

Ray's Camera on Tagore's Characters: A Focus on Female Identities

Dr. Nisha Nambiar

*Associate Professor, PG Department of English & Research Centre
Krishna Menon Memorial Government Women's College (Kerala)
(nishasudesh@gmail.com)*

Abstract

Rabindranath Tagore's depiction of women characters in his narratives was singularly influenced by the emancipation movement in Bengal in the nineteenth century. While his earlier works depicted women as lovers and objects of social oppression, he gradually situated them in their real worlds endowed with a reasoning and subjectivity of their own but constrained by societal norms. The eminent film maker, Satyajit Ray's vision and values have been drawn from the world of Tagore. Ray shows a similar sensitivity towards the plight of the women of the upper class Bengali household and makes concerted efforts to release them from their predicament. The consummation of this sublime alliance blossomed into great masterpieces in the film media. He was able to exploit the film media in sensitizing the role of women, be it the intellectual angle or the sexual one. This paper will examine Ray's portrayal of women in Tagore's narratives to explore the relationship between literature and film. For this, it will examine the cinematic texts of *Charulatha* and *Ghare Baire* with special reference to the two women protagonists, positioning them against back-drop of the socio-political and economic conditions of their times. The attempt is to procure a vision of Ray's understanding of Indian women and to comprehend how he has moved ahead of Tagore in visualising her personality.

Keywords: Narratives and films, women protagonists, social oppression, emancipation