



The Lady in The Garden of Illusions: A Spinster's Framed Authority in Rituparno Ghosh's Film, *The Lady of the House*

Gourab Singha

Abstract

Rituparno Ghosh's film *Bariwali (The Lady of the House)* throws ample light on a middle-aged, lonely spinster's (Banalata) unrequited marital bliss or ungratified sexual desire that has been pent up and isolated in the cooped-up atmosphere of her sprawling estate, *Mohini Malancha* (Garden of Illusions). She kept to herself until Dipankar, a charming director, stepped into the vicinity of the said estate (her coiled self), and let her preconscious desires unravel completely. Eventually, it seems that Banalata stands in a liminal space for being a spinster (neither a wife, nor a widow). My paper would like to show how turning a spinster into the lady of the house inside the walls of a sprawling estate called *Mohini Malancha* (The Garden of Illusions) could be interpreted as a layered conspiracy of the *new patriarchy*. Moreover, the paper would like to trace how a liminal character's (spinster) sexual agency could pose a threat to weak patterns of patriarchy. Finally, my paper would like to argue how Ghosh decodes the received notions of a middle-age unmarried woman by peeping into her subliminal erotic desires but dares not to radicalize Banalata further and ends up in a womanist discourse.

Keywords: Patriarchy, Spinster, Dreams, Sexuality, Womanist Discourse.

Introduction

As Banalata Sen has never approved even the proximity of the lovers tearing apart her veil of mystery, I don't know if any male heart's sense of entitlement has got deeply hurt while pushing her into the exile of the polygamous prostitution! At least we have felt a sigh of relief thinking that finally this anonymous woman has got an identity. (Ghosh, p. 641, *My translation*)

Sexual identity formation of a widow (Binodini) in the patriarchal discourse presented in Rituparno Ghosh's film *Chokher Bali* (A Passion Play, 2004) is no less political than the sexual agency of a spinster (Banalata) in another film *Bariwali (The Lady of the House)*, 1999). Rather, the sexual agency of the latter is more liminal than the former as the identity of a spinster is alien and therefore does not confirm to the normative discourse of hetero-patriarchal society. Eventually, the act of giving a representation or a forged identity (the lady of the house) to Banalata, we could say, is nothing less than a calculated conspiracy ingrained in the framework of patriarchal discourse. According to the discourse, a woman can either be deified (Devi or goddess) or simply vilified (prostitute) agency. She just cannot be an ordinary woman of flesh

and blood in her own way, coming out of the extreme and appropriated identities imposed on her. Rituparno Ghosh complicates the identity (according to the watertight compartments of patriarchal discourse) of Banalata, the eponymous character of Ghosh's cinematic text, *Bariwali (The Lady of the House, 1999)*, as her husband-to-be died the night before their wedding from a snake bite and she remains unmarried since then. Hence, neither she is technically a widow, nor a wife. She fails to subscribe herself to the model set by heteronormative patriarchal discourse. Marriage and then family are the institutional coteries in which the normative society wants women to fit in. Putting an unmarried middle-age woman inside the walls of a sprawling estate called *Mohini Malancha (The Garden of Illusions)*, and calling her the lady of the house could easily be interpreted as a layered conspiracy of the new patriarchy¹. The norms of patriarchal society functions by keeping women under the patronage of man, and, thereby assumes the role of a custodian. But there are some instances where a number of women speak from the margins or from liminal positions. Such peripheral or spectral presence produces a radical unease that destabilizes the patriarchal consciousness in the due course. Finding no way out the said society turns Banalata into a custodian (the lady of the house) and thereby incarcerates her spirit and limits her movements eventually. In addition, the identity of a spinster exposes the gaps or absences present in watertight compartments of the institution called patriarchy. Rituparno Ghosh himself confessed that his films are not radically feminist. Ghosh preferred to call his films womanist instead. The paper would like to trace how *The Garden of Illusions* gradually becomes a metaphor of an unmarried middle-age woman to a good extent (as both the estate and its proprietor Banalata have been lonely, isolated, colourless and most importantly lifeless) and how such constructed metaphor adds to the patriarchal discourse. Finally, taking cue from the threatening presence of a widow in a heteronormative society, my paper would like to read and trace the presence of a spinster in the similar setup.

