making meaning in Indian cinema*. Oxford University Press.
7. Ghatak, C. (2003). *Bengali cinema: An other nation*. Roli Books.