



Caste, Gender, and Cinematic Authorship in *Geeli Pucchi* and *Article 15*

Juhee Prasad

Abstract: While the Hindi film industry has dished out consistently strong female characters every passing year, what requires examination is whether such progressions have been accorded to the Dalit heroine as well. Historically, cinematic renditions of Dalit women have tended to portray them as meek and submissive, often bearing the brunt of a two-fold oppression on account of their gender and their caste location. Bharti and Gaura are the Dalit heroines from two much-discussed films of the last decade – *Geeli Pucchi* (Ajeeb Daastaans, 2021) and *Article 15* (2019). This research paper examines whether and how the cinematic rendition of the Dalit female has evolved. An academic dissection of the two films reveals two vastly different characters, whose treatment also differs in the filmmakers' hands. The power dynamic of a graded, casteist, and patriarchal society plays out minutely in their lives as both decide to stand up to it to varying degrees. Bharti uses her existence at the intersections of various marginalised identities to become an agentic player in her life, while Gaura shows promise of something similar.

Keywords: Caste and Cinematic Authorship, Dalitality, Dalit Feminist Film Theory, Intersectionality

Nomenclature:

CBFC: Central Board of Film Certification

I. INTRODUCTION

While women characters have long been integral to filmic narratives in Hindi cinema, they have often been relegated to the margins. Traditionally positioned as love interests of male protagonists, or as friends, sisters, and mothers, female figures functioned primarily as plot devices meant to advance the protagonist's character arc. However, a noticeable shift in how women are portrayed has steadily reshaped the screen. In the real world, increased access to education and greater feminist and financial autonomy have led women to take the reins of their lives, a transformation directly reflected on screen. One can observe an uptick in - to borrow the phrase from the Central Board of Film Certification (CBFC) - 'lady-oriented' films. Mainstream releases like *Kahani* (2012), *English Vinglish* (2012), *Queen* (2013), *Piku* (2015), *Lipstick Under My Burqa* (2016), *Pink* (2016), *Raazi* (2018), *Thappad* (2020), to name a few, have solidified the image of the contemporary woman who is strong, agentic, and in command of her life.

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Similarly, the advent of women-fronted film production companies has also contributed to women-centric films like *Bobby Jasoos* (2014), *NH-10* (2015), *Phillauri* (2017), *Pari* (2018), *Chapaak* (2020), *Bulbul* (2020), *Darlings* (2022), *Gehraiyaan* (2022), and *Laapataa Ladies* (2024). This trajectory of narrating female leads has deepened beyond simplistic representations of empowerment into a complex, multidimensional terrain as mainstream Hindi cinema and streaming platforms begin to centre nuanced, flawed, morally grey, and subversively agentic women. The dark comedy-survival dynamics of *Darlings* (2022), the exploration of female desire in *Lipstick Under My Burqa* and *Gehraiyaan* (2022), and the subversion of patriarchal and genre conventions in *Queen* (2013), *Bulbul* (2020), and *Laapataa Ladies* (2024) offer particularly compelling examples. However, this surge in progressive portrayals of women onscreen raises a critical question for contemporary film studies: how does the Dalit heroine fare?

II. EVOLVING CINEMATIC RENDITION

Multiple academic studies have traced and examined the evolution of women's portrayal in Hindi cinema. (Manzar & Aravind, 2019) [1] contend that Hindi cinema's callous outlook towards women can be traced back to the first feature-length film, *Harishchandra* (1913), which featured male actors playing female characters. This exclusion in casting was later mirrored by an equally restrictive mode of characterisation, as female characters were outsourced to foreign actors or women from marginalised sections of society. Only in the 1930s did women belonging to 'respected' households begin to appear onscreen. This gradual shift in the cinematic rendition of women was driven as much by changing anxieties around female respectability as by the industry's own growing legitimacy. Since the inception of commercial mainstream Hindi cinema, the Bollywood 'heroine' has also functioned as a cultural instigator, shaping the popular imagination of a woman's role in society. Early cinema fashioned female characters on the sati-savitri trope of a docile, meek, self-sacrificing woman. These onscreen women were mere narrative appendages to the male characters and embodied the 'ideals' of a loyal, obedient, passive wife. Thus, Hindi cinema did not merely uphold patriarchal notions of the 'ideal' woman but actively helped institutionalise them.