Marriage, Liminality and Patriarchal Discourse

Marriage takes place in the honeymoon month

Bridal chamber is being adorned with a honey-filled pitcher... (Ghosh, 00:00:12, My translation)

The introductory marriage song, which was written by Rituparno Ghosh himself in the style of *Manasa Mangal Kavya*², sets the tone of the film at the very outset. Ghosh quite consciously identifies the cinematic plot with the Bengali mythological narrative. The song sweetens the atmosphere initially, culminating in heartbreak and eventual solitariness. This is the crux of the cinematic plot that goes on continuing in a circular motion. Once the patriarchal arrangement of subscribing Banalata into matrimonial institution fails, and no other strong attempt, it seems, has been made for the similar purpose, Banalata's new identity of being a spinster sets in motion. An unmarried middle-age woman and that too of a Hindu aristocratic bhadrolok family could be seen as a matter of threat to the code and conduct formulated by patriarchal discourse. The subject of sexuality of a spinster grows out of the discourse of negation. The sexuality of a spinster like Derrida's notion of 'difference' can never arrive – it is always already suspended – toying between wife and widow – and this undecidability creates a kind of interval or blank that causes a rupture in phallogocentric discourse³. Since the sexual agency of a spinster is not approved by the ideal framework of society, the identity remains erotically phobic. The non-present or ghostly agency of a spinster does not depend on an always-already existing rule of patriarchy. Such unsubscribed spooky agencies put patriarchal structure under scanner. Feeling threatened, the agents of patriarchal society counteract under the garb of benevolence with equal force. They leave no stone unturned in making arrangements for women to keep them under the shade of male protection often in a quite different way. Here's a striking example in which Debendranath Tagore arranged a token marriage of her granddaughter with a sword,

symbol of masculinity, valour and virility. Ghulam Murshid in his book, *Sangkocher Biwhalata: Adhunik Abhighate Bangaramanir Protikriya*, 1849-1905, cited Sarala Debi Chaudhurani's *Jiboner Jhorapata*:

He (Debendranath Tagore) too failed to arrange the marriage of Sarala. Traditional as he was, he knew that, in the eyes of society, it was a matter of great shame for girls to remain unmarried. Therefore, he suggested that a token marriage, as sometimes practiced by kulin Brahmins, with a sword be arranged, and this would save her from the social structure. (Murshid, 1985, p. 122, My translation)

In Rituparno Ghosh's cinematic text Bariwali, Banalata has been turned into the lady of the house, and, thereby, able to cage her in the sprawling estate *Mohini Malancha*. The scheming authority predominantly male feels a threat from an uncategorical uncanny in the form of the sexual agency of a spinster. The subject of sexual agency of spinsters is an absent-present phenomenon. Possibly that is why the patriarchal establishment feels relieved after turning Banalata, a spinster, into a lady of the house. A spinster is thereby ascribed a motherly identity which is actually an asexual identity according to patriarchal discourse. This is again a patriarchal ploy to negate the sexuality or sexual agency of a spinster. It is no different from nationalistic discourse which denies the sexual agency of women by deifying her to the status of goddess. Here, one can read the identity of a spinster or a widow in terms of Judith Butler's notion of precariousness. According to Butler, there are some identities that are forcibly driven out of the circuit of normative discourse. Butler emphasizes that these marginal or liminal characters are often rendered to the status of precarity in his theoretical work *Frames of War: When is Life Grievable?* (2009). And, then the nation-state negates their presence or being altogether. Their life eventually becomes less 'grievable'. Butler theorizes the notion of precariousness as a dehumanizing rhetoric of war. Here, we could go through the troublesome sexual agency of a spinster as precarious or less 'grievable' in the domain of patriarchy. We could also interpret war as an exclusive male agency. So, therefore, the layered networks of oppressive patriarchy look at violence partly in terms of gender discourse. The structure or/and politics of patriarchy remains the same, that is to tame the untamed. Neither the spectre is appeased, nor can be exorcised. Rituparno Ghosh's usual trait of appending cinema within a cinema format proves deeply significant and overtly political here as well. Presumably there would be no better character than Binodini, a widow who spurns her ascetic widowhood and desires to live her life at will in the film *Chokher Bali*, a subplot in Ghosh's film *The Lady of the House*. Binodini's sexual advances can be compared to Banalata only in a more livid and subterranean form. An educated widow's presence is no less dangerous supplement than a spinster of a Hindu bhadrolok household. Binodini's sexual agency can provide a fueling impetus to Banalata's subject position here in the eyes of audience. A threatened state of mind of the male members of her extended family is clearly echoed under the garb of deep concern in a letter accidentally came to the naïve hero (of *Chokher Bali*), Abhijit Chatterjee's reach in Ghosh's film *The Lady of the House*. This unceasing unease has exposed the patriarchal conspiracy quite surreptitiously. Kaustav Bakshi in his paper (on Rituparno Ghosh's film *Chokher Bali*), "*Chokher Bali: Unleashing Forbidden Passions*" observes how Prem Chowdhury points out the close proximity between two words (both commonly used in an abusive way) – 'rand' and 'randi', meaning 'a widow' and 'a prostitute' respectively. Moreover, Bakshi tries to expose, or has exposed, the equation of patriarchal power-politics which remains active or/and alert to destabilize the autonomy of a woman who can regulate her sexual life at will. The deep-rooted fear and distrust of nervous patriarchy is well summarized by Bakshi:

