

II

“In Art, man reveals himself and not his objects ”- Rabindranath Tagore.

To get a clear picture of Ghosh’s creative pursuit and his techniques involved in his adaptations, there is a need to have an overview of all his works. Such venture will be beneficial to gather a general perspective on his style and his art. From this intended overview of his films, there will occur a chance to construct an envelope formulating a part for the whole. With this, it will be easy to understand his attitude towards this art of making films. Therefore this second half of the chapter is crucial in understanding that, there always remains a particular relation between art and an artist.

Art includes a diverse range of human creativity. The range of art is vast and can be counted only in the imaginative possibilities of human being. It is often the truth that aesthetic qualities are the essence in all form of art. In all sort of art there is a need of an artist. Art and artists are the two sides of the same coin. When for the creation of art, an artist is needed, the existence of an artist becomes hollow without art. Here art and the artist create a complete whole. Without the presence of one the other disappears. Thereby to understand one, the knowledge of the other is essential.

In this present context Rituparno Ghosh is the artist and the art of filmmaking is his passion. His passion of filmmaking has given him his recognition. His recognition as a passionate filmmaker is worthy enough. Watching his films, anyone can say that his films are the perfect blending of his technique and his philosophy. Therefore it would not be wrong to say that, the best way to know Rituparno Ghosh is through his works . Thus the filmography mentioned below will be of great use for knowing his art. His achievement as a filmmaker is enlisted in the tables below. Table number 1 is the general filmography , where an overall picture of his films is given on the other hand table number 3 represents his adaptations. Through these two tables his works are

chronologically displayed to have an understanding of his gradual development as a director and an achiever.

Filmography⁴⁴

| Year | Title | Language | Role | | Notes |
|------|---------------------------------------|----------|-----------|-------------------|--|
| | | | Direction | Screenplay Acting | |
| 1992 | <u>Hirer Angti</u> | Bengali | Yes | Yes | Directorial debut, based on <u>Shirshendu Mukhopadhyay</u> 's novel |
| 1994 | <u>Unishe April</u> | Bengali | Yes | Yes | <u>National Film Award for Best Feature Film</u> <u>National Film Award for Best Actress - Debashree Roy</u> |
| 1997 | <u>Dahan</u> | Bengali | Yes | Yes | <u>National Film Award for Best Screenplay - Rituparno Ghosh</u> <u>National Film Award for Best Actress - Indrani Halder, Rituparna Sengupta</u> |
| 1999 | <u>Bariwali</u> | Bengali | Yes | Yes | <u>National Film Award for Best Actress - Kirron Kher</u> <u>National Film Award for Best Supporting Actress - Sudipta Chakraborty</u> |
| 1999 | <u>Asukh</u> | Bengali | Yes | Yes | <u>National Film Award for Best Feature Film in Bengali</u> |
| 2000 | <u>Utsab</u> | Bengali | Yes | Yes | <u>National Film Award for Best Direction</u> |
| 2002 | <u>Titli</u> | Bengali | Yes | Yes | |
| 2003 | <u>Shubho Mahurat</u> | Bengali | Yes | Yes | <u>National Film Award for Best Supporting Actress - Raakhee</u> <u>National Film Award for Best Feature Film in</u> |

| Year | Title | Language | Role | | | Notes |
|------|---|-----------------------|-----------|------------|--------|---|
| | | | Direction | Screenplay | Acting | |
| | <i>Chokher Bali</i> | Bengali | Yes | Yes | | Bengali National Film Award for Best Feature Film in Bengali |
| | <i>Katha Deithilli Ma Ku</i> | Oriya | | | Yes | Acting debut |
| 2004 | <i>Raincoat</i> | Hindi | Yes | Yes | | National Film Award for Best Feature Film in Hindi |
| 2005 | <i>Antarmahal</i> | Bengali | Yes | Yes | | |
| 2006 | <i>Dosar</i> | Bengali | Yes | Yes | | National Film Awards - Special Jury Award - Prosenjit Chatterjee |
| 2007 | <i>The Last Lear</i> | English | Yes | Yes | | National Film Award for Best Feature Film in English |
| | <i>Khela</i> | Bengali | Yes | Yes | | |
| 2008 | <i>Shob Charitro Kalponik</i> | Bengali | Yes | Yes | | National Film Award for Best Feature Film in Bengali |
| | <i>Abohoman</i> | Bengali | Yes | Yes | | National Film Award for Best Direction- Rituparno Ghosh National Film Award for Best Feature Film in Bengali National Film Award for Best Actress - Ananya Chatterjee |
| 2010 | <i>Noukadubi</i> | Bengali | Yes | Yes | | He dubbed for Amu Chatterjee |
| | <i>Arekti Premer Golpo</i> | Bengali | | | Yes | Directed by Kaushik Ganguly , dealt with homosexual relationship |
| | <i>Memories in March</i> | English | | Yes | Yes | Directed by Sanjoy Nag |
| 2012 | <i>Sunglass</i> | Hindi | Yes | Yes | | Released at the 19th Kolkata International |

| Year | Title | Language | Role | | | Notes |
|------|---|----------|-----------|------------|--------|--|
| | | | Direction | Screenplay | Acting | |
| | | | | | | Film Festival inauguration as a tribute to the legend Rituparno Ghosh |
| | <i>Chitrangada</i> | Bengali | Yes | Yes | Yes | National Film Awards - Special Jury Award |
| | <i>JEEVAN SMRITI : Selective Memories</i> | Bengali | Yes | Yes | Yes | Documentary on Rabindranath Tagore based on Tagore's autobiography, unreleased |
| 2013 | <i>Satyanweshi</i> | Bengali | Yes | Yes | | Last film of Ghosh |

Fig .1

Awards

| Award | Year | Film | Category | Status |
|--------------------------------------|------|-----------------------|--|--------|
| National Film Awards | 1995 | Unishe April | National Film Award for Best Feature Film | Won |
| | 1998 | <i>Dahan</i> | National Film Award for Best Screenplay | Won |
| | | <i>Asukh</i> | National Film Award for Best Feature Film in Bengali | Won |
| | 2001 | <i>Utsab</i> | National Film Award for Best Direction | Won |
| | 2003 | <i>Shubho Mahurat</i> | National Film Award for Best Feature Film in Bengali | Won |
| | 2004 | <i>Chokher Bali</i> | National Film Award for Best Feature Film in Bengali | Won |
| | 2005 | <i>Raincoat</i> | National Film Award for Best Feature Film in Hindi | Won |
| | 2008 | <i>The Last Lear</i> | National Film Award for Best Feature Film in English | Won |
| | 2009 | <i>Sob Charitro</i> | National Film Award for | Won |

