



A STUDY ON THE PANORAMIC TRUTH OF *BULBBUL*

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Abstract

The study is based upon a movie called *Bulbbul*, in which the central theme revolves around the harassment faced by young women in a patriarchal society. The main objective of this study focuses on the social stigmas which existing the society. The study also attends to the supernatural elements induced in the show in the form of the term 'Chudail' which is referred to as a 'Witch'. The show subverts the term 'Chudail' in a positive light which contradicts the common belief of people where they link the word 'Chudail' to a negative force or a being. The show is about the change in the character of Bulbbul as she sets out to avenge the injustice committed against women. So, the study undergoes this supernatural element in depth as it brings out the real perspective that the film intends to portray.

Keywords: Patriarchy, Oppression, Rape, Domestic Violence, Feminism, Supernatural Element

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Introduction

Bulbbul is a horror story revolving around the life of a small child bride called Bulbbul who is tortured ruthlessly, at first mentally but then physically when jealousy and violence began to fume up in Bulbbul's husband, Indranil Thakur.

The poor girl is unable to tolerate and succumbs to the problem. Ultimately, Bulbbul loses her life after being raped by her brother-in-law, Mahendra when she was critically injured. After the death of Bulbbul, she is given a second chance of life to ensure revenge on the evildoers as Bulbbul is revived from the dead when she is granted reincarnation by a Goddess (*Devi Ma*) in the film. She then takes revenge on Mahendra who rapes her which also affects his wife, Binodini, Master Dinkar, and the Carriage driver. This continues simultaneously and fills everyone with horror and people start running away from the village. The mansion becomes haunted and turns into a grotesque place that is soon abandoned.

All the events transpiring in the village are due to the sexual violence that Bulbbul faces and this is her way to use the supernatural element granted by *Devi Ma* (Goddess from Hindu mythology) to create resistance and avenge her rapists. Bulbbul also uses this supernatural power to ensure justice for the evil-doing men of the village, avenging the sufferings of the helpless women of the village.

In relation to the Netflix show *Bulbbul*, the instances of child marriage are decreasing globally with the increasing development. Still, the total number of girls married in childhood is 12 million per year. According to *UNICEF*, more than 15 million girls will lose their childhood due to child marriage by 2030. This proves that one of the problems in society that the film portrays still exists and is prevalent. The concept of child marriage cycles people through poverty, illiteracy, and unfortunately violence. This is one of the main issues that the film shows.

Considering the other social issue that the film displays, India registered 31,677 cases of rape in 2021 which is an average of 86 rapes occurring daily. While nearly 49 cases of crime against women were lodged every single hour, according to the latest government report on crimes in the country. These statistics correlate with the incidents of Bulbbul's rape in the film and the suffering that she undergoes.

Literature Review

A few researches on the show have been made by others such as the research paper titled "Endeavouring Woman's Awakening: An Analysis of Anvita Dutt's *Bulbbul* by Jyotiparna Das. The paper goes through a deep analysis of the show by using ideas and elements such as Feminism, Existentialism, Hegemony, Oppression and psychoanalysis. Overall, the research paper by Jyotiparna Das clearly depicts all the above elements in a detailed manner.

The research paper written on this Netflix show is titled "Bulbbul: Not Just Another Feminist Tale" by P.R Mrudula in which most of the same elements as the previous one exists such as feminism and patriarchy but it also goes through elements such as habitat loss, Ecology and humanity. The research paper also presents the viewpoint of the Theatrics which was left unsaid such as the tone and atmosphere of the scenes at the beginning and at the end often making contrast and critiquing the way the scenes which are not pleasant are shown as comfortable scenes. It also points out the way the light mood changed to a dark one as the moon turned from white to red in the scene when Bulbbul was raped by Mahendra. The paper also applauds the use of flashbacks in the show where we are constantly been shown flashbacks and present scenes which adds more depth to the message which is conveyed.

There are similar research papers on the topic of women's empowerment one of which is titled "Gender Inequality and Economic Growth: Evidence from Industry-Level Data" written by Ata Can Bertay, Ljubica Dordevic and Can Sever. The research paper aims at studying whether higher gender equality facilitates economic growth by enabling better allocation of a valuable resource which is female labor.