a widow is generally associated with the ghost of an unappeased woman who seduces good looking young men. The myth of the tremendous sexual prowess renders her

threatening and leads to the curbing of her freedom to resist such stereotyping. One easy means of controlling the sexuality of a widow was to force her into performing sati or to put her under the control of a male authority through remarriage. Although the legalization of widow remarriage is still celebrated as revolutionary, it was another patriarchal scheme of disempowering the sexually powerful woman. (Bakshi, 2011, p. 2)

Manusmriti's (Laws of Manu) highly misogynistic discourse that tells that 'a woman must be kept in dependence by the males of their families, and, if they attach themselves to sensual enjoyments, they must be kept under one's control' (9.2); or/and 'a woman should be protected by her father in childhood, by her husband in youth, and by her sons in old age; a woman is never fit for independence – *na stree svatantramarhati* (9.3) (*Manusamhita* 698), is no different from the account of an early 19th century traveller in India cited by Partha Chatterjee:

...at no period of life, in no condition of society, should a woman do anything at her mere pleasure. Their fathers, their husbands, their sons, are verily called her protectors; but it is such protection! Day and night must women be held by their protectors in a state of absolute dependence. A woman, it is affirmed, is never fit for independence, or to be trusted with liberty. (Chatterjee, 1989, p. 622)

By pairing two discourses along with what Bakshi emphasizes about the normative politics behind the apparently revolutionary act of widow remarriage, it won't be illegitimate if one comes to the conclusion, and not jumps to the conclusion for that matter, that women have been treated as a pawn both by Brahminical hegemony in the ancient texts and by 'civilizing mission' phonily launched by British colonial rule with a colonial purpose. This ongoing discourse can be said to be symmetrical with the discourse of cultural nationalism that put women and widows' life in jeopardy at the altar of religion and its seminal trait called chastity: "Hindu scriptures did impose harsh injunctions on the wife as well as widow. Yet 'this discipline is the prize and glory of chaste women and it prevails only in Hindu society.'" (Sarkar, 2001, p. 50)

Unboxing a Hoarded Sexuality

The very Bengali name Banalata which means wild creepers is suggestive of abnormal growth and no pruning. An attempt has been made to accommodate this wilderness well within the circumference of *The Garden of Illusions (Mohini Malancha)*. But once the threshold of the estate is invaded by male presence, the imposed spell of illusion subsides and wild desires and forbidden emotions start to unravel much to the chagrin of moral police. The very first shot was taken outside the main gate which has a striking similarity with female genitalia. Hence, one could see this main gate as a Freudian symbol of virginal passage of both Banalata and her estate *The Garden of Illusions*. Banalata lives with a cocky domestic help, Malati and an elderly feminine male domestic help, Prashanna. The absence of male presence even in the form of an attendant or domestic help inside the crumbling household negates any possibility of liaison. So, therefore, Banalata's forbidden flakes of desire remain dormant. This hetero-patriarchal agency dismisses Prashanna, a feminine elderly man, either as just another elderly woman or a non-entity. Yet the importance of and the bonding with the domestic help cannot be overlooked in Ghosh's films. Rituparno Ghosh claimed in an interview with Sohini Ghosh:

Today, after both my parents have passed away, I live in an old house with fourteen rooms and I am looked after by my domestic help and the old cook. They are my family. That's why I find it interesting to explore the bonding that happens between the maid and the lady of the house in both *Bariwali* and *Sob Charitro Kalponik*. (Dutta et al.,