| Award | Year | Film | Category | Status |
|---|-------------|----------------------------|--|---------------|
| <u>Bombay International Film Festival</u> | | <i>Kalponik</i> | Best Feature Film in Bengali | Won |
| | 2010 | <i>Abohoman</i> | National Film Award for Best Direction | Won |
| | | | National Film Award for Best Feature Film in Bengali | Won |
| | 2012 | <i>Chitrangada</i> | <u>National Film Awards - Special Jury Award</u> | Won |
| | 1999 | <i>Asukh</i> | <u>FIPRESCI Prize</u> (Special Mention) | Won |
| | 2002 | <i>Titli</i> | <u>FIPRESCI Prize</u> (Jury Prize) | Won |
| | 2003 | <i>Shubho Mahurat</i> | Best Indian film | Nominated |
| <u>Berlin International Film Festival</u> | 2000 | <i>Bariwali</i> | <u>NETPAC Award</u> | Won |
| <u>Kalakar Awards</u> | 1997 | <i>Unishe April</i> | 5th Kalakar Award for Best Director | Won |
| | 2011 | <i>Arekti Premer Golpo</i> | 19th Kalakar Award for Best Actor | Won |
| <u>Pusan International Film Festival</u> | 1996 | <i>Unishe April</i> | New Currents Award | Nominated |
| <u>Locarno International Film Festival</u> | 2003 | <i>Chokher Bali</i> | Golden Leopard | Nominated |
| | 2005 | <i>Antarmahal</i> | Golden Leopard | Nominated |
| <u>International Film Festival of Kerala</u> | 2005 | <i>Antarmahal</i> | Golden Crow Pheasant | Nominated |
| <u>Karlovy Vary International Film Festival</u> | 1998 | <i>Dahan</i> | Crystal Globe | Nominated |
| | 2004 | <i>Raincoat</i> | Crystal Globe | Nominated |
| <u>Deauville Asian Film Festival</u> | 2010 | <i>Abohoman</i> | Best film— Lotus | Nominated |
| <u>Chicago International Film Festival</u> | 2003 | <i>Chokher Bali</i> | Gold Hugo | Nominated |

Fig. 2

For the convenience of understanding, another table is essential for highlighting his adaptations . Though Rituparno Ghosh claims that he has only four adaptations¹ but on closer scrutiny of his works it appears that a few more of his films are more or less adaptations from other literary texts as mentioned in Fig.3. Despite Rituparno’s denial it is an attempt made here to enlist all those films which are either direct adaptations or inspired from literary sources. Perhaps, Ghosh’s apparent denial is due to harsh critical reception of movies like *The Last Lear*. However likely an explanation this may seem to be, it is not always the case. When we examine other films like *Unishe April* which is considered as a re-adaptation of *Autumn Sonata* (1978), a Swedish film directed by Ingmar Bergman, which has earned him accolades.

Adaptations:

| Year | Title of the Film | Language | Direction | Screenplay | Source | Writer |
|------|-------------------|----------|-----------|------------|-------------|--------------------------|
| 1992 | Hirer Angti | Bengali | Yes | Yes | Novel | Shirshendu Mukhopadhyay |
| 1997 | Dahan | Bengali | Yes | Yes | Novel | Suchitra Bhattacharjee’s |
| 2003 | Chokher Bali | Bengali | Yes | Yes | Novel | Rabindranath Tagore |
| 2004 | Raincoat | Hindi | Yes | Yes | Short Story | O’ Henry |
| 2006 | Dosar | Bengali | Yes | Yes | Story | Shirshendu Mukhopadhaya |
| 2007 | The Last Lear | English | Yes | Yes | Play | Utpal Dutta |

| | | | | | | |
|------|------------|---------|-----|-----|----------------|---------------------|
| 2010 | Noukadubi | Bengali | Yes | Yes | Novel | Rabindranath Tagore |
| 2012 | Chitragada | Bengali | Yes | Yes | Dance Drama | Rabindranath Tagore |

Fig. 3

Rituparno's critics usually accept his contribution as a filmmaker. Most of his works are critically acclaimed. For majority of his films, he is successful in getting enough attention from his critics. It is not very difficult to say that his art as a filmmaker can easily grab the attention of everyone. It is because of the fact that Rituparno Ghosh is among those filmmakers who have very spontaneously received elements from his surroundings. His observation of human life and human society is clearly visible through his thoughtful presentation of his characters on screen. All his characters are laden with basic human qualities and thus they can easily connect to their audiences. Here it is definite that observation of human life helped him to create his magic. In most of his films characters appear to be the incarnate of real life individuals. They are individuals with ebbs and flaws. At that period of time when Indian film industry (Bollywood) habitually portrayed woman in the secondary place, Rituparno depicted those who has the capacity to tell their own story. Rituparno's characters portray those sentiments and emotions which were earlier controlled and disciplined by directors in their films. In a way his films endorse a politics of change. To nurture this change Rituparno has tried his hand in reconstructing the image of woman through his narrative. This reconstruction is generated through the projection of woman's role beyond the man –woman rivalry. In this way he is successful in bringing out an assertive feminine self. The positive and assertive feminine self allocated to the woman characters in Rituparno's film is essentially the hallmark of a restoration in Bengali film industry. With Rituparno's films we get to see those women who have the power to locate her position beyond the patriarchal order.

In this context it must be said that Rituparno's experimentations with his characters and with his film in totality has a baggage of influence from those film makers whom he admired throughout his life. It is a truth that he got influenced by many film makers and their influence polished him. Though this influence begins with Satyajit Ray³⁴, and Ritwik Ghatak³⁵ but the list doesn't end here. In an interview with Asia Society when he was asked by the interviewer about his inspirations, Rituparno Ghosh replied in the following manner.

Interviewer: You have talked about Ray and Ghatak, but who else would you characterize as influences on your work?...

Rituparno Ghosh : Bergman, undoubtedly. The later Kieslowski. Bille August (*Pelle the Conqueror, The Best Intentions*), I love his films. Quentin Tarantino; I don't want to make films like him, but he fascinates me. *Godfather* can be one of the all-time bests. Abbas Kiarostami. I would like Kiarostami, Jafar Panahi, Mohsen Makhmalbaf, in that order. Sometimes Wong Kar-Wai. Pedro Almodóvar is my magical favorite. One of the jewels of world cinema, although somehow it petered away, is *Like Water for Chocolate* by Alfonso Arau. He has not made any other noteworthy film.⁴⁵

All these influences nurtured him as a filmmaker. His journey as a filmmaker is smoothed through such influences and inspirations. Thus in the very first half of this chapter 'Artist in the making', Rituparno's development as an artist with inspiration from different filmmakers is discussed in detail. Through the discussion it has become clear that Rituparno has evolved as an artist through different shades of inspiration and experimentation. Along with Rituparno, his art has also evolved to channelize his expertise as an artist.