The research paper titled "A Qualitative Study on Gender Inequality and gender-based violence in Nepal" written by Pranab Dahal, Sunil Kumar Joshi, and Katarina Swahnberg also goes through the problem of gender inequality in the modern context in Nepal. It is qualitative research on Gender-Based violence.

"Gender Inequality in India" by M.V Jaya Praksham, Dr.P Sal Babu, and Dr. M.Subba Rao is another research paper written in context to the Gender inequality that women have to face in India which is linked to the current situation of the country. The paper goes through Gender inequality in a sociocultural context exposing the narrow-

mindfulness of social and cultural perspectives of girl children and women.

The research paper titled “A Model of Gender Inequality and Economic Growth” written by Jinyoung Kim, Jong-Wha Lee, and Kwanho Shin goes through and studies the role of Gender inequality in economic context and economic growth. It consists of the study of human capital accumulation, labor market, and overlapping generations model with respect to women.

Many of the researches have been done on the grounds of Women Empowerment such as “Women Empowerment in India: A Critical Analysis” by Prof. Seema Singh and Dr. Antra Singh which goes through a study of Women’s rights linked to the political context, awareness towards women and Empowering Women in India.

Similarly, the research paper titled “Empowerment of Women in India: A Qualitative Analysis” written by Dr.C.Hemavathi, Dr.H.G. Pushpalatha, and Ms. Yamuna B.Raj is qualitative research that goes through the problem of sex ratio, Discrimination against women, Women in socio-economic sphere and spreads awareness of Women Empowerment in India. The research paper makes use of the political sphere of Women’s Rights and the preamble to promote Women’s Empowerment.

Research Objectives

1. To examine the sexual violence and abuse committed against women in society.
2. To explore the social stigmas associated with rape victims existing in the society.
3. To study the human psyche and elements of human nature such as jealousy, hatred, revenge, and compassion.
4. To investigate the supernatural element and its meaning projected by the movie.
5. To promote women’s empowerment.

Research Gap

Bulbbul is a Hindi-language film that was released on the streaming platform Netflix in 2020. The movie *Bulbbul* is a feminist fable set in colonial Bengal that portrays complex power dynamics between men and women. It has also won praise from critics for its distinctive narrative, feminism, and reworking of a well-known Indian folktale.

The paper deals with conducting an analysis and research on the Netflix show *Bulbbul* known as a horror/thriller show which gives us an insight of the condition of women in the 1800s. This paper exhibits the various elements such as Domestic violence, Rape, patriarchy, Revenge, Jealousy,

hatred, and supernatural elements which the main character uses as a form of resistance and a way to instigate revenge on the evil doing men of the village. It also contains the bildungsroman of the main character ‘Bulbbul’.

Research Methodology

The paper employs a qualitative approach, which derives conclusions based on the movie. Qualitative research refers to:

“Qualitative research is a type of social science research that collects and works with non-numerical data and that seeks to interpret meaning from these data and that help understand social life through the study of targeted populations or places”. (Crossman)

In relation to the definition, the paper has been prepared on the basis of qualitative research as it gathers non-numerical data like emotions to address and describe a particular problem. Observation is the main method employed in the qualitative research of the paper.

The paper also includes the use of psychoanalysis to further examine human nature and the unconscious mind. Psychoanalysis refers to “Psychoanalysis defined as a set of psychological theories and therapeutic methods which have their origin in the work and theories of Sigmund Freud. The primary assumption of psychoanalysis is the belief that all people possess unconscious thoughts, feelings, desires and memories.” (McLeod)

The psychoanalytic theory of research is used in the paper to examine and study the human psyche and the unconscious mind. For instance, the trauma that Bulbbul, the main character of the movie had to suffer being born as a woman in a patriarchal society.

Analysis

The chapter analyses the different components that have been portrayed as both natural and supernatural. The show does not hesitate to show the reality of the plight of women, especially during the time of 1881 in Bengal. The elements portrayed in the film are:

• **Patriarchy/Oppression** – The film opens with a five-year-old girl playing while unaware that a carriage is approaching her door to take her to her husband's home. The scene on the day of Bulbul and Indranil's wedding, during which Bulbul has a brief conversation with her aunt regarding the toe rings, effectively illustrates the idea of patriarchy and male tyranny in society.

