I. FAMILY TREE OF THE GHATAKS

[From Surama Ghatak's 'Ritwik : Padma Theke Titas' (From Padma to Titas) : Calcutta, 1995, Chapter I]
II. a. RITWIK KUMAR GHATAK : LIFE AND WORKS :  
A CHRONOLOGICAL ACCOUNT

Born 4th November, 1925, Jindabazar (and grew up in their residence at Lakhshmibazar), Dhaka  
Passed away 6th February, 1976, Calcutta.

1946

Ritwik joins active Marxist politics, in the aftermath of Japanese onslaught, British retreat,  
famine and communal riots.

1947-1950

Ritwik’s stints as short-story writer.  
He wrote several stories, of which only 15 have been found till date.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Details</th>
<th>Year</th>
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<tbody>
<tr>
<td>1.</td>
<td>Akash Gangar Srot Dhore</td>
<td>Galpabharati. Page 74-84 Upstream on the Milky way</td>
<td>1947</td>
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<td>3.</td>
<td>Sikha</td>
<td>Abhidhara. 1st Year Issue No. 4th/5th (joint) October-November</td>
<td>1947</td>
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<td>4.</td>
<td>Ecstasy</td>
<td>Shanibarer Chithi. Page 383-386 February</td>
<td>1948</td>
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<td>Raja</td>
<td>Shanibarer Chithi. Page 417-427, September</td>
<td>1948</td>
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<td>7.</td>
<td>Rupkatha</td>
<td>Agrani. October</td>
<td>1948</td>
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12. Sarak
   The Road
   *Mihir Sengupta Collection.*
   not known

13. Prem
   Love
   *Madhyanya.* October-December
   1968

14. Jhankar
    Resonance
   *Madhyanya.* October-December
   1968

15. Mar
    Beating
   *Madhyanya.* July-September
   1969

1948-1954
Ritwik as IPTA activist/sympathiser participates in the decentralization process of the Party (then banned).

1948
Acted in the revised version of *Nabanna* (Dir. Bijan Bhattacharya & Shombhu Mitra) — Gananatya.

1949
Formed Natyachakra and helped to stage *Nildarpan* (Dir. Bijan Bhattacharya, Digin Bandyopadhyay & Sudhi Pradhan)
1st show 'EBP Mansion', 1949.
Ritwik in the role of an old peasant.
Broke away from Natyachakra to form *Bohurupee*—involved for 11 months only in the rehearsal of *Pathik* (Tulsi Lahiri).
Acted in *Kalanka* in the role of a tommy (Dir. Bijan Bhattacharya).

1949-50
Acted in the role of a peasant in *Dheu* (Wr. Biru Mukhopadhyay). 1st show, Jadavpur Univ. Hostel and City College.

1950
Dramatised *Jwala* from his own report filed in Indian Way (Ed. P. C. Joshi)—'Suicide wave in Calcutta'.
1st show—Lake View Road (clandestine) and Harish Mukherjee Park, Ritwik in the role of a madman.
Participants : Gita Shome, Barin Bose, Panu Pal, Amal Kar.

1951
Involved in the drama *Bhanga Bandar* (Wr. Panu Pal).
Acted in its shows in 'Rangmahal'.
Participants :
Panu Pal, Kali Bandyopadhyay, Umanath Bhattacharya, Amal Kar, Usha Dutta, Priti Bandyopadhyay.
Acted in *Macbeth* (Dir. Utpal Dutt) in Shakespeare anniversary year, in its shows in 'Srirangam'.
Ritwik in the role of one of the witches.
1952

*Writes Officer* (inspired by Gogol’s *Inspector General*) and acted in its shows (Dir. Utpal Dutt).

Participants:
Utpal Dutt, Sobha Sen, Mumtaj Ahmed Khan, Panu Pal, Umanath Bhattacharya, Samiran Dutta, Nirmal Sarbagna, Kiran Dhar.

*Dramatised Bhoter Bhet* (Wr. Panu Pal).

Participants:
Utpal Dutt, Mumtaj Ahmed Khan, Shantunu Ghosh, Amal Kar, Sunil Dutta.

Organised and acted in Poster Drama, Street Corner Drama, Extempore skits on the eve of the first General Election.

*Acted in Bisarjan* (Dir. Utpal Dutt, later under his own direction).

Participants:
Sobha Sen, Gita Shome, Kali Bandyopadhyay, Umanath Bhattacharya, Samiran Dutta, Kiran Dhar, Nirmal Sarbagna, Amal Kar, Shantunu Ghosh.

Ritwik in the role of Raghupati.


Participants:

1953

*Dalil* voted Best Production in All India IPTA Conference in Bombay; Ritwik voted Best Director as well as Best Actor.

1954

Rehearses *Neecher Mahal* (Wr. Umanath Bhattacharya, inspired by Gorky’s *Lower Depths*), sparks of difference of opinion between Ritwik and Southsquad of IPTA.

Participants:

Ritwik prepares for staging *Ispaat* under Central Squad but forced to leave IPTA.

Forms *Group Theatre*—inspired by Stanislavsky’s Group Acting. Stages *Sanko* (Wr, Dir. Ritwik Ghatak) in ‘Rangmahal’.

Participants:

1955

*Dramatises Ha ja ba ra la* (original-Sukumar Ray).

Stages *Bisarjan* in Bombay.

Participants:
Gita Ghatak, Anish Ghatak, Sita Mukhopadhyay.

Ritwik in the role of Raghupati.

Communist Party frames charges against him and strikes out his name from the membership.
1956
Directs Musafiron Ke Liye (Wr. Govind Mali, inspired by Gorky’s Lower Depths), for Bombay IPTA—
1st show in ‘Bharatiya Vidya Bhavan’, 18th to 19th December.
Participants :
A. K. Hangal, Balraj Sahani, Govind Mali, Viman Dalvi.

1957
Stages Sanko (Group Theatre).
Rehearsals start for Vidyasagar.
Takes up Streer Patra (dramatised by Gita Bandyopadhyay).
Participants :
Gita Bandyopadhyay, Satindra Bhattacharya, Chhabi Bose, Sanat, Manju.

1965
Translates Brecht’s The Life of Galileo (22.3.1965)—first Bengali translation.

1967-68
Translates Brecht’s Caucasian Chalk Circle.

1969
Writes Sei Meye (10-14.7.1969) while confined in Mental hospital—stages that play there with doctors & patients as participants.