His charisma as a filmmaker is known to all through the magic he creates on screen. Thus to know in detail how this magic works , a broader perspective on his works is needed. This is the reason why some of the films enlisted above are explained below to have a broader view on them. It is also intended to see how Rituparno’s art as a filmmaker has evolved through different phase of his career. At this point it is essential to point out that critics have seen transitions in Ghosh’s career as a film-maker. These transitions are specially marked with the variation in his selection of subject. For Example while referring to an article published in *Live Mint*, Priyanka Guha and Suhridd Ghosh opined, “An article in the newspaper Live Mint categorized Ghosh’s cinematic career in three phases: in his early films, he tried to portray Bengali middle-class lives, their aspirations and desires; in the second phase , he mainly worked with bollywood actors and made films in Hindi and English as well as Bengali; in the third phase and the last phase his movies mainly dealt with sexuality.”⁴⁶ Therefore, in the intended explanation, films are selected from different phase of his career. With these select films and their analysis, Rituparno Ghosh’s vision as a director will be taken into consideration. It is needless to say that , here attention will be paid on his selection of stories . With proper attention on the selection of stories for these select films, it will be easy to track the road towards his selection of literary texts for his adaptations. Therefore the analysis will begin with the first film with which he got national and international repute ie. *Unishe April*.

Unishe April⁴⁷:

Rediff. Com shared the following remark on Rituparno’s film *Unishe April*

“The landmark film, a very loose adaptation of *Autum Sonata*, that brought the middle-class, educated Bengali viewer back to movie theatres. The tense, edgy saga of celebrated dancer Sarojini (Aparna Sen) and her troubled daughter Aditi (Debasree Ray) fetched Ghosh his first National Award for Best Feature Film. Debasree won for Best Actress”⁴⁸

The film *Unishe April* narrates the story of Aditi, a doctor by profession and the daughter of a highly successful classical dancer. The narrative unfolds the mother daughter relationship in layers. Aditi's mother, Sarojini is a danseuse who has to sacrifice a lot in her relationship with her husband and even with her daughter to cater to the need of her commitment to dance. Her dedication to the art, resulted in her success as a dancer. On the other hand Sarojini failed in her performance as a wife and then as a mother. So it is apparently evident in the film that with the passage of time her failure is registered in her family. Sarojini's husband Manish had to take over the responsibility of Aditi's upbringing. The sudden death of her husband compelled her to send Aditi to hostel.

The film revolves around the relation between Aditi and her dancer mother. It can be said that the focus of the film is the troublesome relationship between a mother and a daughter. The narrative of the film is knitted around the day of the anniversary of his father's death. In the narrative of the film, viewers get into the struggle of the mother and the daughter against the set norms of the society. Aditi, the daughter laments her position where she is educated but not suitable for being a perfect wife. The character of Aditi is of a lonely daughter excluded from her mother's love and life. On the other hand, Aditi's mother is a professionally successful woman. Her success is paved through her lonely journey as a misunderstood wife and a mother. She appears to be a woman who does not know anything about her daughter's life and even forgets the anniversary of her husband's death. She is the woman who stands to challenge the idealistic image of a woman and specifically of a mother. Here Ghosh's idea is very clear that a woman, whether she is a daughter, a mother or a wife is also an individual. This individual is compelled to integrate her varied role within a society. It is the truth that the identity of a woman often revolves around the conflict between stereotypes and the individual need. Sarojini, Aditi's mother is an example of such a woman. Sarojini appears to be an evil and a self centered lady. This evil is born out of the anticipated performance of a lady within the fixed structure appropriated for her within a patriarchal setup. Sarojini is judged as a wife and then as a mother. Sarojini has to live up to the expectation of the

societal norm. For Sarojini, motherhood proves to be a restraint as she could not qualify to the norms of a mother. She is a working lady thus her responsibility towards her husband and her daughter is counted as her priority. Any move to surpass this priority can be read as evil. Aditi, despite of being a doctor by profession could not understand her mother's position. On the other hand Aditi herself gets rejected for marriage on the ground of her professional commitments. She is not appreciated as a perfect lady for marriage. It is expected that she will not be able to perform her duties as a perfect bride. She finds herself on the same track of suffering as that of her mother. She is on the verge of realizing the dilemma of a woman who is trapped in the norms of society. Thus In *The World of Rituparno Ghosh, An Introduction*, a co written article by Rohit K. Dasgupta, Sangeeta Dutta and Kaustav Bakshi, it is been said that "in *Unishe April*, it takes years for Aditi to come to terms with Sarojini (Aparna Sen), her mother, and reconcile herself with the truth that a mother who does not live up to the conventional expectations of motherhood is not necessarily evil."⁴⁹ The climax of the film is a kind of resolution where after so many years Aditi comes to realize the agony of her mother which is much similar to her. At this point Aditi can map herself in the similar emotional journey with her mother. She realizes that her mother is not empty of the love and concern she had longed for. Through such intense narrative Rituparno Ghosh is successful in creating the base for his journey of unleashing the layered reality of a woman's life.

Thus highlighting the beginning of a journey from the release of *Unishe April* Madhuja Mukherjee has rightly expresses in her article *Transgression and being: Memories of Rituparno Ghosh*,

"when Rituparno Ghosh (1963-2013), the transgendered and transsexual filmmaker from Bengal, emerged on the scene with somewhat 'frail' and Bhadrakol demeanour, along with his Bengali release *Unishe April* (19th April, 1994), he created quite a clamour. Rituparno fabricated a recognizable narrative style, primarily through stories about personal anxieties, sexual crises, desire, its inaptness, as well, anguish, illness or

even death, which delicately presented the interiority of contemporary middle –classes and he quickly became a popular fixture at the national award ceremonies.”⁵⁰

Dahan⁵¹:

Dahan is based on Suchitra Bhattacharjee’s novel with the same name. This film came in the year 1997. For this film Indrani Halder and Rituparna Sengupta bagged the National Film Award for best actress.

Madhuja Mukherjee writes,

“ His second big release *Dahan* (‘Crossfire’,1997), however , clearly established his position and more importantly , gave a fixity to a narrative trope that was marked by character prototypes(especially media personnel), everyday situations (demonstrating , eating, scenes in the toilet, sleepless nights etc.) performances styles (including gestures, words and mannerism), as well as meticulous planning of the mise- en-scene(inclusive of lighting, camera movements, setting, colour scale, a variety of specific objects etc.), meandering editing patterns and uses of classical music.”⁵²

Keeping in mind Madhuja Mukherjee’s reflection on the film , it would be easy to read the film’s text as a prototype of Rituparno Ghosh’s art as a film maker. It is a film which revolves around the character of Romita. Romita Chowdhury is the newly married bride of Palash. For Romita the life after marriage is different and difficult too. She finds herself trapped in her loneliness. The only person she can share her plight with is her sister. Without the comfort she finds in communicating with her sister ,everything seems to be gloomy in her life. She lives in a house which is in many ways alien to her. Thus Trina Nileena Banerjee writes “The arranged marriage has ensured that the couple does not really know each other. The differences in class and culture between the two

affinal (related by marriage) families are barely perceptible at first to Romita who finds the religious practices of her in-laws ‘interesting’ and rather endearingly archaic.”⁵³ These differences felt by Romita became prominent after an incident of molestation.