The 60s and 70s saw the binary Madonna-mistress construction of female characters split between the chaste, pure heroine and the evil, vampish 'other' woman (Karandikar et al., 2021) [2], with the vamp accorded more agency but always met with a fateful end. Simultaneously, parallel cinema, through its social critique, offered women characters grounded in reality.



However, its critical acclaim could never translate into the box-office success of mainstream Hindi cinema. Consequently, the angry young woman (Mohta, 2021) [3] of parallel cinema was overshadowed by the angry young man of commercial cinema. The 1980s witnessed rampant objectification of women, while the post-liberalisation period saw the representation of women shift from preservers of tradition to complex characters influenced by economic liberalisation and changing social climates. By the turn of the century and through the 2010s, an upsurge in women-centric films brought strong, independent female characters to the forefront. Films like *Kahaani* (2012), *Queen* (2013), and *Gulaab Gang* (2014) challenged traditional narratives by introducing nuanced depictions of Indian women, thus offering empowered role models.

However, this narrative of progress has been contested. Menon (2020) [4] argues that the bigger picture shows many such portrayals still conform to postfeminist ideals and the male gaze, often casting women in stereotypical roles that adhere to heteropatriarchal standards of a 'good woman'. Khan & Taylor (2018) [5] mirror this reading, arguing that gender policing persists in mainstream Hindi cinema: women characters who adhere to prescriptive gender norms are often rewarded. Still, any transgressions lead to punishment. More recent scholarship extends this criticism to ostensibly progressive films like *Veere Di Wedding* (2018), arguing that they trade old stereotypes for a commercially marketable version of postfeminist empowerment centred on female friendship (Anwer & Arora, 2020) [6] rather than fundamentally challenging traditional gender structures. Thus, a lacuna exists between the roles women play in society and their cinematic renditions. This can be explained partly by the emphasis on box-office gains over content, which often results in female-led films lacking complex narrative structures (Manzar & Aravind, 2019) [1]. Nevertheless, recent years have witnessed a positive shift in the representation of women in Indian cinema, with female-led films no longer requiring male superstars to anchor a film's audience appeal and, consequently, its commercial viability (Ayushi, 2021) [7].

III. A CASE FOR DALIT-FEMINIST CRITIQUE OF CINEMA

Globally, feminist film theory has critically examined the representation of women in cinema, calling out stereotypical representations and advocating for an adequate portrayal of female subjectivity and desire. Hindi cinema has also been criticised for male-centric narratives in which male characters dominate dialogues and themes, while women are often underrepresented and misrepresented (Barclay & Laskar, 2023 [8]; Kumari, 2023 [9]). A substantial body of feminist scholarship on Hindi cinema now exists; however, that growth has not been evenly distributed. While the evolution in female portrayal in world cinema reflects broader changes in feminist film theory, which has expanded to consider multiple perspectives, hybrid identities, and diverse spectatorships, Indian feminist film discourse has largely failed to keep pace. Crucially, Dalit feminist perspectives remain sparse within the corpus of Indian feminist discourse on film.

Within the Indian context, the traditional feminist discourse has faced crucial challenges from Dalit feminist thought. Emerging in the 1990s, it highlights the interlocking matrices of caste, class, and gender (Senapati, 2021) [10]. This critical intervention exposes the caste-blindness of dominant feminist theorisations, which have largely prioritised the experience of the 'upper-caste' women, conveniently overlooking the systemic violence and multifaceted forms of oppression endured by Dalit women. Dalit women's self-narratives counter these omissions, offering valuable insights into their oppression, resilience, and potential for community transformation (Rege, 1998) [11]. Consequently, the Dalit feminist approach calls for a more inclusive feminist thought and praxis, one that accounts for the unique lived experiences of Dalit women, through what Paik (2021) [12] terms a 'womanist-humanist complex' framework to analyse the materiality of caste, class, and gender alongside the power dynamics they produce. This Dalit feminist perspective is crucial for analysing the representation of Dalit women onscreen, as it can illuminate their unique experiences, struggles, and resilience in the face of intersectional discrimination (Lalitha & Pankaj, 2022) [13].