1974

<table>
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<tr>
<th>Plays</th>
<th>First Published</th>
<th>Year</th>
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<tr>
<td>1. Kalo Sayor</td>
<td>The Dark Lake</td>
<td>1948-50</td>
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<tr>
<td>2. Jwala</td>
<td>Agony</td>
<td>1950</td>
</tr>
<tr>
<td>3. Dalil</td>
<td>Document</td>
<td>1952</td>
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<td>4. Sanko</td>
<td>The Wooden Bridge</td>
<td>1954</td>
</tr>
<tr>
<td>5. The Life of Galileo</td>
<td>Translation</td>
<td>1965</td>
</tr>
<tr>
<td>6. Caucasian Chalk Circle</td>
<td>Translation</td>
<td>1967-68</td>
</tr>
<tr>
<td>7. Sei Meye</td>
<td>That Girl</td>
<td>1969</td>
</tr>
</tbody>
</table>
Unfinished Writings

1. Prachin
   The Ancient
   10th October, 1962.

2. Utkat
   Grotesque
   Year not known

1948 onwards: Ritwik as an activist in the Film movement.

1948
Takes the leading role in the activities of Cine Technicians' Association of Bengal (CTAB)

1949
Participates in preparing a Memorandum on the state of the film-industry in West Bengal for submission to the Film Enquiry Committee. Principal demand: nationalisation of film-industry.

1952
Technicians' Studio founded by retrenched members of the closed Rupasree Studio in the premises of the erstwhile Kali Films Studio.
Ritwik was an active participant in the whole process, refused to be a shareholder.

1961 (July 4)
Active participation in forming Cine Technicians' & Workers' Union of West Bengal (CTWU)—with breakaway faction of CTAB.

1975
Forms CUNIC (Cooperative Union of New Indian Cinema) in Bombay to help the exhibition of serious Indian Films.

1949.
Ritwik Ghatak worked as assistant director and as an actor in Manoj Bhattacharya's film Tathapi.

1951
In Nemai Ghosh's Chhinnamul he worked as an actor as well as assistant in direction.
II. b. FILMOGRAPHY OF RITWIK KUMAR GHATAK

Arup Katha 1951-52 Bedeni
incomplete

Production : Sunil Roy

Story elaboration,
Screenplay, Direction : Ritwik Ghatak

Story : Tarashankar Bandyopadhyay

Cinematography : Sachin Dasgupta

Cast
Shapla : Probha Devi
Chiti : Ketaki Devi
Dhana : Abhi Bhattacharya
Pingla : Sobha Sen
Sardar : Maharshi Manoranjan Bhattacharya
Gokhree : Mita Chattopadhyay
Others : Bijan Bhattacharya, Mumtaj Ahmed Khan, Parijat Bose

Ritwik Ghatak took over the direction of this film from Sri Nirmal De. Whereafter he re-wrote the screenplay, made a few important changes in the cast. Bijan Bhattacharya replaced Kanu Bandyopadhyay and Maharshi Manoranjan Bhattacharya replaced Sisir Batabyal. The film was renamed ‘Arup Katha’. Twenty days of film shooting followed at Bolpur and then on the banks of river Subarnarekha at Ghatshila. The second half of the shooting had to be discarded because of technical failure of equipment, resulting in abandonment of the project.
**Nagarik 1952-53 The Citizen**

125 minutes

Released: 20.9.77 to 6.10.77 at New Empire, Calcutta

<table>
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<tr>
<th>Production</th>
<th>Film Guild</th>
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<tr>
<td></td>
<td>Promade Sengupta</td>
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<td></td>
<td>Bhupati Nandi</td>
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<td>Ritwik Ghatak</td>
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<table>
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<tr>
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<table>
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<tr>
<th>Cast</th>
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<tbody>
<tr>
<td>Mother</td>
<td>Probha Devi</td>
</tr>
<tr>
<td>Sita</td>
<td>Sobha Sen</td>
</tr>
<tr>
<td>Uma</td>
<td>Ketaki Devi</td>
</tr>
<tr>
<td>Shefali</td>
<td>Gita Shome</td>
</tr>
<tr>
<td>Ramu</td>
<td>Satindra Bhattacharya</td>
</tr>
<tr>
<td>Sagar</td>
<td>Ajit Bandyopadhyay</td>
</tr>
<tr>
<td>Father</td>
<td>Kali Bandyopadhyay</td>
</tr>
<tr>
<td>Jatin</td>
<td>Keshto Mukhopadhyay</td>
</tr>
<tr>
<td>Landlord</td>
<td>Gangapada Basu</td>
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<td>Pintoo</td>
<td>Master Pintoo</td>
</tr>
<tr>
<td>Violinist</td>
<td>Parijat Bose</td>
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<tr>
<td>Sushanta</td>
<td>Mumtaj Ahmed Khan</td>
</tr>
<tr>
<td>Others</td>
<td>Anil Chattopadhyay, Umanath Bhattacharya, Anil Ghosh</td>
</tr>
</tbody>
</table>

The film never got a public release during his lifetime. Nearly a year after he passed away, it was discovered that the original negative (nitrate base) was lost and out of the few prints made (in 1953) only one could be traced and that too had been ravaged to an extent by time.
Adivasion Ka Jiban Srot 1955 Life of the Adivasis (Tribals)
Hindi Documentary
15 minutes

Production : Government of Bihar
Screenplay, Direction : Ritwik Ghatak
Film Unit : Aurora Cinema Company

Bihar Ke Darshaniya Sthan 1955 Historic places in Bihar
Hindi Documentary
16 minutes

Production : Government of Bihar
Screenplay, Direction : Ritwik Ghatak
Film Unit : Aurora Cinema Company

Oraon 1957
This is a preparatory test film on the life of the Adivasis of Ranchi region and on the Oraons of Rani Khatanga Village.
Ajantrik 1957-58 Pathetic Fallacy
120 minutes

Released: 23.5.58 to 26.6.58 at Bina, Basusree, Anjan, Surasree, Alochhaya; Calcutta

Production: L.B. Films International

Story elaboration, Screenplay, Direction: Ritwik Ghatak

Story: Subodh Ghosh

Cinematography: Dinen Gupta

Editing: Ramesh Joshi

Music: Ustad Ali Akbar Khan

Art Direction: Rabi Chatterjee.