“Bulbbul: Aunt! Why do we wear toe rings?

Aunt: Because there is a nerve here if it is not pressed, girls tend to fly away.

Bulbbul: (Excited) just like a bird!” (*Bulbbul* 04:34)

The assertion by Bulbul's aunt emphasizes how Bulbbul, who is compelled into a marriage at the age of five, serves as a symbol of society's patriarchal nature. Indranil, Bulbbul's spouse, serves as a representation of patriarchy in the film. He abuses and dominates his wife. He stands for the mentality of men who consider women to be subservient to them and inferior.

Overall, the theme of patriarchy in the movie "*Bulbbul*" sheds light on the repressive character of societal norms and beliefs and urges us to resist and rebel against them. The movie emphasizes the need for gender equality, education, and empowerment to create a more just and equal society. (Mrudula 1224)

The film also depicts signs of women themselves internalizing patriarchy and oppression. In the movie at timestamp [01:11:05], Binodini washes the blood off of Bulbbul's thigh and forces her to keep quiet about her rape. Binodini convinces Bulbbul to keep this rape incident in the dark as she belongs to a Royal family. Binodini States:

Binodini: He's a little....insane, but he'll be fine after marriage. He's a little insane, but....he's of royal blood.

Binodini: Keep quiet. He's a little insane, but you will be adorned in jewels. He's a little insane, but....you will be draped in silks. You will get respect. Keep quiet.” (*Bulbbul* 01:11:05)

This dialogue presents how some women are guilty of internalizing patriarchy and oppression as they try to silence the each other and encouraging other women to act in a way they are supposed to behave.

• **Child Marriage** – The film is based on the time period of 1881 in Bengal when child marriage was common due to a mix of cultural, societal and economic causes. Girls were viewed as a financial burden on their families because of the dowry system and families struggled to married off their daughters. Additionally, there were societal expectations that females should be married off before they hit puberty since this would make them

more obedient and manageable in their husbands' families. The opening of the film itself displays the moment when Bulbbul (as a child) is put through the ceremony of marriage without her own choice. She is hardly able to understand the importance of the happenings. She is dressed in bridal clothes, and the women around her are engaged in rituals including the painting of her hands and legs with henna. Although the mood is celebratory, there is a tension and unease there as well. Bulbbul is not even aware of the fact that she is married off to Indranil and confused her husband to be Satya who was of her age.

The timestamp of [07:44] of the film shows the innocent conversation of Bulbbul with her husband, Indranil when she asked him about Satya thinking him to be her husband and he calmly clears her misunderstanding that he is her husband not Satya, her brother-in-law,

“Bulbbul - Where is he?

Indranil - who?

Bulbbul - My husband

Indranil - That's me” (*Bulbbul* 07:44)

As the movie progresses, the negative consequences of child marriage are portrayed that how Bubbul is expected to fulfil the role of a dutiful wife. In India, child marriage is a common problem mainly in rural areas. It is frequently influenced by a number of things, such as poverty, social and cultural conventions, and a lack of knowledge about the detrimental effects of early marriage. However, it has been on the decline recently.