IV. DALIT WOMEN IN CINEMA

This intersectional discrimination is neither new nor abstract: Dalit women have historically borne the brunt of a twofold oppression on account of their gender and caste location, compounded further by their social class. Kimberlé Crenshaw's foundational concept of intersectionality emphasises that a person will experience privilege, discrimination, and/or inequality that is uniquely shaped by their social location in terms of their sex, gender, religion, race, caste, nationality, and any other social structures from which they draw a sense of self, i.e. their identity.

When discussing caste structures, caste and gender are inextricably woven together. The structures of Brahminical patriarchy and Brahminical casteism normalise misogynistic and casteist behaviours, both overt and covert (Chakravarti, 1993) [14]. The oppression inflicted by these structures finds convergence in the female body as a site for family honour and, by extension, caste-honour, as well as a site where power dynamics play out. Thus, the privileged caste women's bodies, meaning their sexualities, are patrolled and controlled through practices like endogamy. In contrast, the Dalit woman's body is meant to be desired and be the receptor of caste-based sexual violence (Mandal, 2024) [15]. Honour killings and caste-based sexual atrocities (Pushpam & Singh, 2024) [16] that plaster the newspapers every day are proof of this. These stories of violence against women demonstrate what Chakravarti & Krishnaraj (2018) [17] identify as a 'material and ideological hold of patriarchy' in its manifest forms. Female sexuality is reduced to a tool for maintaining hegemonic ascriptive caste hierarchies.

When examining cinematic representations of Dalit women, the most immediate observation is pervasive underrepresentation, both onscreen and behind the camera. As Azeez & Singh (2021) [18] put it, the





subalternity of Dalit women is often rendered intentionally invisible, treated as unworthy of cinematic portrayal. By excluding Dalit characters, especially women, and Dalit frameworks from filmic narratives, the film industry actively participates in perpetuating real-world caste-based bias (Yengde, 2018) [19]. Thus, the reel Dalit is subjected to the same erasure as the real-world Dalit. Where cinematic representation does exist, it is minuscule and heavily patterned. Dalit women tend to be portrayed as meek and submissive, or as objects of sexual desire whose bodies serve as sites for caste-ridden sexual violence and exploitation (Pal, Bhattacharjee, & Tripathi, 2021) [20], confined to stereotypical roles (Lalitha & Pankaj, 2022 [13]; Kamble & Biswal, 2023 [21]; Chauhan, 2019 [22]) that reinforce dominant caste-hierarchical narratives. More often than not, Dalit women onscreen meet a fateful end, victimised and succumbing to their caste identity. Their struggles are largely ignored, and their culture is misrepresented, as it is evaluated through a Brahmanical lens.

However, the cinematic history of Dalit women's representation has not remained entirely static. It has evolved from the patronising reformist ideals of post-independence films (*Sujata* - 1959, *Ankur* - 1974, *Manthan*-1976), toward later portrayals of anger and resistance against injustice (*Bandit Queen* -1994, *Bawandar* - 2000) (Atwal, 2018) [23]. Though this shift was not without controversy, Phoolan Devi's representation in *Bandit Queen* was widely criticised for usurping and appropriating Dalit voices of resistance for commercial gains. More recently, the last decade has witnessed an upward trend in films centred on Dalit characters, both women and men. Studying these representations is crucial, as analysing caste representation in Indian cinema can offer insight into contemporary social dynamics and cultural politics. It is within this context that this paper undertakes an academic dissection of two of the most discussed Dalit heroines of this wave – Gaura from *Article 15* (2019) and Bharti from *Geeli Pucchi*, part of the Netflix anthology *Ajeeb Daastaans* (2021).

Gaura, played by Syani Gupta, is a pivotal character in *Article 15*. A resident of Laalgaon, Gaura is a Dalit woman whose younger sister Pooja has gone missing along with two other Dalit minor girls. Their search-and-rescue mission forms the film's dramatic premise. Gaura persistently and earnestly petitions the police to register a missing-person report and treat the case with the seriousness it deserves. Eventually, her persistence catches the attention of Ayaan, a young IPS officer, recently stationed in Laalgaon, setting in motion the film's central investigation. By contrast, Bharti Mandal, played by Konkana Sen Sharma, is the protagonist of *Geeli Pucchi*. She is a queer, blue-collar Dalit worker navigating a male-dominated factory floor. Her aspirations for a white-collar data operator position are thwarted when the job is offered to Priya, a savarna woman with social capital – her father-in-law is an acquaintance of the factory manager. Despite this, she develops affectionate feelings for Priya, herself a questioning queer woman. It is this conflict, between resentment and desire, that forms the central premise of the film.