Sound: Mrinal GuhaThakurta & Satyen Chatterjee


Publicity Layouts: Khaled Choudhury

Cast

Jagaddal: Chevrolet (1920 Model)
Bimal: Kali Bandyopadhyay
Prasadi Kujur: Jhurni
Hashi: Kajal Chattopadhyay
Sultan: Master Deepak
Gour: Gyanesh Mukhopadhyay
Bulaki: Keshto Mukhopadhyay
Lady: Sita Mukhopadhyay
Mama: Gangapada Basu
Tarani: Satindra Bhattacharya
Tulsi: Tulsi Chakrabarty
Bachan Singh: Pyara Singh, Luthar Tiga
Bari Theke Paliye 1959 Run Away
124 minutes

Released: 24.7.59-20.8.59 at Minar, Bijoli, Chhabighar; Calcutta

Production: L.B. Films International

Story elaboration, Screenplay, Direction: Ritwik Ghatak

Story: Shibram Chakrabarty

Cinematography: Dinen Gupta

Editing: Ramesh Joshi

Music: Salil Choudhury

Art Direction: Rabi Chatterjee

Sound: Mrinal GuhaThakurta & Satyen Chatterjee

Publicity Layouts: Khaled Choudhury

Cast
Haridas: Kali Bandyopadhyay
Father: Gyanesh Mukhopadhyay
Mother: Padma Devi
Kanchan: ParamBhattarak Lahiri
Magician: Keshto Mukhopadhay
Traffic Policeman: Jahar Ray
Chandan: Sriman Deepak
Mini's Father: Satindra Battacharya
Feriwala: Nripati Chattopadhyay
Mini: Krishna Jaya
Mini's Mother: Niti Pandit
Nanda: Shailen Ghosh
Others: Mohammad Isreal, Mani Srimani, Gobinda Chattopadhyay
Kato Ajanare 1959
Incomplete

Production : Mihir Law
Screenplay, Direction : Ritwik Ghatak
Story : Shankar
Cinematography : DilipRanjan Mukhopadhyay
Editing : Ramesh Joshi
Art Direction : Rabi Chatterjee

Cast
Shankar : Anil Chattopadhyay
Rempini : Chhabi Biswas
Barwell : Kali Bandyopadhyay
Dutch Sailor : Utpal Dutt
Others : Asim Kumar, Karuna Bandyopadhyay, Gita De

The film shooting spanned eighteen to twenty days of outdoors in and around the High Court and indoors in the Technicians’ Studio. This yielded seven reels of edited film.
Meghe Dhaka Tara 1960 The Cloud-Capped/Hidden Star
126 minutes

Released: 14.4.60 to 9.6.60 at Sree, Prachi, Indira; Calcutta

Production: Chitrakalpa

Story elaboration, Screenplay, Direction: Ritwik Ghatak

Story: Shaktipada Rajguru

Cinematography: Dinen Gupta

Editing: Ramesh Joshi

Music: Jyotirindra Maitra

Art Direction: Rabi Chatterjee

Sound: Satyen Chatterjee

Playback Singers: Debarata Biswas, A. T. Kanan, Gita Ghatak, Ranen RayChoudhury

Cast:

Nita: Supriya Choudhury
Shankar: Anil Chattopadhyay
Haran Master (Father): Bijan Bhattacharya
Mother: Gita De
Sanat: Niranjan Ray
Mantu: Dwiju Bhawal
Gita: Gita Ghatak
Banshi Dutta: Gyanesh Mukhopadhyay
Baul: Ranen RayChoudhury
Others: Satindra Bhattacharya
Komal Gandhar 1961 E Flat

133 minutes

Released: 31.3.61 at Radha, Purna, Lotus, Purabi; Calcutta

Production: Chitrakalpa

Story, Screenplay, Direction: Ritwik Ghatak

Cinematography: Dilip Ranjan Mukhopadhyay

Editing: Ramesh Joshi

Music: Jyotirindra Maitra

Art Direction: Rabi Chatterjee

Sound: Satyen Chatterjee

Playback Singers: Debabrata Biswas, Bijan Bhattacharya, Hemanga Biswas, Priti Bandyopadhyay, Mantu Ghosh

Cast:

Anasya: Supriya Choudhury
Jaya: Chitra Mondol
Shanta: Gita De
Bhrigu: Abanish Bandyopadhyay
Rishi: Anil Chattopadhyay
Shibnath: Satindra Bhattacharya
Gagan: Bijan Bhattacharya
Speaker: Mani Srimani
Prabhat: Satyabrata Chattopadhyay
Debu Bose: Gyanesh Mukhopadhyay
Others: Debabrata Biswas
Subarnarekha 1962 The Golden Thread
139 minutes
Released : 1.10.1965 at Basusree, Bina, Lotus; Calcutta

Production : J. J. Films Corporation
Story elaboration, Screenplay, Direction : Ritwik Ghatak
Original Story : Radheshyam Jhunjhunwala
Cinematography : DilipRanjan Mukhopadhyay
Editing : Ramesh Joshi
Music : Ustad Bahadur Khan
Art Direction : Rabi Chatterjee
Sound : Satyen Chatterjee & Shyamsundar Ghosh
Playback Singers : Arati Mukhopadhyay, Ranen RayChoudhury
Publicity Layouts : Khaled Choudhury

Cast
Ishwar Chakrabarty : Abhi Bhattacharya
Haraprasad : Bijan Bhattacharya
Little Sita : Indrani Chakrabarty
Koushalya (Bagdi Bou) : Gita De
Little Abhiram : Sriman Tarun
Baul : Ranen Ray Choudhury
HariBabu : Abanish Bandyopadhyay
Manager : Radha Govinda Ghosh
Music Teacher : Ritwik Ghatak
Sita : Madhabi Mukhopadhyay
Abhiram : Setindra Bhattacharya
Mukherjee (Foreman) : Jahar Ray
Akhil Babu : Umanath Bhattacharya
Kajal Didi : Sita Mukhopadhyay
Rambilas : Pitambar
Gurudev : Arun Choudhury
Benimadhab : Shyamal Ghoshal
Binu : Master Ashok Bhattacharya

Scissors 1962
Ad Film
Production : Imperial Tabacco Company
Direction : Ritwik Ghatak
Cinematography : Mahendra Kumar

The film was made to raise funds for the completion of the film Subarnarekha.

Ustad Alauddin Khan 1963
Documentary

Ritwik Ghatak wrote screenplay of this film and the shooting of the film was done under his direction.
Bagalar BangaDarshan 1964
Incomplete

Financier : Raman Maheswari
Story, Screenplay, Direction : Ritwik Ghatak
Cinematography : Dilip Ranjan Mukhopadhyay
Editing : Ramesh Joshi
Music : Hriday Ranjan Kushari
Playback Singers : Pratima Barua

Cast
Bagala : Sunil Bhattacharya
KanchanMala : Indrani Mukhopadhyay
Others : Padma Devi, Renuka Roy, Jahar Roy, Mumtaj Ahmed Khan, Keshto Mukhopadhyay, Tarun Ghosh, Master Deepak

Fear 1965
Hindi
Short Film

Production : Film & Television Training Institute (FTTI), Pune
Story, Script, Music & Direction : Ritwik Ghatak
Cinematography : Lal Jaswani
Editor : Vishram Revankar

Cast
The Science Student : Subhash Ghai
His Wife : Sudha Rani
The Voluptuous Girl : Urvashi Dutta
The Rich Man : Govardhan Sharma
The Village Girl : Pratima Naik
The Quiet Man : C. Asrani
The Musician : S. Shah
The Pick-Pocket : S. Desai
The Scientist : V. K. Malhotra
The Colonel : Umarani A
The Captain : Ranjit Kant
The Drunkard : Nooruddin

This is a student exercise film for the students of acting course of 1964-65.
**Rendezvous 1965**
Hindi
Short Film

Production : Film & Television Training Institute, Pune
Direction : Rajendra Nath Shukla
Cinematography : Amarjeet
Music : Ramkadam
Editing : Vikram Rajput
Cast
Sudharani Sharma
S. Dinkar
Govardhan Lal

Diploma film made under Ritwik Ghatak's supervision.