Like many other films of Rituparno Ghosh here also there is no space given to a woman outside the four walls of a house. *Dahan* is a film which compels the audience to stop and think on the possibilities of space a woman should get. The story revolves around the happenings of Romita’s life , where she is molested . She is even blamed on various occasions for being the victim of molestation. She survives through the marital rape and ultimately forces to carry on a life in seclusion. She becomes the image of deprivation, oppression and loneliness. Thus Madhuj Mukherjee’s words reflect the truth that with the character of Romita , “ *Dahan* trades with a particular kind of realism and detailing of situations , as well , illustrated in compelling ways acts of sexual violence on the streets. Furthermore, this was mirrored by the cruelty inflicted at home.”⁵⁴

It is even clearly depicted that Both Romita and Jhinuk share the same plight. They find themselves in the same situation. The moral and ethical world in which they believed eventually shattered in their lives. They become desperate to have their grip on some static possibilities but they fail. They even tried to gather empathy and hope from the world around them but their trial proved to be futile. All these negative responses generated around them only because of the fact that they have failed in their effort to find a safe place for their survival. This is the reason why Trina Nileena Banerjee has explained “ As the film progresses, the distribution of safe and unsafe spaces between the private and the public grows steadily more confusing – the middle-class home no longer is a space of belonging, but rather a network of power relationships where hierarchies manifest themselves as emotional manipulations as well as direct physical/sexual violence.”⁵⁵ Such manipulation of power is the primary reason behind the emotional turmoil of Romita. Without such manipulations Romita’s powerlessness cannot be justified. So she appears to be lonely, helpless, out casted and exiled. This

appearance of a helpless and tortured woman is highlighted to justify the climax of the film. In the climax Romita's helplessness is given strength through her decision to move away from the bond of marriage.

This is the reason why at last, Romita decides to settle down with her sister in Canada without getting any legal divorce from her husband. By doing this she denies the possibility of any legal end to her problem or of any woman. Legally it is impossible to bring out the dignity, respect and freedom to a woman. Her fight is against the oppression which is socially driven. To end this kind of oppression a greater change is needed in the society. This chance can not be attained through the imposition of law. For this the patriarchal setup of the society with its paralyzing effect is to be reshuffled.

Thus it may be said that through Romita's case Rituparno Ghosh has told another story knitted around a cornered reality which is often neglected and over shadowed. The hollowed existence of woman in the society is in question here. In a way he is successful in giving a voice to many such vital questions. But the most striking point made by him is that there always remains a chance to make a choice. This possibility of making a choice is the possibility of freedom. Romita's decision at the end of the film is contrasted with the claustrophobic reality of her life after marriage.

Thus it may be said that Rituparno has technically developed Romita's character to deal with essential questions on freedom. In this regard it can be believed that "Dahan also creates a space for debates on gendered roles and violence"⁵⁶

Asukh⁵⁷:

Asukh appeared just in the middle phase of his career. *Asukh* is the story of an actress Rohini, who finds herself in an emotional crisis. The crisis begins when Rohini gets to know that her boyfriend is having an affair. Her crisis is heightened with the news of her mother's illness. She is disturbed to know that her mother is in hospital. Her emotional turbulences begin from this point. Rohini finds herself playing a very difficult

role. Now she can locate herself amidst different levels of shifting emotions. At one point of time her father wants her to be a woman in command on the other she is looked at as a small girl who is not capable enough to handle the difficulties of life. She is unable to react to different situations of her life. Her position becomes more critical when she heard the news that her mother is suffering from HIV. This truth about her mother's illness filled her with suspicion, horror and anxiety. Without proper enquiry she immediately jumps to the conclusion that her mother must have been infected from her father. Her love and affection towards her father transformed into hatred. She finds herself in a vacuum. The emptiness of her life is the result of her disbelief. Thus towards the end of the film Rohini resolves her faith to re- establish her claim on her relationships.

It appears that through this film, Rituparno Ghosh has dealt with the minute details of human relation. He digs out those situations where people often lose their individuality and their capacity to react to situations which are laden with too much emotional content. Apart from this, Rituparno Ghosh has proved his control in his directorial skill in handling the father- daughter relationship. When in *Unishe April* , the mother daughter relationship was given the prominence and in *Asukh* , father daughter relationship is explored. It appears that Rituparno is trying to shift the attention of his viewers to the essence of human relations and its complex structure. In films like *Asukh* , viewers are presented with a simple narrative with the projection of complex emotions. *Asukh* is an example of Rituparno's caliber as an artist and as an acute observer of his surroundings. With his directorial skill he is successful in bringing the accuracy in his projection of human beings with flesh and blood, with emotions like anger, jealousy and even hatred. In *Asukh* characters are truly humane in nature. They are exposed to all kinds of human emotions. They are defenseless against the storm of human sentiments. Thus they fall prey to disbelief and doubt. Ghosh's film is a platform for all such expressions to be explored. It is needless to say that in this film also Ghosh has build up yet another step to unveil the limitless twists of human relation.

Bariwali ⁵⁸:

In 1999 *Bariwali* was released in theatres and audiences got an excellent movie from the sack of the auteur Rituparno Ghosh . In his direction *Bariwali* has got a beautiful cinematic and surreal effect. With the charismatic performance of Kiron Kher,⁵⁹ this film dazzled on screen.

After its release this film got many accolades. It came up as a critically acclaimed movie. In this film Rituparno Ghosh delves deep into the psyche of a woman who is unmarried and leads a lonely life. It is the story of how the emotion and sentiment of a woman is shattered in a society which is less sensible towards those living on the margin. The emotion, sentiment and need of this marginalized group are not counted as necessary and thus can be overlooked.