V. INTERSECTIONAL POSITIONALITY

Both Bharti and Gaura inhabit intersecting, marginalised identities. Their location at the crossroads of gender, sexuality, caste, and class subjects each of them to overlapping and unrelenting constraints which foreclose the access and legitimacy accorded to those with dominant social identities.

Bharti is quadruply marginalised – she is a Dalit, she is a woman, masculine-presenting, and queer. At one point in the filmic narrative, on account of her work profile and her gender expression, she is referred to as a factory 'machine man' by her superior, effectively negating her womanhood. Additionally, she remains subject to sexist behaviour from her male colleagues. She is thus read through whichever of her identities affords those around her the greatest licence to demean her. When the data operator job she aspires to and seems poised to secure goes instead to Priya, a savarna woman, Priya becomes the subject of her resentment. But gradually Bharti develops a growing attraction towards her. Bharti and Priya share a marginalisation that is rooted in their being women. Bharti is a masculine-presenting queer woman, while Priya is a woman trying to navigate life as she questions her own sexuality. The ideology that others people who deviate from the established and normative social practices is so deeply entrenched in the social psyche that both women live with its consequences regardless that neither of their sexualities is publicly known. Both are victims of Brahminical patriarchy, their bodies sites for caste-latent power dynamics. Yet, their victimisation takes on a differing shape for each. Priya is held to the ideal of a docile daughter-in-law, a devoted wife, and a doting mother – aspirational roles within the discourse of patriarchy. Bharti, on the other hand, is expected to fit into the invisibilised 'ideal' of a Dalit woman who is meek, submissive, and non-reactionary. This asymmetry in also paralleled in how each chooses to deal with her victimisation. (Priya's conformation and Bharti's assertion, discussed in the next section). Despite their shared marginalisation, it is caste that ultimately divides the two women. Priya is savarna and Bharti is Dalit, and the discrimination that each woman is subjected to is fundamentally distinct and affects them disproportionately. This asymmetry is most starkly visible when Bharti discloses her caste location to Priya, who immediately, both literally and figuratively, withdraws her affections. As Chatterjee (2022) [24] notes 'queer desire gets disciplined by caste'.

Like Bharti, Gaura is also shaped by her caste-based marginalisation, though its texture differs. She is a Dalit woman residing in the hinterlands of Uttar Pradesh whose minor sister has presumably been raped and possibly murdered. This violence is made possible on account of their gender and caste location. This same marginalisation denies her justice when the local police refuse to file a missing person's report, yet she continues to persevere. Gaura's attempts to move away from her caste-ascribed occupation are likewise resisted, as her employability in a school



kitchen is undermined by the belief that her touch is polluting. While the film's plot presumably foregrounds this caste-based discrimination, Guara's character is ultimately underwritten by the filmmakers, overshadowed by the commanding presence of Ayaan, the savarna male saviour. This narrative imbalance reflects the top-down approach characteristic of savarna caste positionality and worldview, as the Dalit woman suffers at the hands of the filmmakers too.

It is worth highlighting here that onscreen feminist and queer representation mirrors the movement on the streets, which has largely remained confined to the lived experience of the privileged 'upper caste' individuals, while the distinct realities of Dalit queer women remain conspicuously absent. Themselves situated at the margins of gender and sexuality, the privileged caste women of the dominant feminist movement in India have failed to account for the lived experience of those further marginalised by caste. This gap is exemplified onscreen in films like *Margarita with a Straw* (2014). *Ek Ladki Ko Dekha Toh Aisa Laga* (2019), both of which centre the lives of savarna queer women, reinforcing what Kang (2023) [25] argues is a specific 'acceptable' form of queer normativity, as cinema remains the preserve of those with the caste and class privilege to platform their own voices. In this context, Bharti's character stands as a refreshing and welcome corrective.

