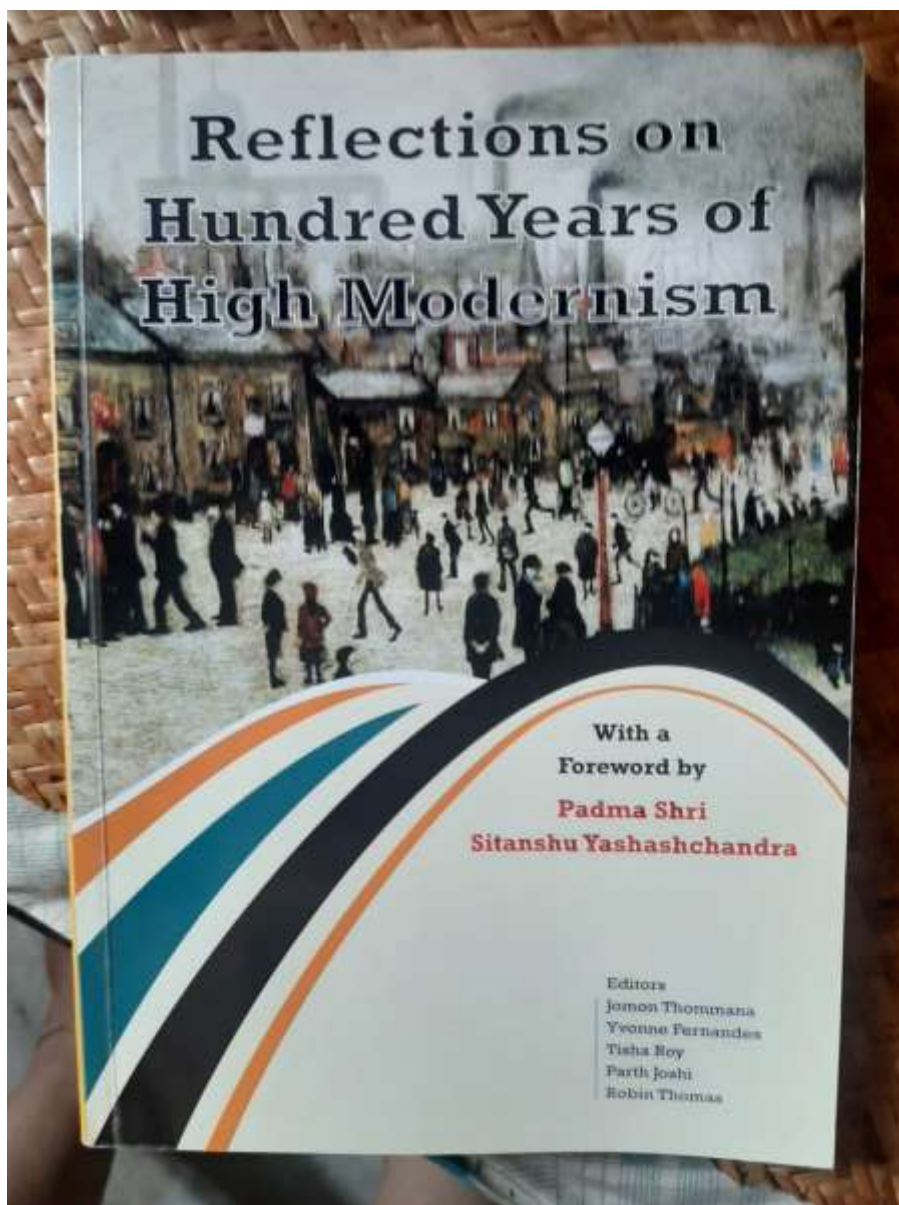


**3.2.2. Number of books and chapters in edited volumes/books published and papers published in national/ international conference proceedings per teacher during the year**

- 1. Debjani Som. 2022. Revisting Unishe April and Modernity in Bengali cinema. Reflections on 100 years on High Modernism. ISBN: 978-81-929521-7-8.**

**Book cover page:**



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**FRONT COVER ART:** *A Manufacturing Town (1922)* is an expressionist painting by L.S. Lowry depicts smoking chimneys, busy street-life with separate dark figures in an unknown location, capturing the reduction of human workers to machines in the high modern year.

## First page of Article:

### Revisiting *Unishe April* and Modernity in Bengali Cinema

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#### Abstract

A film that makes a feminist statement, in common understanding, ought to come from a woman film-maker. Rituparno Ghosh, the film director of *Unishe April* (1994), opens the mind of his audience and revolutionary possibilities for non-patriarchal readings of his film. *Unishe April* sheds light on the dual reproductive responsibilities of the Sarojini, Aditi's mother, who reproduces labour for the next generation (her daughter Aditi, who, in the future will become an economically productive human being) and produces labour (through dance as a profession), for the current generation. This paper shows that in cinema, especially in modern cinema, though working woman is the main subject of films and development of society, women face inequality in quite a few domains in life and society.

**Keywords:** Feminist, Patriarchy, Working woman, Mother-daughter relation, Modern cinema

#### Introduction

A film that makes a feminist statement, in common understanding, ought to come from a woman film-maker. Rituparno Ghosh, the film director of *Unishe April* (1994) opens the mind of his audience and revolutionary possibilities for non-patriarchal readings of his film. *Unishe April* received the top award at the National Film Awards in 1995. Though the mother-daughter relationship has formed in many Indian films the core of cinematic melodrama, this is for the first time, perhaps, in the history of Indian cinema that the director has used the narrative itself (conceived, scripted, and written by Ghosh) as the vehicle of mother-daughter schism in ideological terms with a certain amount of objective distance.

In *Raja Harishchandra* (directed by D.G.Philke in 1913) the roles of woman were played by man. Later women from lower sections and of foreign descent played the roles in films. The film industry, for women from respectable