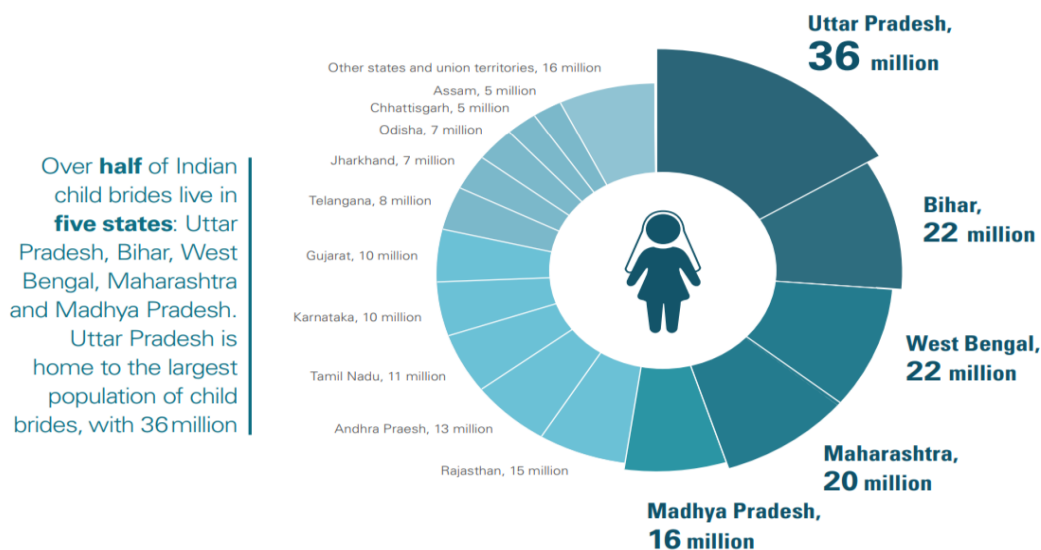
According to the Sample Registration System (SRS) 2010 data, “the percentage of females aged 15 to 19 who are still single in various states increased from 29.02% to 88% from 1961 to 2011 which shows the improvement in the system of child marriage resulting in the decreasing of its impacts in the society.” (Mukherjee and Gunwant 43)

Table 1. Percentage of females remaining single in the different age groups in India and select large states, Bihar, Kerala, Tamil Nadu and Uttar Pradesh, 1961 – 2011

Year	Age group (years)							
	15-19	20-24	25-29	30-34	35-39	40-44	45-49	50-54
India								
1961	29.2	6.0	1.9	1.0	0.7	0.6	0.5	0.5
1971	43.7	9.5	2.3	1.0	0.8	0.6	0.5	0.5
1981	55.9	14.0	3.3	1.2	0.6	0.5	0.4	0.4
1991	64.3	17.0	4.2	1.8	0.9	1.0	0.7	0.8
2001	75.2	23.0	5.7	2.2	1.3	1.2	0.9	0.9
2011	80.1	30.4	8.8	3.3	1.8	1.4	1.2	1.2
Bihar								
1961	15.6	3.0	1.3	0.9	0.7	0.6	0.6	0.6
1971	23.1	3.6	1.0	0.5	0.4	0.3	0.3	0.3
1981	35.3	5.2	1.3	0.5	0.3	0.3	0.2	0.2
1991	44.2	7.1	1.6	0.9	0.4	0.7	0.5	0.8
2001	60.4	9.5	1.5	0.7	0.6	0.3	0.2	0.3
2011	83.1	36.3	10.3	2.8	1.2	0.8	0.6	0.7
Kerala								
1961	69.6	22.7	8.0	4.5	3.2	2.9	2.2	1.8
1971	81.0	32.7	9.3	5.3	3.7	3.5	3.1	2.9
1981	85.4	40.2	12.5	5.8	3.5	3.4	2.9	3.1
1991	88.5	43.4	13.9	6.2	3.9	3.7	3.0	3.2
2001	86.7	41.6	13.0	5.8	3.9	3.5	3.2	3.4
2011	87.3	41.6	11.9	5.0	3.5	3.1	3.0	3.3
Tamil Nadu								
1971	72.7	17.0	2.7	1.2	0.7	0.7	0.6	0.5
1981	76.8	22.9	4.8	1.7	0.8	0.7	0.5	0.4
1991	81.9	28.5	6.8	2.5	1.1	1.1	0.7	0.7
2001	84.3	34.8	8.4	3.0	1.6	1.5	1.1	1.1
2011	84.9	39.6	11.3	3.9	1.9	1.5	1.3	1.4
Uttar Pradesh								
1961	17.0	2.5	1.0	0.6	0.4	0.4	0.3	0.4
1971	26.6	3.8	1.1	0.6	0.7	0.4	0.3	0.3
1981	39.0	5.8	1.0	0.3	0.2	0.2	0.1	0.2
1991	53.0	8.1	1.5	0.7	0.3	0.7	0.6	0.6
2001	72.6	16.1	3.0	1.0	0.6	0.6	0.4	0.5
2011	88.0	47.5	14.9	4.6	2.0	1.4	1.0	1.1