**Scientists of Tomorrow 1967**
Documentary

Production : Films Division
Story, Screenplay, Music, Direction : Ritwik Ghatak
Cinematography : Amarjeet
Editing : Ramesh Joshi
Commentary : Ritwik Ghatak
Voice : Vijay Menon
**Ranger Golam 1968**

Incomplete

Production, Story, Screenplay, Direction : Ritwik Ghatak

Cinematography : Mahendra Kumar

Cast : Anil Chattopadhyay, Sita Devi, Jahar Ray, Sarbani, Mani Srimani

The shooting proceeded rapidly for a week, completing nearly one-fourth of the film. Subsequently Ritwik Ghatak had to abandon the film by adverse circumstances.

**Puruliar Chhou Nritya 1970 Chhou Dance of Purulia**

Documentary

Production : Sumana Films

Screenplay, Direction : Ritwik Ghatak

Cinematography : Dhrubajyoti Basu, Dipak Basu, Dipak Das

Editing : Ramesh Joshi

Music : Ustad Bahadur Khan

Commentary : Ritwik Ghatak
Amar Lenin 1970 My Lenin
Documentary
20 minutes
Production : Sumana Films
Screenplay, Direction : Ritwik Ghatak
Cinematography : Dhrubajyoti Basu
Music : Jyotirindra Maitra
Editing : Ramesh Joshi
Playback Singers : Binoy Roy, Priti Bandyopadhyay, Mantu Ghosh, Anima Dasgupta, Reba RayChoudhury
Cast : Arun Kumar

Screening of this film was banned within the country at that time. It was however, allowed screening in the U.S.S.R. Later it was given permission within the country for private screenings only.

Yieh Kiun 1970 The Question
Hindi
Documentary
Production : Chitra Prarthana
Screenplay, Direction : Ritwik Ghatak
Cinematography : Mahendra Kumar
Editing : Amalesh Sikdar
Music : Kamalesh Maitra
Playback Singers : Priti Bandyopadhyay, Mantu Ghosh, Bachhu Rahman
Cast : Arun Kumar
Atanu Roy
Manas Dey
RadhaGovinda Ghosh
Bula Sengupta
Durbar Gati Padma 1971 There flows Padma, the Mother

Short film
Partly coloured

Production : Trio Films
Story, Screenplay, Direction : Ritwik Ghatak
Cast : Biswajit Chattopadhyay

Indira Gandhi 1972

Documentary
Incomplete

Financier : Ram Das
Screenplay, Direction : Ritwik Ghatak
Cinematography : A. K. Goorha
Mahendra Kumar

The shooting of the film was conducted in Hyderabad and also at historical meeting with Sheikh Mujibar Rahman, Calcutta.
Later the project was abandoned.
Titas Ekti Nadir Nam 1973 A River Called Titas

159 minutes

Released: 27.7.73 at Dhaka—Madhumita, Gulistan, Lion, Jonaki, Moon, Diana, Naraingurj—Hansa, Gulshan. At Chittagong—Jalsa, Cinema Palace, Lion; Bangladesh

Production: PurbaPran KathaChitra
Distribution: Phalguni KathaChitra
Music Theme, Screenplay, Direction: Ritwik Ghatak
Story: Advaita MallaBarman
Cinematography: Baby Islam
Editing: Basheer Hussain
Music: Ustad Bahadur Khan & Ahidul Haque
Key play-back singer: Dheera, Uddin Phakir
Playback Singers: Rathindranath Ray, Neena Hamid, Abeda Sultana, Dharmeedan Barua

Cast

Basanti: Rosy Samad
Rajar Jhi: Kabari Choudhury
Basanti's Mother: Roushan Jamil
Munglee: Rani Sarkar
Udaytara: Sufia Rustam
Moral Ginn: Banani Choudhury
Kishore: Prabir Mitra
Subal: Chand
Ramprasad & Kader Mian: Golam Mustafa
Tilak Chand: Ritwik Ghatak
Nibaran Kundu: Fakrul Hasan Bairagi
Ananta: Shafikul Islam
Basanti's Father: M. A. Khair
Moral: Narain Chakrabarty
Magan Sardar: Sirajul Islam
Jukti Takko Aar Gappo 1974 Reason Arguments and a Story

Released: 30.9.77 to 13.10.77 at Minar, Bijoli, Chhabighar; Calcutta

Production: Rit Chitra

Story, Scenario, Music, Direction: Ritwik Ghatak

Executive Producer: Ritwik Ghatak

Cinematography: Baby Islam

Editing: Amalesh Sikdar

Art Direction: Rabi Chatterjee

Sound: Shyamsundar Ghosh

Dance Choreography: Shambhu Bhattacharya

Publicity Layouts: Khaled Choudhury

Playback Singers: Debabrata Biswas, Ranen RayChoudhury, Arati Mukhopadhyay, Binapani RayChoudhury

Cast:

Nilkantha: Ritwik Ghatak
Durga: Tripti Mitra
Bangabala: Shaonli Mitra
Jagannath Bhattacharya: Bijan Bhattacharya
Nachiketa: Saugata Barman
Panchanan Ustad: Gyanesh Mukhopadhyay
Naxalite Leader: Ananya Ray
Police Inspector: Shyamal Ghoshal
Satya: Ritaban Ghatak
Others: Utpal Dutt, Jahar Ray, Govinda Chakrabarty
Ramkinkar 1975
Documentary
16mm Colour
Incomplete

Financial Assistance : Mohan Biswas
Production, Screenplay, Direction : Ritwik Ghatak
Cinematography : Nirma, Sunil Jana

Apart from a few scenes the film was shot and roughly edited. The background soundtrack was on the point of being taken up just before he passed away.
Screenplays