2017, p. 230)

Ghosh's claim might validate the rationale behind bonding with domestic help, but the presence of Prashanna and Banalata's constant anxiety with Malati's impending marriage is nothing but political. Besides, his empathetic claim cannot just overlook the discourse of latent sexuality. Here one could remember Aparna Sen's film *Goynar Baksho* (The Jewelry box, 2013), in which young Rashmoni, a child widow, has tried to appease her sexual desires with their domestic help Ramkhilaon. This liaison eventually leads to the death of the latter. The agency or/and identity of Rashmoni aka 'Buri Pishima' (Old Aunt) has been craftily hoarded into a jewelry box. This jewelry box, metaphorically speaking, is no different from Banalata's vast estate, *Mohini Malancha* or *The Garden of Illusions*. The Garden of Illusion's exotic spell is so difficult to overcome that initially Sudeshna cannot step out of the vicinity and wishes Dipankar on his birthday. Almost similarly, Banalata's wish to send a letter to Dipankar mentioning her inability to act in his film, proves futile. Things are designed in such a way that no communication with the external world is possible. There is no escape either from The Garden of Illusions or from the jewelry box, thereby, both Banalata and Rashmoni are locked in boxes designed by the scheming threads of patriarchy.

Interpretation of Dreams

The first man who has made his male presence felt (as it is shown in the opening section of the film) is a Tax Settlement Officer. His eventual act of spurning the hospitality extended by the lady of the house through her domestic help disturbs her so much that Banalata has subconsciously linked it with the news of her bride groom's death while all the arrangements of their marriage were almost finished. Rituparno Ghosh quite deftly interconnected both the incidents in her very first dream sequence. It has been thereby confirmed that that male presence in *Mohini Malancha* does not leave Banalata unaffected; no matter how indifferent she may pretend she is regarding any unknown male presence. Her habit of covering her mouth with anchal (end part a saree) in accordance with her nervousness to and before unknown male presence could be interpreted as an attempt to hide her sexual expression. Hemendra Mukhopadhyay's sensual painting (of a young woman draped in a wet saree) which is getting deteriorated according to the inquisitive Tax Settlement Officer, metaphorically speaks a lot about Banalata's present plight. This observation uncannily adds to the discourse of unrequited sexuality hoarded with desires and her pent-up feelings. The Settlement Officer, literally and figuratively speaking, did not bother to enter into the premise of *Mohini Malancha* (or, Banalata). But once Dipankar intrudes into *Mohini Malancha*, Banalata starts unraveling her hidden coterie of coiled desires and domestic bliss. Figuratively speaking, this charming director brightens the inner chambers of Banalata by fixing electrical tantrums in his maiden visit. Moreover, Sudheshna Mitra's act of crooning later in the film, "Which path of disruption you do arrive late at night. / Whatever breaks down gets blessed at (your) feet..." (Ghosh, 1999, 1:39:21, *My translation*) quite significantly replicates the voice of Banalata. Banalata, being an unmarried woman, living far from the madding crowd, fails to understand the professionalism of a director. The director's sheer professionalism can be measured before when Sudheshna Mitra mentioned that she was being contacted for his upcoming film despite their personal glitches. His act of professionalism can also be observed in an otherwise passive encounter between the Settlement Officer and the director. Dipankar Sengupta's passive or minimum response to the academic references provided by the Settlement officer; displaying his embarrassment at the lack of professionalism of an established yet irresponsible actress; his attempt of putting cinematography over academic essays; and, cajoling and coaxing Banalata to act in a guest appearance – all testify Dipankar's passion for cinematography that sometimes bedims his humanitarian values to the core. On the other side, the news of the arrival of the film unit very interestingly changes the erstwhile peevish rhetoric of Malati. She even turns