In the article *Exploitation, Victimhood, and Gendered Performance in Rituparno Ghosh's Bariwali* published in *Film Quarterly*, Rohit K. Dasgupta and Tanmayee Banerjee writes, "The film marks the beginnings of Ghosh's treatment of gender and sexual politics. Ghosh's earlier films *Unishe April* (1994) and *Dahan* (1997) engaged with strong female characters, but *Bariwali* is the first of his films to narrate the various ways in which female agency is routed through male exploitation and patriarchy."⁶⁰

They have added "By placing the protagonist Banalata both within the feudal space as well as within the *bhadralok* discourse, one can trace the transition from tradition to modernity that the story represents, and in turn trace Ghosh's unique understanding of and reaction against India's prevailing social and cultural norms."⁶¹

Bariwali is the film about a middle aged woman Banalata. In a big mansion she leads a lonely life. Her life and its tranquility is broken after a film director ask her to lend the house for the shooting of a film. The silence of Banalata's world is broken with voices. This silence is broken along with Banalata's emotion, faith and belief. Her

silence is given a chaotic voice through the dream sequences. It is evident that through Rituparno's direction Banalata's craving for companionship is cinematically woven through dream sequences. So Arati Kopper reports in *Times of India* "the film abounds in nuances of Banalata's character, tracing her growth in what could be called one of the most tumultuous periods of her life."⁶²

The complexity of Banalata's mind is revealed through the dream sequences. Her repressed sexual desire finds expression in her dreams. This is the reason why her dreams serve as a vehicle to run through her longing and her anxiety. In the very first dream viewers can sense Banalata's wait for her groom. In the second one, viewers are presented with the presence of a man. Dipankar is the man of her dream, who comes with a screwdriver to open the uncut pages of a book. When Dipankar opens the book, Banalata's face gets red spots as pigeons hit on the red paint thrown on the floor. Such visual description of Banalata's dream compel viewers to think on the sexual metaphor used by Rituparno Ghosh. Such strong metaphors are used to highlight the repressed desire of a spinster who is otherwise vulnerable. R. K Dasgupta and T Banerjee has rightly pointed out, "Banalata is the personification of this incapacitated interiority whose vulnerability will be exploited by an outsider, in this case Dipankar."⁶³

Apart from the suppressed sexual desire of Banalata, Rituparno has also explored the queer reality through the character of Prasanna, the caretaker of Banalata's mansion. Prasanna is never recognized as a man by Banalata. Banalata can easily shed all her anxiety in front of Prasanna. He is womanly in all sense. He stands in sharp contrast with Dipankar. He is even taunted by Malati for his feminine qualities. He even appears in Banalata's dream wearing a sari and with a vermilion on his forehead. Therefore regarding Rituparno's use of a character like Prasanna, Dasgupta and Banerjee highlights, "Ghosh provokes a sense of discomfort with Prasanna from the very beginning. Banalata's loosening of her sari and baring her blouse in the presence of Prasanna unsettles the viewer. It becomes difficult to reconcile this particular act of Banalata with that of her conservatism that keeps her confined within the precincts of the house and

does not even allow her to visit the ground floor of the house or meet strangers without a genuine cause.”⁶⁴ Thus in Banalata’s life Prasanna is not an intruder and in his presence she does not even hesitate to change her clothes. It is all because Prasanna’s self does not fit into his body and thus he is not considered as a man. In this context it can be said that Prasanna is Rituparno’s first ever queer character on screen.

Bariwali has many thoughts to convey. One of such thought revolves around Rituparno’s use of Tagore’s *Chokher Bali* as a text in this film. It is interesting to see that Rituparno’s restlessness to work on *Chokher Bali* finds a place in this film. This inclusion holds the pace in which Rituparno proceed with the problematised image of woman. The loneliness and longing of the spinster in *Bariwali* is given a new dimension in the widow of *Chokher Bali*.

So, R. K Dasgupta and T. Banerjee writes in *Exploitation , victimhood and gendered performance in Rituparno Ghosh’s Bariwali*

Ghosh would film Tagore’s *Chokher Bali* in 2003, but he was already paying attention to it in *Bariwali*, intelligently weaving its traces into the films narrative in order to emphasize the continuity of its story of the exploitation of women in a heteropatriarchal society across two different time frames.this continuity is validated through the plot of *Bariwali* and the relevance of its early twentieth century text for women of the twenty-first century: for instance , when Banalata reads Tagore’s *Chokher Bali* out loud to her maid Malati, she is interrupted by Malati’s vehement criticism of Binodini, the young widow in the novel who yields to forbidden passions and boldly seduces a married man. Banalata’s response , a compassionate understanding of Binodini’s desolation , serves as Ghosh’s first hint of the deep sense of frustration in the inner recesses of Banalata’s mind.⁶⁵

It is thus a well thought move by Rituparno to explore a route through which he will be able to reconstruct Tagore's Binodini . All in all it may be said that through this film Rituparno Ghosh has tried to play a lot with many unexplored realities which are buried deep into the surface of society.

Utsab⁶⁶:

Utsab was directed by Rituparno Ghosh and was released in the year 2000. Here the story is set in a cultured Bengali family, where family members have gathered on the occasion of Durga Puja. It is a family drama portrayed on a background of Durga Puja, west Bengal's biggest festivals. This is a movie that celebrates life with the complexities of relations in human life . It is beautifully constructed to convey its theme.

In this movie the idol of Durga is a strong metaphor used for a person and even relationship in general. The metaphors develop when Arun explains to Keya about the incident when few boys jumped with the idol into river during the celebration of Dashami⁶⁷ to take them out for recycling. Even if the idol losses all the plaster over it the frame remains, which can be used to construct a new idol. This whole incident explained by Arun is a statement on the fact that the whole process of construction and de-construction will rotate with time but the structure will remain same. Therefore in the climax all problems are transformed into beautiful memories.

Titli⁶⁸:

Titli is again a story of a mother and her relation with her daughter. After *Unishe April*, this is the film where Rituparno Ghosh has dealt with a mother-daughter relationship. With the original mother daughter duo of Aparna Sen and Kankana Sen, in the role of Urmila and Titli, Ghosh's film has tried to delve deep into the nuances of human relation.

The plot of this film get its movement when Urmila, the mother, and Titli, the daughter go to the airport to pick up Titli's father. On the way they meet Rohit , who is a

famous film star . Titli who has an infatuation with this film star got to know that Urmila, her mother had a secret past with him. From this point onwards the relation between the mother and the daughter takes a new turn, where they found themselves in an unwanted and uneasy situation. In a society where individual passion is overshadowed by the *Dharma* of marriage and motherhood, Urmila's situation can easily be understood. Overall in this film Ghosh has dealt with the irreconcilable aspects of female sexuality. Here he has de-methodologised the ideal picture of all giving mother. With this film Rituparno Ghosh has tried to break down those stiff walls which usually encapture the identity of a mother within the four walls of motherhood . This film is successful in bringing out the hidden layers of motherhood . It has successfully carried forward the agenda of the specificity of a woman's desire . Rituparno has effortlessly envisaged the existence of those woman for whom motherhood is simply a part of her existence.