1. Raja (Hindi) 1956
2. Amrita Kumbher Sandhane 1957
3. Akal Basanta 1957
4. Arjan Sardar 1958
5. Balidan 1962
6. Aranyak 1963
7. Nakshi Kanthar Math 1963
8. Elephant Taming in Gouripur 1963
9. Shyam Se Neha Lagaiye (Bhojpuri) 1964
10. Janmabhumi (Pandit Mashai) 1965
11. Chaturanga 1966
12. Hirer Prajapati 1966
13. Sansar Simante 1968
14. Echoes from Vietnam in Bengal 1968
15. Kumar Sambhaber Ashtam Swargo 1969
16. Sat Lahari
17. Natun Phasal
18. Ajay and Gabroo
19. Those forgotten ones
20. Shey Bishnupriya 1974
21. Mannequin 1974
22. Hath
23. Buddhu Bhutum (Princess Kalabati) 1975
24. Lajja 1975
Ritwik Ghatak wrote screenplays for the following films

<table>
<thead>
<tr>
<th>Film</th>
<th>Year</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>Madhumati</td>
<td>1955 Hindi</td>
<td>Bimal Roy</td>
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<tr>
<td>Musafir</td>
<td>1955 Hindi</td>
<td>Hrishikesh Mukhopadhyay</td>
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<tr>
<td>Swaralipi</td>
<td>1961</td>
<td>Asit Sen</td>
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<td>Kumari Mon</td>
<td>1962</td>
<td>ChitraRath</td>
</tr>
<tr>
<td>Dwiper Nam Tiyarang</td>
<td>1962</td>
<td>Guru Bagchi</td>
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<tr>
<td>RajKanya</td>
<td>1962</td>
<td>Sunil Bandyopadhyay</td>
</tr>
</tbody>
</table>
Books and Anthology (Posthumous)


(This volume is the first in the series of publications of Ritwik Ghatak’s work entitled Ritwik Rachana Samagra).

In Bengali


[Contents : Regarding the Publication / Ritaban Ghatak. Includes the fifteen stories written by Ghatak (vide Appendix Ila.) and a foreword by Sri Gopal Halder and each story is preceded by a sketch / painting by the following : Ritwik Ghatak, Mrinal Das, Kamal Kumar Majumdar, Ganesh Haloi, Amitabha Banerjee, Prithwish Ganguly, Khaled Choudhury, K. G. Subramaniam, Chittaprasad, Shyamal DuttaRoy, Debabrata Mukhopadhyay, Ramkinkar Baij, Ganesh Pyne, Somnath Hore.

In short, all the leading painters of Bengal extended their cooperation in illustrating the book.]
II. c. ARTICLES / INTERVIEWS / LECTURES