down the proposal Naran/Narayan offered in order to leave her service at *Mohini Malancha* for the time being. Her boisterous attitude, it seems, gets tamed overnight. Such is the irresistible glamour and glitz of the film world! The storm scene which displays Malati and her husband-to-be Narayan's physical intimacy in the form of wild kissing, rakes the carnal desires of Banalata. Though she tries hard to hold back her expression behind the fringe of her saree, close shots arrest her reaction replete with inner turmoil of cloistered desires. Such a passionate spectacle has knocked her inner chambers so hard that her long closeted desires finds expression in another dream sequence. The second dream sequence turns out to be a collage of her multiple bygone memories. Here 'phalgun' (early spring) plays a pivotal role since this season is known for marriages, fertility and domestic bliss. Malati was supposed to get married, and most importantly Banalata's own marriage was scheduled in this month that eventually got thwarted due to the accidental death of the bride groom. The reference of 'phalgun' has also been alluded to initially in the marriage-song as 'madhu mas' (honeyed month). In the dream sequence, Dipankar is seen painting the western part (as it was decided initially western part would be coloured for the sake of the film) of the house red and the colour red scatters all around. The dream has been skillfully integrated into the psyche of the cinematic text. While Dipankar thinks of the betterment of the spectacle of the film, Banalata preconsciously⁴ translates this utilitarian perspective into a metaphorical marriage followed by a sexual encounter in the form of Dipankar's act of splitting the pages of a book by a screwdriver, a Freudian symbol of phallus that causes splashes of blood coming out of it. The very book is symbolic as this book was mistakenly thought to be a present from Dipankar's wife to his husband. Banalata sees the colour red with which lackluster (western part of) *Mohini Malancha*, her extended self, is being desired to be painted by Dipankar. In Hindu rituals red stands for vermilion and almost everything that symbolizes marital bliss and domestic fulfillment. Malati, despite belonging to lower strata of society, has almost achieved a status of Banalata's alter-ego simply on the ground of her possible marriage and a possibility of her graduation into the status of a married woman. Third and final dream sequence invoked by the spectacle of Sudeshna's lingerie being displayed out on the female statue on the rooftop, features the act of uncovering Banalata's *kantha* - stitch saree and unveiling her lingerie thereafter. She requested Dipankar to give her black shawl so that she could cover up that lingerie on the rooftop. One could remember the scene in which Sudheshna Mitra (an actor who played Binodini in the film *Chokher Bali* in Ghosh's film *Bariwali*) wanted that very black shawl. This final dream bears the testimony of Banalata's psychic act of sexual rivalry towards Sudeshna. This dream does not serve as only testament to this mind set though. Banalata taking dig at Dipankar's wife for sending only cards on her husband's birthday, and not allowing Sudeshna to go and meet Dipankar on the latter's birthday adducing invalid excuses, bear the instance of same framework of sexual jealousy.

Illusion and Disillusion

On Dipankar's birthday, Banalata, like a devoted wife, had offered 'puja' to their family deity and cooked several Bengali delicacies. She served the food the way a wife does to her husband generally and watched him eat thereafter. During this scene, she bares her heart before Dipankar. She informs that she does not want the rent for the shooting anymore. Dipankar seems to be moved by her kind words to the extent that he silently asks for her hand to put on his as a gesture of affection. This gesture of shared affection has been accidentally thwarted by Malati's sudden intrusion into the scene from outside. Such a gesture of incomplete union could remind Satyajit Ray's very dramatic and cinematically sound rhetoric in which a shadow falls between the possible union between Charulata and her husband Bhupati in the concluding section of *Charulata* (*The Lonely Wife*, 1964). There is another occasion in which Dipankar asked Banalata's hand before the entire film unit as a congratulatory gesture though. One could deduce from the scene that any personal bonding

or possibility of companionship is seen as an illicit affair and therefore nothing personal is permissible in isolation. In short, the subject position of a spinster is being consciously and continuously negated by putting it under strong social vigilance. The borderline between reel and real gets blurred when one could sense Binodini's ungratified sexual desires and the dreams of domestic fulfillment present only in Banalata's subconscious self. Moreover, through the act of supplying rooms to all sorts of props for the film turns the set into an extended version of Banalata's residence. 'Silence', the directorial diktat, at several occasions, has brought Banalata's regular performances or kitchen chores to a standstill. This motion has risen to a crescendo when the rogue director persuades Banalata to appear in a bit part after her initial hesitation. One could interpret this scene to be the climax of the film. Dipankar's rogue professionalism is understood by Banalata only at the fag end of the film in accordance with the background score of the most tragic part of *Manasa Mangal Kabya*, "Fill as much honey in the pitcher as you can/ How could you the venomous writ refrain?" (Ghosh, 1999, 2:21:35, *My translation*). Lakhindar's death by snakebite in his bridal night had ripped apart the honeyed matrimonial ambience. The narration of the background score goes well with the pitiable plight of Banalata who finds the rakish director too indifferent to write her back. It is from Debasish's (an assistant art director who becomes almost a brother figure to Banalata during shooting) reply later she gets to know that her little part is being snapped eventually for the sake of the film. She has received the rent payment by cheque along with a number of photographs and free passes for the film. Banalata has taken it as an act of betrayal that leaves her shell-shocked and another round of utter seclusion descends upon her quite stealthily. The cinematic text comes to the full circle as electricity again goes off and the tedium surges back as before. The spell or illusion of Banalata gets broken while the male director makes him realize that she is no lady of the house. Moreover, her identity of being the lady of the house is nothing but a cruel joke cracked by the scheming patriarchal setup.