The second and the third statistics are the data gathered by UNICEF which show the states in India with the highest rates of child marriage, with Uttar Pradesh having 36 million child marriages,

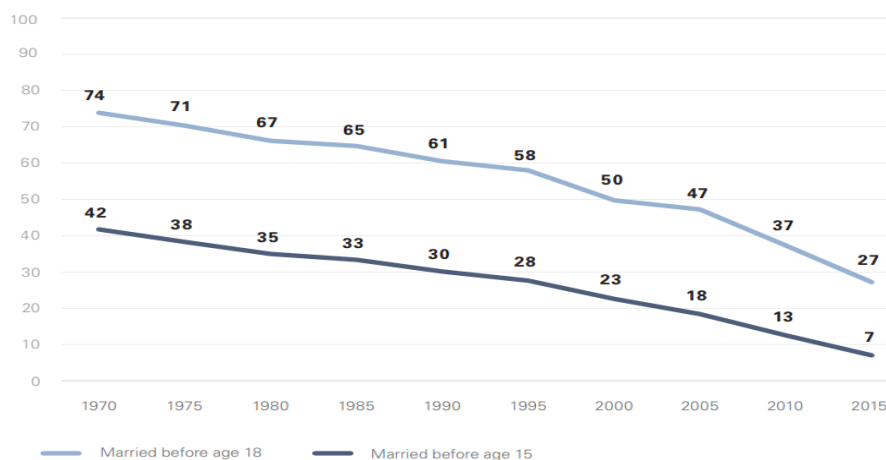
followed by Bihar and West Bengal with 22 million, Maharashtra with 20 million, and Madhya Pradesh with 16 million.



The decreasing rate of child marriage from 1970 to 2015 is the next statistic.

Generational trends in reducing child marriage

The practice of child marriage in India is less common today than in prior generations



Over the last decade, progress has been accelerating

• **Jealousy** – In several scenes, the film's jealousy component can be noticed throughout. Jealousy first is seen through the wife of Indranil's brother, Binodini who is jealous of the relationship between Indranil and Bulbbul as she is married to a mentally unstable Mahendra. She seeks to ruin the bond and trust between Indranil and Bulbbul as she thinks she should have been the person who was married to Indranil and also as she is the one who fulfils his needs. This trait is clearly visible when Bulbbul was just married and both Bulbbul and Binodini had a dialogue at [18:35] in the film.

“Binodini - I have no idea. He should ask for me. I'm the one who takes care of him. I don't know why he only wants his Bulbbul. How does one tell him that his Bulbbul only wants Satya?” (*Bulbbul* 18:35)

The second part where jealousy is seen again through the character of Binodini is when at [37:25], Indranil, Mahendra, Bulbbul, Binodini and Satya were having a family time together in the jungle. While Indranil was trying to sweet talk to Bulbbul, Binodini could not bear the jealousy and tried to create a negative atmosphere by mentioning Satya's Proposal, knowing that it would make Bulbbul anxious and nervous.

• **Women's Empowerment being Questioned** - The first one is illustrated in [28:42] when Satya tells Bubbul that Master Dinkar was killed and speculates that it was done by a man. Bulbbul responds, "Why only man? It might have been done by a woman too," and Satya asks, without giving it a second thought, "Which woman has the power to give a man such a harsh death?" (*Bulbbul* 28:42)

The next one is performed by a lady to another rather than a guy in [28:05]

When Binodini says “The task is suitable for the person who is capable of doing it.”

You are a Thakurain, not a Thakur (chief)". (*Bulbbul* 28:05)

• **Abuse** – The primary subject addressed by this movie, along with patriarchy and oppression, is domestic abuse. There are scenes in the movie that show evidence of domestic abuse. In one incident, Dr. Sudip visited Bulbbul to inspect her foot while Satya entered the room to find his sister-in-law with another man. At [20:38], it is mentioned that Master Dinkar frequently beat his wife while she covered her scars by claiming she fell down the stairs. Satya wonders if this might be the case, so Bulbbul clarifies his misunderstanding by pointing out that their home is the only one in the entire village with stairs.