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>First Published</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A New Chapter in Acting</td>
<td>Chalachhitra, Autumn Issue</td>
<td>1950</td>
</tr>
<tr>
<td></td>
<td>Bengali</td>
<td>Page : 93-101</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>A Draft on Cultural Line</td>
<td>Indian Peoples’ Theatre</td>
<td>1.6.51</td>
</tr>
<tr>
<td></td>
<td>Bengali</td>
<td>Association</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>A Film Festival in Calcutta</td>
<td>Parichay, March, 21st Year</td>
<td>1952</td>
</tr>
<tr>
<td></td>
<td>Soviet Film Grand Concert : Bicycle Thief.</td>
<td>Vol 2, No. 3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bengali</td>
<td>Page 70-79</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Soviet Film in Calcutta</td>
<td>Parichay, November, 24th Year</td>
<td>1954</td>
</tr>
<tr>
<td></td>
<td>Bengali</td>
<td>No. 5, Page 526, 517</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>About Oraons</td>
<td>Ritwik (October, 1977)</td>
<td>1954-55</td>
</tr>
<tr>
<td></td>
<td>(Chhotonagpur)</td>
<td>Page 189-201</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Some Thoughts On Ajantrik</td>
<td>Indian Film Review</td>
<td>December, 1958</td>
</tr>
<tr>
<td></td>
<td>Ajantrik</td>
<td>Page 22-23</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>One Long Boundary Wall</td>
<td>Chalachhitra Annual Number</td>
<td>1959</td>
</tr>
<tr>
<td></td>
<td>Bengali</td>
<td>Page 117-119</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Various Weapon : Editing</td>
<td>Ritwik (October, 1977)</td>
<td>not known</td>
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<tr>
<td></td>
<td>Bengali</td>
<td>Page 183-187</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Speech About Cinema Artists Of Bengal.</td>
<td>Chitrabikshan</td>
<td>1958-60</td>
</tr>
<tr>
<td></td>
<td>Bengali</td>
<td>(Jan-April, 1976)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>A Book Review : Theory of Film</td>
<td>Indian Film Culture</td>
<td>April-June, 1962</td>
</tr>
<tr>
<td></td>
<td>Bengali</td>
<td>Vol-1, No-1</td>
<td>1962</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Page 40-44</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Music In Indian Cinema And The Epic Approach</td>
<td>Artist, January-March</td>
<td>1963</td>
</tr>
<tr>
<td></td>
<td>Bengali</td>
<td>Vol-1, No-1, Page 37-38</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>An Interview On Film Script</td>
<td>Chalachhitra, Autumn</td>
<td>1963</td>
</tr>
<tr>
<td></td>
<td>Bengali</td>
<td>Vol 3, Page 47-50</td>
<td></td>
</tr>
<tr>
<td>#</td>
<td>Title</td>
<td>First Published</td>
<td>Year</td>
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<td>----------------------------------------------------------------------</td>
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<td>--------</td>
</tr>
<tr>
<td>13</td>
<td>Human Society, Our Tradition Film-Making and my Efforts, Bengali</td>
<td>Chalachitra, Autumn Issue</td>
<td>1963</td>
</tr>
<tr>
<td>14</td>
<td>Art and Integrity Bengali</td>
<td>Dainik Basumati, Autumn Issue</td>
<td>1963</td>
</tr>
<tr>
<td>15</td>
<td>Editorial</td>
<td>Artist, July-September Vol-1, No.-3</td>
<td>1963</td>
</tr>
<tr>
<td>16</td>
<td>Nazarin and Louis Buñuel Bengali</td>
<td>Chalachitra, Winter Page 41-44</td>
<td>1963</td>
</tr>
<tr>
<td>17</td>
<td>The Film and I</td>
<td>Montage, Vol 2, No. 3</td>
<td>1963</td>
</tr>
<tr>
<td>18</td>
<td>Nazarin — a review</td>
<td>Kino, Vol 1, No. 1 Page 23-26</td>
<td>January, 1964</td>
</tr>
<tr>
<td>19</td>
<td>Experimental Cinema Bengali</td>
<td>Anritta, Autumn Issue</td>
<td>1964</td>
</tr>
<tr>
<td>20</td>
<td>The MotherLand and the Artist's Duty Bengali</td>
<td>Parichay, Autumn Issue</td>
<td>1964</td>
</tr>
<tr>
<td>21</td>
<td>Assessing a Film Bengali</td>
<td>Chalachitra, Autumn Issue, Page 18-20</td>
<td>1964</td>
</tr>
<tr>
<td>22</td>
<td>Experimental Cinema</td>
<td>Lecture Film and Television Training Institute</td>
<td>16th Sept., 1964</td>
</tr>
<tr>
<td>23</td>
<td>On Kosal Gandhar Bengali</td>
<td>Chitrapat, Vol 1 No. 1 Page 23-24</td>
<td>1965</td>
</tr>
<tr>
<td>24</td>
<td>The Director's Message in Cinema Bengali</td>
<td>Chitrakalya, Summer Issue Vol 1 No. 1</td>
<td>1965</td>
</tr>
<tr>
<td>25</td>
<td>Understanding Cinema Bengali</td>
<td>Angik, Summer Issue</td>
<td>1965</td>
</tr>
<tr>
<td>26</td>
<td>An Attitude to Life &amp; An Attitude to art</td>
<td></td>
<td>1965</td>
</tr>
<tr>
<td>Reference</td>
<td>First Published</td>
<td>Year</td>
<td></td>
</tr>
<tr>
<td>--------------------------------------------------------------------------</td>
<td>-----------------</td>
<td>------------</td>
<td></td>
</tr>
<tr>
<td>27. It is not Possible to accept What The Box-Office Demands</td>
<td>Statement, Jugantar</td>
<td>13.8.1965</td>
<td></td>
</tr>
<tr>
<td>Bengali</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bengali</td>
<td>Page 24-25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theory of Film, Nature of Film</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30. Bengali Cinema : Literary Influence</td>
<td>Filmfare</td>
<td>1965</td>
<td></td>
</tr>
<tr>
<td>Bengali</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31. Sound in Film</td>
<td>Parichay, Chatushkala Issue</td>
<td>1965</td>
<td></td>
</tr>
<tr>
<td>Bengali</td>
<td>35th Year, No. 6, Page 625-631</td>
<td></td>
<td></td>
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<tr>
<td>32. Plays and the Present Age</td>
<td>Jatiya Sahitya Parishad</td>
<td>12.4.1966</td>
<td></td>
</tr>
<tr>
<td>Bengali</td>
<td>May, 1966, Page 9-12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33. On Subarnarekha</td>
<td>Chitrapat</td>
<td>August, 1966</td>
<td></td>
</tr>
<tr>
<td>Bengali</td>
<td>Vol 2, No. 2, Page 26-27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34. My Film</td>
<td>Film, Autumn Issue</td>
<td>1966</td>
<td></td>
</tr>
<tr>
<td>Bengali</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>35. Art, Cinema &amp; the Future</td>
<td>Ananda Bazar Patrika</td>
<td>1966</td>
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</tr>
<tr>
<td>Bengali</td>
<td>Golden Jubilee Issue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36. Third International Film Festival in India</td>
<td>Chitrakalpa, Vol 1, No. 4</td>
<td>Winter, 1966</td>
<td></td>
</tr>
<tr>
<td>Bengali</td>
<td>Page 13-16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37. Experiment in Cinema and I</td>
<td>Unpublished</td>
<td>not known</td>
<td></td>
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<tr>
<td>38. The Future of Film</td>
<td>Movie Montage</td>
<td>1967</td>
<td></td>
</tr>
<tr>
<td>Bengali</td>
<td>Vol 1, No. 1, Page 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39. My Coming Into Films</td>
<td>Film Forum Festival</td>
<td>1967</td>
<td></td>
</tr>
<tr>
<td>40. Sound in Film</td>
<td>Film Forum Festival</td>
<td>1967</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Souvenir, July 17th to 20th</td>
<td></td>
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<td>Souvenir, July 17th-20th</td>
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<td>First Published</td>
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</tr>
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<td>41. From a Statement</td>
<td>1967</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bengali</td>
<td>Chitrayan, Page 34, August, 1977</td>
<td></td>
<td></td>
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<tr>
<td>42. What is the True Form of Cinema?</td>
<td>1967</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bengali</td>
<td>Lecture</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43. Experimental Film and I</td>
<td>1967</td>
<td></td>
<td></td>
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<tr>
<td>Bengali</td>
<td>Chitrabikshan, October</td>
<td></td>
<td></td>
</tr>
<tr>
<td>44. Cinema and the Subjective Factor</td>
<td>1967</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bengali</td>
<td>Chitrakalpa, October Vol 2, No. 1, Page 5-7</td>
<td></td>
<td></td>
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<tr>
<td>45. Thinking About Cinema</td>
<td>1967</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bengali</td>
<td>Movie Montage, Special Issue Vol 1, No 2, Page 49-53</td>
<td></td>
<td></td>
</tr>
<tr>
<td>46. Interview</td>
<td>1967</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bengali</td>
<td>Movie Montage Vol 1, No. 2, Page 54-58</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47. Documentary Film</td>
<td>1967</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bengali</td>
<td>SahityaPatra, Sept.-Nov. Issue : Page 117-121</td>
<td></td>
<td></td>
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<td>Bengali</td>
<td>Movie Montage Vol. 1, No. 3, Page 3-4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>49. Bengali Society and Bengali Cinema,</td>
<td>1967</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50. Filmic Rhythm and Structure</td>
<td>1967</td>
<td></td>
<td></td>
</tr>
<tr>
<td>51. Prognosis for Today’s Cinema</td>
<td>1967</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bengali</td>
<td>Deshi, December Issue Vol. 35, No. 9, Page 885-886</td>
<td></td>
<td></td>
</tr>
<tr>
<td>52. The So-called Crisis in Bengali Cinema</td>
<td>1968</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bengali</td>
<td>Abhinay Darpan, May-June Issue Page 32-34</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
53. Some Stray Thoughts
Some Perceptions
Bengali
First Published
Ritwik, October, 1977
Page 5-10
Year
1968

54. The Film I want To Make
About Vietnam,
Bengali
West Bengal Youth Festival
Commemorative Volume
1968

55. Dance in Cinema
Bengali
Nupur Dance Academy
Souvenir
1968

56. On the People's Theatre
Movement
Bengali
Abhinaya Darpan, May-June Issue
Page 7-8, 2
1969

57. If I Could Make Films
Again
Bengali
Antarjatik Angik
1969

58. Obscenity and Films
Bengali
Assam Bani Patrika
12.12.1969

59. The Present and Future of
Indian Film Making
Bengali
Abhinay, March-April Issue
Vol 1, No 2 & 3
Page 138-148, 201-204
1970