Subho Muhurat ⁶⁹:

The film *Subho Muhurat* was released in the year 2002. Megha Marik writes in the article *Rituparno Ghosh: Making Us Comfortable With The Uncomfortable* that the film *Subho Muhurat* is about “that thin line between the ‘right‘ and the ‘wrong‘ and ‘truth‘ and ‘lie‘? That grey area which we all find so problematic but we cannot ignore? That is the area which Ritu'da focused on.”⁷⁰

The narrative of the film begins with the NRI Bengali actress Padmini Choudhury's arrival in Kolkata to produce a film. This film is to be directed by her husband Sambit Roy. Padmini approached Kakoli for the lead role. The shooting of the film begins but on its very first day Kakoli dies. After Kakoli , the makeup artist of the film dies under mysterious circumstances. Thus police investigation begins with the effort of a police inspector. In this investigation Mallika a journalist and her aunt Rangapisi also gets involved. Towards the end of the film it becomes clear that Padmini is the murderer. She has taken her revenge on Kakoli, who is responsible for the early death of her child. So after confessing her crime to Rangapisi , Padmini commits suicide.

From the narrative of the film it is very much clear that , *Subho Muhurat* is a detective film ,which involves investigation and a constant urge to know the truth. Despite the story which moves around murder and revenge, the narrative of it reflects Rituparno's sensible handling of intricate detail of emotion, sentiments and nuances of human relationships. It is also important to notice that all the prominent characters are females in this film. In this film the murderer is a woman, the person being murdered is also a woman, investigation is also taken up by two woman .The motive of the murder is also very feminine where a mother takes her revenge for the death of her child.

Subho Muhurat is another film of Rituparno Ghosh where he has dealt with a story that revolves around a film production. The title of the film itself is reflective of its content. Here Subho means auspicious and Muhurat means a moment. So the term Subho Muhurat can be understood as an auspicious time for the beginning of a film. Thus in a subho muhurat Padmini Choudhury's film project is intended to begin. It is not only the beginning of a film project rather it is the beginning of a planned strategy to kill Kakoli, the heroine of the film.

Therefore, like many other films of Rituparno Ghosh, in this film too he is experimental with the technical presentation of a film within a film. It appears that the technique of presenting a cinema within a cinema let him to archive his intensity and his anxiety associated with this media. Within the framework of cinema within a cinema , Ghosh intends to unleash the world around cinema through his characters. By this way his cinema becomes an archive of itself. It has also served the purpose of a narrative technique. Kakoli's murder is deeply associated with the film project. Thus the film is a part and parcel of the narrative. Therefore it can be said here that Rituparno's use of the technique of a cinema within a cinema is reflexive in nature. It appears that, this film *Subho Muhurat* is a trajectory of relocating Rituparno's art as a film maker.

Antarmahal⁷¹:

Based on the short story of Tarasankar Bandyopadhyay's *Pratima* this film is set in the colonial era where the story revolves around three characters, Bhubaneshwar, Mahamaya, and Jasomati. The relation between the greedy and grotesque Bhubaneshwar, and his two wives reveal many layer of questions. Bhubaneshwar plans to acquire the title Raibahadur by pleasing the British government through a clay idol of goddess Durga. He decides that the face of queen Victoria will be placed on the body of goddess Durga. His quota of wishes includes his desire to get his heir.

Bhubneshwr's first wife Mahamaya failed to fulfill this wish of Bhubaneshwar so he marries for the second time with a beautiful girl called Jasomati. With Jasomati , Bhubaneshwar cultivates his desire. At this point his enthusiasm to get a heir from Jasomati reach up to that level where he allows a priest to enter into their bedroom so that he can chant verses from holy books to induce fertility in his wife. In such crucial situation where Jasomati's body becomes an image of suppression, Mahamaya enters with the strength of her bare body and utilize it as a weapon to challenge the priest .It is interesting to see how the priest is unable to control on his nerves after his encounter with the bare body of Mahamaya. It is a strong cinematic rendition to defend the weakness of a female body . The relationship between self, desire and body is reshaped in the character of Mahamaya. Through this character Rituparno Ghosh has tried to speak about the possibility of using female body as an instrument to challenge male power and dominance. When the body of a goddess is a palate of art for an artist , the body of Jasomati is a place of oppression for Bhubaneshwar. The goddess is worshipped on the contrary the woman at home is tortured. Thus neither Mahamaya nor Jasomati is considered as human with feelings and emotions. It is apparent that the productive body of both Mahamaya and Jasomati is the need of Bhubaseswar. Through this character of Bhubaneshwar, Rituparno has tried to smash the crude patriarchal mindset deeply rooted in our society. Rituparno has taken a bold step to uncover the neglected truth about the

vulnerability of a woman treated as an object for sexual satisfaction. Sexuality is used to expose the ugly truth of a society ruled by man.

Though this film was appreciated by many critics, many others accused him for polluting the society by making a pornographic film. These repercussions are the proof that contemporary society still cannot handle the idea of curious visibility of woman. The contemporary audience could not digest the explicit portrayal of female sexuality and marital sexual abuse in a real life situation.

In an interview published by the title ‘My city can neither handle me nor ignore me’, Kaustav Bakshi asked to Rituparno Ghosh ,

In your films, physical relationship has always played an important role. You have never used metaphors in such scenes; rather you have unpretentiously portrayed sex. Then, what made you apologise when a section of the middle class Bengali audience expressed their discomfort in experiencing sexually explicit scenes in *Antarmahal*?

To his question Rituparno answered, “well, I was never apologetic about the content of the film; I apologized for the miscommunication....i mean none of the posters hinted at the mature content of the film. Most of the posters featured close-ups of the four lead actors.the Bengali middle class audience who went for the film with family (especially kids were terribly disturbed. They were not prepared for what they saw.”⁷²

These words of Rituparno Ghosh is enough to make it clear that his film is intended to focus on the vital issues of a patriarchal society with its mature content. It is thus obvious that audiences were shocked to see the explicit portrayal of the hidden world of the inner chamber of Bhubaneswar. Through this film Rituparno comes out as a bold director who has conquered his hesitation to deal with a mature content.