At [52:29], when Indranil finds a partially burned page with the words "Satya Bulbbul" scribbled on it in the fireplace, the similar scene of marital abuse is shown when Indranil lost control of himself and shattered Bulbbul's ankle with a large rod, crushing her bones so severely that they turned completely around.

• **Rape** – After the scene of Indranil brutally breaking Bulbbul's ankles, and Bubbul getting treated by Dr Sudip. At [01:04:05] while Bulbbul lamented and suffered in pain because of her foot, Mahendra comes to Bulbbul and tries to play with her but it does even worse to her injury. She screamed in pain as Mahendra suddenly committed the inconceivable act of raping her. Unfortunately, Bulbbul is raped by Mahendra while her body is

already limped. No woman should ever have to go through this terrible and unpleasant experience, which is why the element of rape is shown so brutally that the audience may comprehend the seriousness of the situation and feel the suffering through empathy. The next scene occurs at [1:10:55] when Binodini, who should have been able to understand Bulbbul's suffering, instead tells her that she is fortunate to be married in the Thakur's home and that she must learn to put up with everything because as Thakurs, they will receive plenty of jewellery, silk, and respect and once more orders her to keep quiet.

Following are the statistics of crimes committed against women in India collected from the National

Crimes Records Bureau in 2020 which includes not only rapes but also many other different issues faced by women like domestic violence, dowry deaths, cruelty by husbands and his relatives and many others in different states with Uttar Pradesh being the state with highest crime rate with 1095.9 and the total crime rate being 56.5. All shows how the crimes against women are done in large numbers in which only some are brought to light while many others still had to suffer the consequences and all these are happening even after the government bringing different Acts to protect women.

Crime against Women (IPC+SLL) - 2018-2020							
SL	State/UT	2018	2019	2020	Mid-Year Projected Population (in Lakhs) (2020)	Rate of Total Crime against Women (2020)	Chargesheeting Rate (2020)
[1]	[2]	[3]	[4]	[5]	[6]	[7]	[8]
STATES:							
1	Andhra Pradesh	16438	17746	17089	262.9	65.0	91.6
2	Arunachal Pradesh	368	317	281	7.4	38.0	72.5
3	Assam	27687	30025	26352	170.7	154.3	63.8
4	Bihar	16920	18587	15359	584.9	26.3	79.7
5	Chhattisgarh	8587	7689	7385	145.7	50.7	87.7
6	Goa	362	329	219	7.7	28.5	76.5
7	Gujarat	8329	8799	8028	329.1	24.4	94.6
8	Haryana	14326	14683	13000	137.3	94.7	57.9
9	Himachal Pradesh	1633	1636	1614	36.3	44.5	78.9
10	Jharkhand	7083	8760	7630	185.9	41.0	78.8
11	Karnataka	13514	13828	12680	327.6	38.7	84.7
12	Kerala	10461	11462	10139	183.9	55.1	94.1
13	Madhya Pradesh	28942	27560	25640	405.3	63.3	83.8
14	Maharashtra	35497	37144	31954	593.8	53.8	82.0
15	Manipur	271	266	247	15.6	15.8	56.1
16	Meghalaya	571	558	568	16.3	34.9	66.0
17	Mizoram	249	170	172	6.0	28.8	98.8
18	Nagaland	75	43	39	10.5	3.7	67.6
19	Odisha	20274	23183	25489	225.7	112.9	82.0
20	Punjab	5302	5886	4838	143.2	33.8	77.0
21	Rajasthan	27866	41550	34535	381.6	90.5	55.0
22	Sikkim	172	125	140	3.2	44.2	91.4
23	Tamil Nadu	5822	5934	6630	381.1	17.4	86.5
24	Telangana	16027	18394	17791	186.5	95.4	90.1
25	Tripura	907	1070	874	19.9	44.0	82.5
26	Uttar Pradesh	59445	59853	49385	1095.9	45.1	77.1
27	Uttarakhand	2817	2541	2846	55.2	51.6	79.9
28	West Bengal	30394	29859	36439	478.2	76.2	88.2
	TOTAL STATE(S)	360339	387997	357363	6397.3	55.9	78.7
UNION TERRITORIES :							
29	A&N Islands	147	135	143	1.9	76.1	97.4
30	Chandigarh	442	515	301	5.5	54.8	64.2
31	D&N Haveli and Daman & Diu [@]	54 ⁺	82 ⁺	61	3.7	16.3	96.6
32	Delhi	13640	13395	10093	94.9	106.4	75.0
33	Jammu & Kashmir [@]	3437 ⁺	3069 ⁺	3405	63.4	53.7	75.1
34	Ladakh [@]	-	-	9	1.3	7.0	81.8
35	Lakshadweep	11	38	15	0.3	45.5	100.0
36	Puducherry	166	95	113	8.1	14.0	100.0
	TOTAL UT(S)	17897	17329	14140	179.1	79.0	75.3
	TOTAL ALL INDIA	378236	405326	371503	6576.3	56.5	78.6