VI. OWNERSHIP AND AGENCY

As established earlier, the Dalit female body onscreen is portrayed as a site for the use and abuse of caste-based violence and power dynamics, as is also the case with another recent film, *Madam Chief Minister* (2021), where Tara, the Dalit female lead, has her sexuality assumed to be for the enjoyment of the privileged caste Indu, who promises her '*pyaarkar tera henge*' (I will not deprive you of my love) but not marriage. Angered by this disrespect, Tara pledges revenge, which the narrative insistently overdetermines as she hatches plan after plan, first to capture and then to retain her political seat of power. However, Tara's agency operates on a different axis than Bharti's. Tara's agency is detached from her caste location, which the narrative treats merely as a backdrop. Bharti's agency does not exist despite her Dalit identity; rather, her Dalit identity forms an integral part of its constitution. She refuses to conform to the patriarchal-casteist erasure expected of her and responds instead with a calm yet calculated, rage-fuelled rebellion. She is a rare Dalit character who expresses and owns her Dalit being. Yengde (2018) [19] terms this affirmative, self-possessed embodiment of one's Dalit identity 'Dalitality'. Bharti's dalitality counters the notion of management or concealment of one's caste identity as a source of shame through her refusal to hide it and claiming it unapologetically as her standpoint.

Through this ownership and acceptance of who she is, Bharti becomes an agentic player in her own life. She is unapologetic about who she is. Her non-conformity to social structures that govern gender, sexuality, and caste status enables her to overcome and move past associated social taboos. Her ownership and assertion may have left her with

fewer friends and family than Priya, yet she controls her life. In her non-conformity, Bharti exercises ownership and agency that escapes Priya, who not only suffers as a result of conformity but is left increasingly lonely even when surrounded by her family, the same family on whose account she lets go of a companionship that she truly desires. It is her acceptance rather than ownership of who she is that leads to her suffering. Bharti's resistance, by contrast, emerges from her owning who she is and being comfortable in her skin. She owns the fact that she is a queer Dalit woman with a particular gender expression. This agency enables her to confront the factory manager, even as her fellow factory worker Dashrath urges her to stay within the limits of her caste location, as he reminds her, '*bhulgayi, hum Dalit hain* (Don't you forget, we are Dalit). This single statement encapsulates how deeply caste structures and their attendant societal norms are internalised even by the Dalits themselves.

Gaura too shows the makings of an agentic young woman. The filmic narrative establishes her as a bold and articulate leader of the Dalit villagers in their endeavour to file a police report of the missing girls (Chakraborty Paunksnis, 2021) [26]. Her bold appeals seldom take the form of helpless despair in the face of continued stonewalling from the police, as she remains persistent in demanding answers from them. She seamlessly weaves the historical language of resistance into her conversations with Ayan, a high-ranking police officer and the film's male lead. Her resistance remains rooted in ownership of her Dalit identity, and the film establishes this in the first scene, as she is introduced to the audience, passionately opposing caste structures by singing songs of resistance. None of this, however, translates into narrative resolution. Her presence primarily serves as a narrative plot device, and the film fails to engage meaningfully with and develop her interiority. She is defined almost entirely by her relationship with one of the missing minor Dalit girls and as the love interest of Nishad, a Dalit youth activist, rather than by her own actions that might enable her to overcome the injustice she confronts.

While the filmmaker imbues her with the moral force to demand accountability, she is denied the narrative means to turn that force into action. The redressal she seeks is only made possible through Ayan, the savarna male saviour, rather than through the realisation of her own agency. Like Bharti, Gaura does not lack conviction, but the filmmakers stop short of letting that conviction produce a resolution on its own. Her agency is not absent, but it is relayed. Gaura's testimony directs Ayan's investigation; her knowledge propels the case forward, but the institutional power to act on that knowledge does not lie with her. It remains squarely with Ayan, and there lies the film's saviourism operating on the double axis this paper's intersectional framework anticipates. The resolution comes from Ayaan not only because he is Savarna where she is Dalit but because he is a man with institutional standing where she has neither. Her testimony, however consequential, must first pass through him to become action.