60. Interview : by Ajay Basu
Bengali
Abhinay, May Issue
Vol 1, No. 4
1970

61. What Ails Indian Film
Making
Amrita Bazar Patrika, May 10th
Sunday Magazine
1970

62. Interview
Bengali
Chitrabhash
Page 9-10
July 1970

63. Our Beloved Ganga-da :
The Quiet Man
Bengali
Gangapada Basu
Commemorative Volume
Page 44-48
3rd Jan., 1972

64. If There Be Any One
Person in India Who
Comprehends The Film Medium,
Then He is Satyajit Ray.
Bengali
Cine Technique, March Issue
1972
<table>
<thead>
<tr>
<th></th>
<th>First Published</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>65.</td>
<td>Interview, Bengali</td>
<td>Chitrapat, No. 9 Page 37-38</td>
</tr>
<tr>
<td>66.</td>
<td>Thoughts About Ajantrik Bengali</td>
<td>Antarjatik Angik Winter-Spring Issue, 1973 Page 55-60</td>
</tr>
<tr>
<td>67.</td>
<td>Interview: Titas and Others by Tula Das Bengali</td>
<td></td>
</tr>
<tr>
<td>68.</td>
<td>Ritwik Ghatak: An Interview Bengali</td>
<td>Chitrabikshan, August-September, 6th Year No. 11-12</td>
</tr>
<tr>
<td>71.</td>
<td>People, I Have Seen Both The Bengal Bengali</td>
<td>September</td>
</tr>
<tr>
<td>72.</td>
<td>Dialectics In Films Bengali</td>
<td>Amrita</td>
</tr>
<tr>
<td>73.</td>
<td>My Views Bengali</td>
<td>Amrita</td>
</tr>
<tr>
<td>75.</td>
<td>Face to Face with Ritwik Ghatak Bengali</td>
<td>Chitrabikshan, September</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Source</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------------------------------------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>77</td>
<td>An Interview By Prabir Sen</td>
<td>Jalim Singh's Journal</td>
</tr>
<tr>
<td></td>
<td>Bengali</td>
<td>(4.9.1976-12.4.1977)</td>
</tr>
<tr>
<td>78</td>
<td>Recent Plays</td>
<td>Moumachhi</td>
</tr>
<tr>
<td>79</td>
<td>Let There Be Sound</td>
<td>Chitrabikshan, Jan-April Issue</td>
</tr>
<tr>
<td></td>
<td>Bengali</td>
<td>Page 216</td>
</tr>
<tr>
<td>80</td>
<td>FilmMaking</td>
<td>Chitrabikshan, Jan-April Issue</td>
</tr>
<tr>
<td></td>
<td>Bengali</td>
<td>Page 225-226</td>
</tr>
<tr>
<td>81</td>
<td>Symbol</td>
<td>Shakda</td>
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<tr>
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<td>Bengali</td>
<td></td>
</tr>
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<td></td>
<td>10th Year, No. 10-12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Page 9-10</td>
</tr>
<tr>
<td>83</td>
<td>On Drama</td>
<td>Agyatabas, August No. 17</td>
</tr>
<tr>
<td></td>
<td>Bengali</td>
<td>Page 49-50</td>
</tr>
<tr>
<td>84</td>
<td>Cinema, Literature and My Films</td>
<td>Chitrabikshan, November</td>
</tr>
<tr>
<td></td>
<td>Bengali</td>
<td></td>
</tr>
<tr>
<td>85</td>
<td>La Dolce Vita and Fellini</td>
<td>Chitrapat, Special Issue</td>
</tr>
<tr>
<td></td>
<td>Bengali</td>
<td></td>
</tr>
<tr>
<td>86</td>
<td>On Bergman</td>
<td>Chitrapat, Special Issue</td>
</tr>
<tr>
<td></td>
<td>Bengali</td>
<td></td>
</tr>
<tr>
<td>87</td>
<td>My Thoughts on Cinema</td>
<td>F. F. S. I. Ritwik Retrospective Souvenir</td>
</tr>
<tr>
<td>88</td>
<td>What It Means to Make Films in India</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bengali</td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>An Interview by Kalpana Biswas</td>
<td></td>
</tr>
<tr>
<td>90</td>
<td>An Interview</td>
<td>Film Miscellany</td>
</tr>
</tbody>
</table>
91. An Interview

92. Excerpt of an Article
   Movie Montage, No. 18
   Page 57
   November, 1976

93. On Memory of
    Pramathesh Barooah
    Bengali
    —
    not known

Important Letters

1. To S. Mukherjee, Filmistan Studio, Bombay
   10th April, 1956

2. To the P. R. Officer Indian Oxygen Co.
   (Documentary : The Most Exciting Form of Cinema)
   10.10.1963

3. To the Principal Film & Television Training Institute, Pune.
   (Memorandum Concerning Integrated Course of Direction)
   10th June, 1965

4. To the Principal Film & Television Training Institute, Pune
   6.8.1965
III. ON RITWIK : IN ENGLISH

BOOKS


This book was prepared for the Cinema India programme at the National Film Theatre in London, under the aegis of the Festival, 1982.


Acknowledgments—Ashis Rajadhyaksha.


(A Study of Ghatak's film : In Mythological aspect.)


(Collection of essays on and by Ghatak, some of them translated and published for the first time in English, excerpts from the writings of Eisenstein, Tagore, D. D. Kosambi and others are included to widen the understanding of Ghatak's film, placing them in a broad perspective of ideas on Art, Culture and Cinema. Published on the occasion of the Ritwik Ghatak Retrospective, 18—24 Dec., 1987, Bombay).
MONOGRAPHS, ARTICLES AND REVIEWS

Anil Saare : Ritwik Ghatak — A legend and a paradox. Indian Express, 1981
Avijit Dutta Roy : A passion for life; The character's in Ritwik Ghatak films. Vidura, Vol. 20, No. 6 Dec. '83
Asad Zaidi : Ghatak's Cinema, Patriot 1981
Bibekananda Ray : The Cinema's India from Ray or Ghatak, Cinema '87, Issue No. 16
Dipak Biswas : 'Meet the master's — Ritwik Ghatak (1925-76)'. Cine Information, Vol. 1, Issue 1, April-June '86
Kumar Sahani : I am Burning the Universe is Burning.
Violence and Responsibility, Filmfare '65.
Nature, in the end, is grandly indifferent.
Pour Ritwik Ghatak. Cinema 70, Paris
The Passion of a Resurrected Spring. Filmotsav 86 Newstime Supplement, 16.1.86.
Madan Gopal Singh : Komal Gandhar — a note.
—Ritwik Ghatak and the narratives of Cinema : Cinemaya No. 3, April-June '89, Spring Issue.
Partha Chatterjee : Ritwik Ghatak : Film maker. Vidura, Vol. 16, No. 4, Aug. '79
Probodh Moitra : Re / viewing Ghatak. Patrika, 14.5.76.
Safdar Hasmi : The Genius that was Ritwik Ghatak. Student Struggle, Dec. '81.
Sebabrata Gupta : The myth that is Ritwik. The Statesman (Saturday).
—Magic Words; Magic Images. The Illustrated Weekly (Weekend), 2-9 March, '91.
Subhalakshmi Mukherjee. Blue Murder At High Noon, Chakkash, July '91.
Swadesh Pal: Ritwik Ghatak Close-up, 2nd year, No. 4, '64.
Tapan Kumar Das: Ritwik Ghatak, the most controversial director in India. Chitravash, April '70.
Vidyarthi Chatterjee: A Patch of One's Own Called Home. The Statesman, Sunday Miscellany, July, 16 '89.