Dosar⁷³:

Dosar is once again an adaptation of Shirshendu Bandyopadhyay's short story. In Rituparno's straightforward narration, it is a story about a young housewife Kaberi who eventually comes to know about her husband's affair with one of his married colleague. The secret relationship is revealed because of an unfortunate accident in which Kaberi's husband Kaushik is injured and hospitalised. From this incident the narrative of the film passes through a storm of human emotions. Kaberi feels deprived, ditched and detached from the man with whom she used to lead a married life. The complexity arrives when she takes the charge of taking care of her injured husband. Kaberi often threatens Kaushik that she will get a divorce from him. But her role as a wife, overpowers on her decision, emotions and her sentiments. She cannot restrict herself from the responsibilities towards her husband. She has found herself trapped in such a situation where she struggles between her hatred and love, between her responsibilities and emotions. But the important aspect about this character of Kaberi is that though she appears to be helpless, she is courageous. She appears to be a strong woman, as she moves on with her daily life. Her situation and her response to its criticality, reveals some of the very intricate nature of human behavior. Amidst all the happenings in her life it appears clearly that her dignity clashes with her duty. She finds herself in the midst of expectations. Her emotion is somewhere kept hidden. These untold and unexplored emotions find a solace in the diary of her husband's girlfriend. Lines written in the diary seems to convey the same feeling that she is experiencing. The poem written in the diary is the linking bridge between Kaberi and her husband's girlfriend. The use of this poem is vital in bringing out the common grief and the common truth of a woman's life. It is interesting to see how Kaberi's position in the web of her relation with her husband is explained through the poem that she recites at the end of the film. With the background music of the ticking of a clock the poem is recited by Kaberi. The poem goes like this:

Tomar thot amar thot chulo/jodio a prothom bar noy/chumban to ageo bohu bar/ebar thote mileche asroy/jemon sob bhoyer golpe doitya danob, rakhos ar khoy/tile

*tile sukoy rajkumari/ anto mile rajputrer joy/ tobuo khub bhitore badhahin lorai chole
sumbho nisumbher / prothom bole phulti chire khabo dwitiya bole hath patte sekh, asole
tumi dirgho salmoli, sobar matha chariye tor bor/ tomar thoth amar thoth chulo aj kichu
akinchit kor.*⁷⁴

Through this poem in Bangla, Rituparno Ghosh has tried to pinpoint the destined agony of every woman in this world. This is the reason why the princess (Rajkumari) is destined to suffer in every story (bhoyor golpa) but at the end it is the victory of the prince (rajputra) that gets celebrated. It is the similar case with Kaberi in this film. Rituparno's projection of his protagonist's agony is heightened with the black and white tone used for this film. Nevertheless through the excellent cinematography of this film Rituparno Ghosh has offered an agenda of ritualistic existence of woman within the bond of marriage.

The Last Lear⁷⁵:

The Last Lear is a film where Rituparno Ghosh has worked with Bollywood stars like Amitabh Bachchan, Arjun Rampal, and Preity Zinta. The story of the film is inspired from Utpal Dutt's classic play *Ajker Shahjahan*. Its narrative revolves around the character of Harish Mishra and his obsession with Shakespeare's dramatic world. It was expected that the narrative will create magic on its audience. With actors like Amitabh Bachchan, and directors like Rituparno Ghosh, expectation was high on this adaptation. But after its release the film was trolled by critics and their comments. Critics like Nirpal Dhaliwal writes in the article *The most god-awful film I have ever seen*, "Bollywood overlord Amitabh Bachchan plays a cranky ageing thespian, Harish Mishra, who is lured out of retirement in Calcutta for his first movie role by a hip young director, Siddharth (Arjun Rampal). During filming he befriends Shabnam, a naive young starlet, played by the enticing Preity Zinta. An English language movie, rare in mainstream India, *The Last Lear* possesses the worst traits of Indian English-language novels – prolixity, sanctimony

and an absence of any originality – while lacking their craft and erudition. Plodding, cliché-ridden, humourless and wholly one-dimensional, the script feels as if it was written by a lobotomised Kiran Desai.”⁷⁶ Such harsh remarks of Nirmal Dhaliwal is enough to understand why this film was rejected by the larger audience. Negative response from different critics slashed this film from every possible angle. Negative comments came from its comparison with Utpal Dutt’s play *Ajker Shahjahan* also.

In the Last Lear **Movie Review** published in The Times of India, TNN, it appeared

Based on Utpal Dutt's classic play, ‘Aajker Shahjahan’, *The Last Lear* is a sad example of how adaptation can sometimes scuttle a good script and transform a landmark theatrical experience into flawed cinema. The film only works for Amitabh Bachchan aficionados who can savour the desi bard bellowing out the best of Shakespeare in his characteristic baritone.

The actor still manages to create magic moments on the screen as he portrays the arrogance and the naked need of a has-been actor who believes he is always good, simply because he can never be bad. Yet, he clings desperately to his last chance to display histrionics and is even ready to grovel before the film maker for his famous last shot.”⁷⁷

The review published in rediff.com Sukanya Verma highlights,

There is a difference between people and personalities. Rituparno Ghosh's *The Last Lear* makes a fascinating and uncompromising journey in this thought. Although his vision may be marred by dissatisfactory subtext, apathetic characterisations and awkward communication; it single-mindedly strives to discriminate greatness from genius and idiosyncrasy from commitment. In that sense alone, *The Last Lear* inspired by Utpal Dutt's play *Aajker Shahjahan*, is effectively

intriguing. Ghosh is completely absorbed in deciphering the workings of his central protagonist's Shakespeare-dominated mind, where silence is a poetic pause and the untold becomes enigmatic.⁷⁸

Apart from all the negative and unwanted aspect of the film , it is clearly evident that Rituparno Ghosh is static in his creative pursuit like most of his films. Here also his concern with the vulnerability of the marginalized and cornered human need is apparently visible.

Shob Charitra Kalponik:⁷⁹

Shob Charita Kalponik came in 2008. Once again in this film audience gets to see the inclusion of popular Bollywood actress Bipasha Basu. Despite the glamour added to the film with the inclusion of Bipasha Basu , this film could live up to the expectation of its viewers . Even critics came with favorable words for the film. All the positive response towards this film has originated from Rituparno's excellent cinematic rendition .It is all because of the fact that through this film Rituparno Ghosh has given a tough task to the viewers to interpret the film in its many possibilities.

Thus, in the article *Remembering Rituparno Ghosh* , Amitav Nag writes,

“Shob Charitra Kalponik in 2008 was one film which I would remember as Ritu's finest for being overtly cinematic in spite of having quite a few flaws in entirety. Amongst my film critic friends , we would chuckle that this is onbe Ritu Film which we need to keep our eye open . For every other we can shut them and just keep the ears open to understand the film –the absolute cacophony of the soundscape with dialogues.

I would remember Shob Charitra Kalponik as Ritu's finest.