VII. SUBVERSION/DALIT ASSERTION

Bharti rejects the assimilation of her position in a casteist world through her non-conformity and causes a disruption that subverts the social and caste structures. She weaponises her body and her subaltern positionality, converting the stigmatised markers of her caste identity into instruments of Dalit assertion. This loud, visible reclamation aligns directly with Sudha Pai's (2013) [27] conceptualisation of Dalit assertion at the grassroots level. Once she realises that the camaraderie she shares with Priya is conditional on their caste location, she turns her own caste-ascribed occupation of a *dai* (midwife) into an instrument of retaliation. She uses her 'inherited' knowledge to convince Priya to embrace motherhood. When Priya asks her how she knows so much about conception, Bharti responds by stating that it is the same way Priya knows palm-reading, the very caste-coded skill that got Priya the data operator job in the first place (Barot, 2024) [28]. What had been used against Bharti is now turned back on the woman who benefited from it. In doing so, the film underlines this reversal as an act of Dalit assertion. Bharti manages to avenge herself by taking over Priya's job once she quits on account of maternity leave. Thus, she uses her intersectional existence, otherwise a source of vulnerability, to her advantage.

Gaura's character highlights the tension between genuine Dalit assertion rooted in lived reality versus its cinematic mediation, which deprives this assertion of any transformative resolution. Gaura is a revolutionary largely by association. Rather than an autonomous political consciousness, her radicalism is framed as a derivative of her proximity to Nishad, her activist love interest. Her transformative capabilities are not realised independently, but through Ayan, the film's Savarna male protagonist. The narrative gives her a leadership role as she rallies to find the missing girls. The only register the filmmakers allow her to use is her testimony to Ayan, which opens the case. This stands in stark contrast to Aditi (Ayan's partner), who is a social activist based in a cosmopolitan city, agitating and organising at the grassroots. Unlike her, Gaura lacks the institutional and social access she has because of her privileged caste location; she has only her relentless perseverance to offer. In this sense, her assertion is real but relayed. Her knowledge provides the lead the investigation needs, even as Ayan alone has the power to act on it. Justice becomes possible only because Ayan notices her and takes up her cause personally. For Gaura, subversion is restricted to refusal, as she will not stop demanding answers. Resolution is withheld from her and is reserved for the Savarna male saviour. So, to answer Spivak's question [29], the subaltern does speak, although, contrary to Foucault's theorisation on knowledge and power (2013) [30], Gaura's knowledge does not proffer her much power. Take Ayan out of the equation, and Gaura's assertion, however categorical, lacks anything actionable.

VIII. CONCLUSION

This paper sets out to examine how the Dalit heroine fares amid Hindi mainstream cinema's growing portrayal of agentic, self-possessed women in mainstream Hindi cinema and finds, through Bharti and Gaura, that her trajectory is

neither a simple triumph nor a simple failure, but a difference in kind, shaped by distinct frameworks and structures of representation. Bharti portrays a Dalitality in action (Yengde, 2018) [19], an agency that exists not despite her caste location, but is continued by it. Gaura's agency is hard to define; she has an assertiveness rooted in her identity, but narrative structures restrict it, denying resolution and instead relaying it through men. This divergence is not incidental to who tells the story. Anubhav Sinha, a Savarna male director, and Neeraj Ghaywan, a Dalit male director, arrive at markedly different treatments of their Dalit heroines. Confirming authorial intent would require the kind of interview-based inquiry this paper does not undertake; however, a close textual reading of the films reveals a telling pattern that holds independent of intent.

The caste location of the two directors bears on how the characters are written. This research supports Raghavendra's (2020) claim [31] that narratives by Dalit filmmakers carry different connotations vis-à-vis those by privileged castes. Bharti's fuller characterisation is not simply a matter of one film succeeding where the other falls short, but a symptom of who is, and is not, currently positioned to narrate Dalit interiority on Hindi screens. However, Chakraborty Paunksnis (2021) [26] cautions against reading this as a matter of caste positioning alone and underlines that the silencing of Dalit women onscreen survives the shift to Dalit-directed cinema as well, since caste positioning alone does not correct erasure along the axis of gender. Rege's call for a Dalit feminist standpoint [11] articulated from within, rather than relayed through proximate or sympathetic others, names precisely what is still missing even from Bharti's dalitality. Bharti and Gaura are, in the end, both written by men; one Dalit, one Savarna. The fully self-authored Dalit heroine this paper set out to find remains, in that sense, a presence held in absence. She is visible in what Bharti is allowed to become audible in what Gaura is allowed to say; however, she is not yet narrated entirely in her own voice on Hindi cinema screens.

DECLARATION STATEMENT

The references cited, especially [11], [14], [27], [29] and [30], are older and are explicitly noted as such. Nonetheless, these works remain essential for the current study as they are pioneering in their respective fields.

As the article's author, I must verify the accuracy of the following information.

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