Conclusion

Sohini Ghosh in an interview with Rituparno Ghosh proclaims, "Your (Ghosh's) films are full of women who constantly negotiate with what is taboo and transgress into forbidden spaces." (Dutta et al., 2017, p. 232). But then again, his women characters can't be branded as radically feminists at the same time. A spinster's sexual identity might be more vicious than that of a widow as the code and conduct of the latter is well formulated in patriarchal discourse. Banalata's identity formation or her subterranean desires are well appended, firstly with her deceased husband-to-be and then with the rakish director, Dipankar. Her sexual agency has been active only in her dreams or in his preconscious state of mind. The subterranean play of sexuality in *The Lady of the House* could be seen as the precursor of *Chokher Bali: A Passion Play* that finally culminates into the crude representation of sex in *Antarmahal (Views of the Inner Chamber, 2005)*. No matter how explicit Ghosh is regarding the representations of sexuality, his women characters are well within the vicinity of the patriarchal model. His characters like a widow in *Chokher Bali* or a spinster in *Bariwali* might produce a radical unease by their unrecognized sexual agency, yet they finally confirm to the same patriarchal footprints. Hence, Rituparno Ghosh asserts, "It is very difficult to think outside and completely debunk the patriarchal model. Therefore, I call my films womanist, not feminist." (Bakshi, 2013, p. 6). A womanist opposes separatist ideology. A womanist emphasizes the necessity of men and thereby recognizes men's importance as being their children, lovers and family members. It seeks to acknowledge and commend sexual prowess of women while recognizing the history of sexual violence. The dual force goes hand in hand and provides even South-Asian women an agency well inside the domain of womanist discourse.

Notes

1. According to Partha Chatterjee, nationalist discourse 'created the image of a new woman who was superior to Western women, traditional Indian women and low-class women. This new patriarchy invested women with the dubious honour of representing a distinctively modern national culture.' (Colonial discourse, nationalism, gender construction, cultural modernity). So, this new patriarchy under the garb of cultural nationalism, formed the identity of a new woman which is just another political fabrication. By new patriarchy, I intend to mean the seemingly benevolent outlook of the same oppressive patriarchy. It assumes the garb of benevolence quite intelligently in order to dominate quite surreptitiously.

2. *Manasa Mangal Kavya* is the oldest Mangal-Kavya in which Manasa, the snake-goddess compelled Chand Sadagar, an opulent sea-merchant as well as a devotee of Shiva to worship her so that people could worship her in Bengal. The song written by Rituparno Ghosh speaks of the mournful saga of Behula whose husband Lakhindar was bitten by a snake. The incident resembles the tragic fate of Banalata whose husband-to-be was also bitten by a snake and died thereafter. Mythological narrative gets intertwined with ordinary life of a spinster.

3. Jacques Derrida coined the neologism phallogocentrism. This word is a portmanteau which is combined of two words/ideas – phallus and logos. This term privileges masculine (phallus) in the construction of meaning. Derrida analyzed this term in his essay "Plato's Pharmacy". I have used phallogocentric discourse as a dominant pattern or design set by the hetero-patriarchal consciousness.

4. Sigmund Freud in his book, *Interpretation of Dreams* (1900), defined unconscious mind not simply as the opposite of consciousness. Rather, he explained two spheres present in the unconscious – unconscious and preconscious. To Freud, preconscious contains thoughts that are unconscious but can be easily recalled. Dreams are invoked in preconscious state of mind.

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Bio-note

Gourab Singha is a PhD Scholar at Kazi Nazrul University.

Email Id: grbshillon@gmail.com