Apart from the above several doctoral dissertations have centered upon Ghatak's work (e.g. that of Madan Gopal Singh and Diamond Oberoi of Delhi) and a documentary was made by Ramesh Sharma in 1990 for Indian Doordarshan. Recently Anup Singh has completed a docu-feature on Ritwik. A few years back, a short film titled 'Bishforon' (The Explosion) was made in Bengali based on Ritwik Ghatak's life.

Some ten to fifteen books have been written on Ghatak till date in Bengali. The number of articles scattered in various little periodicals and other magazines amount to around three hundred approximately (including reviews, interviews and screenplays on Ritwik). Ritwik's wife Surama Devi has written two highly informative books on Ritwik. Some theoreticians have treated Ritwik-cult from a post-modernist viewpoint. Very recently (1997), the Federation of Film Societies of India (FFSI) has published a special number on Ghatak. The Encyclopedia of Indian Cinema published jointly by Oxford University Press and British Film Institute (BFI) (1995) includes a special entry of Ghatak. Many European researchers are also now being interested in Ritwik Kumar Ghatak's cinema viz. Marco Müller, Jacob Leich and others. The wide international exposure of this much misinterpreted cinematic 'auteur' is now leading to an overall reassessment from the viewpoint of Nationalist Cinema which he, unfortunately, could not experience in his lifetime.

Additional Note:

The present dissertation being a purely qualitative and theoretical one, to some of its assessors, a pertinent question might naturally arise, the assumptions forwarded and the conclusions arrived at are, to what extent tenable in the light of methodological strategies adopted. This is also crucial for a director, so typical as Ghatak who hardly used structured / well-worked out scripts for his films and most of the sequences were conceived / improvised at the locations i.e. during the process of shooting itself. If, for example, inter-judge reliability is an acceptable criterion, the answers are inherent (in most of the cases) in the dissertation itself, as exemplified below:

(1) Satyajit Ray, the undisputable doyen of Indian Cinema, pointed out, for the first time that the motif of 'anthropomorphism' has entered Indian cinema in 'Ajantrik' and the metaphorical mother-son relationship between Jagaddal (the cab) and Bimal (the protagonist) was stressed in his essay, shortly after Ghatak's death.
2) Shampa Banerjee, on the occasion of screening of Ritwik's films at National Film Theatre (NFT), London, 1982 wrote a monograph on behalf of the Ministry of Culture, Government of India, which included chapters on the epical and mythological dimensions / characteristics of Ghatak’s films.

3) Ashish Rajadhyaksha authored a whole book titled ‘Ritwik Ghatak A Return to the Epic’ in 1982, probably the first full-length study dealing with the mythical aspects of Ghatak’s films. He searched for their roots though in a highly subjective and personalised manner.

4) Kumar Shahani, a leading experimental film-maker of India and equally accomplished as a film-scholar, trained at Pune and later in Paris (IDHEC and Sorbonne University, 1967-69), recipient of Homi Bhabha Fellowship, devoted nearly six to seven articles (including an international ‘Dossier’) exploring and establishing the psychoanalytical and Jungian aspects of Ritwik Kumar Ghatak’s films.

5) Sumita S. Chakravorty, film scholar and presently Member of the faculty, Department of Communication in the New School For Social Research, New York, (and the author of National Identity in Indian Popular Cinema 1947-87, Univ. of Texas / Austin Press, 1993) has time and again hinted at the latent psychoanalytical materials (citing other renowned film-critics) in her entry on Ghatak in ‘World Film Directors’ (Vol. II) in 1984-85.

6) Paul Willemen, film scholar and critic (ex-member of the Editorial Board of 'Screen' and 'Framework', two internationally acclaimed research-oriented film journals and author of such books as 'looks and frictions essays in cultural studies and film theory', 1994, London : BFI) and co-editor of the Encyclopaedia of Indian Cinema published jointly by Oxford University Press and BFI (British Film Institute) in collaboration with National Film Archive of India (NFAI), 1995 together with Ashish Rajadhyaksha has established the mythical myriad of Ritwik Kumar Ghatak’s films encompassing their psychological characteristics and melodramatic ‘tropes’ in their analyses of his films in the respective entries of the films in the Encyclopaedia.

7) Roy Armes, an internationally acclaimed film-critic, author of nearly a dozen books on various aspects of cinema, comments ‘Ritwik Ghatak (1925-76) another Bengali was marked for life by the partition of Bengal, which cut him off from his native Dacca. In a hectic twenty-four-year career littered with abandoned projects, Ghatak completed just eight features, including some of the key works of the Indian 1960s cinema. An uncompromising Marxist whose films are remarkable for the total absence of foreign influences, Ghatak dealt in his major works especially The Hidden Star/Meghe Dhaka Tara (1960), with human disasters that had their starting point in the division of Bengal.’ [in: Armes, Ray (1987) Third World Film Making and the West, Berkeley; University of California Press, pp. 119-120.]

8) Dr. Pronob Bose, a senior practising psychoanalyst from Calcutta has opined, after thoroughly scrutinising the present dissertation that ‘though the methodological and analytical aspects of the thesis are fairly satisfactory, more originality in the approach of the research itself would have been obviously appreciated.’

9) Vicariously, the influence of Paolo Pier Pasolini upon Ritwik was quite pervasive (Ritwik referred to Pasolini’s ‘reexamination’ of myths in a modern milieu in several of his interviews) and Nikola Petkovic, in analysing Pasolini’s ‘Edipo Re’ in American Imago, 1997, has established how Pasolini rewrote the myth of Oedipus through the semantics of his autobiographical film.
It should also be kept in view that Ritwik Ghatak himself, in several instances, expressed his deep faith on psychoanalysis and psychiatry in his different articles, interviews and speeches.

So the verdicts of Judges were inherently present in the study (except that of Roy Armes and Pronob Bose) in the study itself and further requirements of outside resources seemed superfluous and redundant.