● Crime Rate is calculated as per one lakh of population
 ● Population Source: Report of Technical group on Population Projections(July, 2020) National Commission on Population, MoHFW
 ● As per data provided by States/UTs ● States/UTs may not be compared purely on the basis of crime figures
 '+ ' Combined data of erstwhile D&N Haveli UT and Daman & Diu UT
 '* ' Data of erstwhile Jammu & Kashmir State including Ladakh
 '@ ' Data of newly created Union Territory

• **Supernatural Element** – The emergence of Chudail (witch) is shown throughout the film in a progressive manner where at the point where Satya is on his way back to home on the carriage, the driver momentarily stops the carriage to move a wooden log out of the way when we get to see the first appearance of the “Chudail” as described by the people of the village.

The “Chudail” makes her first appearance at [23:21] when Master Dinkar is lost alone in the forest and notices a silhouette of a woman humming a melody and moments before he is attacked and killed by an unknown being.

The supernatural component has its origins in Bulbbul's rape, when it appears that she dies in the act. However, in the [01:10:04] scene, we see that *Devi Ma* revives her in order to carry out a mission of vengeance and justice. After coming back to life, Bulbbul has undergone a full transformation. She now demands respect and assumes a position of power by delivering justice to all the women in the village who are being abused by men giving death as their punishment. She is also often seen giving hints if she might be the “Chudail” that everyone is talking about.

Throughout the film we witness an unidentified entity murdering men, including Master Dinkar, who beats his wife, Mahendra, who raped Bulbbul, and the carriage driver, who also meets the same end after taking a second wife and forcing his first wife to commit suicide. Initially, the witch is a mystery until the similarities between the crooked feet of Bulbbul and the “Chudail” are revealed.

The word “Chudail” or “Churail” meaning Witch is a term originating from India has also been considered as a feminist resistance to patriarchy, oppression and sexual abuse. Sadiya Ansari writes an article on *Vice* explaining how she expresses how her opinion about “Chudail” has changed.

“It turns out that churails are described as women who died during pregnancy or childbirth or at the hands of mistreatment by their husbands or in-laws. They haunt those who abused them, or target young men at random, luring them high into mountains or deep into the forest, seducing them while entrapping their youth and sending them back down as old, weakened men.” (Ansari)

This excerpt again portrays how the word “Chudail” is used as a form of resistance against patriarchy and oppression. It indicates how the idea of the word is used in a negative term which might not allow other people to bring out its true meaning. Ansari states in the above quotation the characteristics of a “Chudail” which is commonly known in a negative sense. But she also brings out the idea of the word Chudail to be a feministic idea as the existence of the supernatural being is

because of oppression and abuse. It is a way of resistance against the patriarchal society as the Chudail in the film *Bulbbul* and Ansari's description and interpretation matches flawlessly. Women who have faced abuse and oppression at the hands of patriarchal men often leading to their demise turn into this supernatural entity known as “Chudail”. So, the expression of idea by Ansari perfectly matches the way Chudail is portrayed in the film.

In the final scene of the film Indranil returns to his mansion and settles into bed when he hears a humming. A body appears out of nowhere as soon as Indranil sits up to look around. When it is over, it appears to be Bulbbul, who have come to complete her final act of vengeance against Indranil. After Bulbbul's reincarnation, the movie stops suddenly with a glance of *Devi Ma* in her, leaving viewers to wonder what occurred next.

The mystical components and superstitious beliefs that people in that era held are therefore depicted in this movie. (Verghese 190)

Citations

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