(the National Award winning film starred Bipasha Basu and Jisnu Sengupta)

Shob Charita ... for the first time to me showcased Ritu's talent as a creative film maker who has supreme command and confidence on the medium, who understands cinema as much visual as sound and visual is not only in showing national stars on the frame.⁸⁰

The film revolves around its central protagonist Radhika . Radhika is a working woman . Her husband is a poet who spends most of the time at home . He has even left his job to pursue a career in writing. Radhika tries to manage her home and work with equal importance but she fails to do so. She often tries to relate her failure with her husband's irresponsible behavior. To flee from such life she involves in an extra marital affair with her colleague. But everything takes a u turn for her when she gets the news of her husband's death. She finds herself in an utter lose. She can sense the vacuum created by the absence of her husband. She discovers a totally new image of her husband when he gets an award for his poetic works posthumously. In the award ceremony where she is invited to receive an award for her husband's achievement in poetry, she gets to see her husband from a totally new dimension. This is the time she realized that her husband used to knit his world of poetry around her. She finds herself within his poetic world along as she is dragged into it by her husband's imaginary character Kajori. At this point Kajori takes the limelight as she has given the charge to move with the story of Radhika. From here the film carries a different visual ecstasy. It is interesting to see that with cinematic description Rituparno has intertwined the story of Kajori and Radhika. This intertwined story compels viewers to re-think on their viewing experience. It also generates a lot of question on the confusing relation between Radhika and Kajori. For all these reasons viewers try to interpret the film on different levels.

So, Spandan Bhattacharya writes about different possibilities in which the film can be interpreted in his article *Visible voice and Imaginary Appearance: Let Her Absence Speak For Herself* . Here he says,

“May be the film is not just about Radhika’s mystic journey through memory and imagination. May be it’s the hidden protagonist Kajori telling the story of her (imagined) dead mentor and his wife. Then what about Radhika, is she a listener? And is it her realization of herself as just a mere character, causes the numbness and indifference after a certain point in the film. She speaks, but no more identifies with it. But is not Kajari a character again ? How can she demand authority in Radhika’s story if she herself is imagined by the latter?”⁸¹

Bhattacharya’s reflection on the relation between Kajori and Radhika validates the title of the film *Shob Charitra Kalponic* , which means all characters are imaginary. So when Kajori is the imagination of Radhika’s husband , Radhika herself is the creation of the writer of the film. Therefore a relation between the creator and the creation is highlighted here. Even Rituparno himself has claimed that this film has to offer a lot of experimental stuff. Reshmi Sengupt’s t2 chat with Rituparno reveals why this film is different from Rituparno’s other films,

“Sob Charitra is the story of an NRB girl who comes to know her poet husband better after his death, through his Bengali poetry. All her life , she has cribbed about her irresponsible husband. Since the content is very different from my other films, the treatment is very different too. I can’t draw a parallel between *Shob Charita* and any of my other films. In *Shob Charitra* , I have experimented with the language of cinema, which I have never done before. It may seem to be an arty film but people can’t expect a film maker to restrict himself to only one kind of films.”⁸²

So according to Rituparno this is a film through which he has tried to break the restrictions of doing one kind of film . This film is different at many levels. The extensive use of poetry has given this film a new shell. Though this is not the only film where Rituparno has used poetry but this is the film where he has deliberately worked on poetry and its relation with the poet. In a way he has taken a chance to question on the practice of piracy and plagiarism. In this context, referring to Srimati Mukherjee's comments Somdatta Mandal writes, “ in another interesting entry on *Sob Charitra Kalponik* , Srimati Mukherjee argues that Ghosh structures key sequences around the idea of ‘stealing’ or ‘lifting’ in a poet’s life to show how such ‘piracy’ is also a way of deconstructing class lines, opening up to alternate kinds of desire and breaking boundaries between the normative and the ‘deviant’.”⁸³ Smriti Mukherjee has extended her understanding on the film to a much greater level. Here she tries to see how Rituparno has effortlessly blended the normative with the deviant. This blending has emerged with Radhika’s imaginative journey from her real life truth to the mystical reality of Kajori. It may thus be understood as an expression of the truth that there always remains a relation between art and reality. On this relation between art and reality in *Shob Charitra Kalponik* Subhash K Jha reflects, “ Ghosh occupies the two mutually exclusive yet inseparable world of art and reality with a fluency and effortlessness that takes his characters beyond the cartel of prototypes.”⁸⁴He even adds to say, “ Most of Ritu’s narrative are vibrant vignettes behind closed doors done up in deep shades of anguish and bitterness. The progression towards a mellower comprehension of the tenderness behind the seeming spousal insensitivity begins after the husband’s death. The irony of loving a spouse after he has gone far from lost.”⁸⁵ Jha’s reading of the film has given a concise picture of how the film is a different cinematic venture for Rituparno Ghosh. Despite these differences Rituparno is successful in giving it a mark of his style . Thus, *Shob Charitra Kalponik* will always be remembered as one of his finest works.

Abohoman :⁸⁶

Abohoman was released in 2010 where Rituparno Ghosh explores the various layers of relationship through the story of a married film director who falls in love with an actress of her son's age. It is a film about capturing moments and arranging them together to weave a meaningful story, a story which can deal with the complexities of human relations. In the move of arranging the story to tell a difficult human situation Rituparno Ghosh has used the technique of film within a film. *Abohoman*, which means eternal shows three different timelines simultaneously- the present, the movie *Amar Katha*, and the past. Thus here the title is apt as the eternal shifting passage of time is presented in a move.

In this film Aniket is the famous and talented filmmaker. Binodini was the dream project of Aniket and he wanted to cast his wife in this project but when he decides to take up the project, he selects Shikha for the Role. From here onwards the web of relations begins in the film. In between the project of Binodini, Aniket develops an affair with Dipti, who is now known as Srimati. Eventually a tricky relationship develops among these four characters. In the course of dealing with this situation Dipti's resentment influenced Apratim (Aniket's son). Thus it is clearly visible that here Rituparno Ghosh has masterfully dealt with the delicate nuances of human relation.

The film's biggest asset is its powerful script, where he has managed to deal with a very delicate subject. Dialogues are written in such a way that it can give enough importance on those words which are not spoken at all. Apart from the influential and technical use of dialogue, it is the characterization, cinematography; the swift movement in different time zone heightened the totality of its expression. Appreciation for this film was dragged from the entire art, exhibited through the hands of the director Rituparno Ghosh. For all the good reasons this film was applauded by critics. Here it will be all the more interesting to add here that, this film is located in the transitional period in

Rituparno's life as a film maker. Thus Sangeeta Dutta analytically writes in the article *Invoking Love Death and an Elsewhere*,

“Abohoman thus marks a significant transition from Ghosh's earlier heterosexual family stories to the later queer narratives. It also displays a deep philosophical sensibility , which is explored further in the last trilogy. Playing around with past/present time zone , Ghosh creates compressed , layered and tentative movements , which bring several recurring tropes and offers through invocation of film and cultural history , the possibilities of identity convergence, transmutation and even transposition. This act of rupture – of time , of space of persona – suggests hidden charges, often sexual and regressive, which transform/distort a family story.”⁸⁷

Arekti Premer Golpo ⁸⁸:

Arekti Premer Golpo is a film by Kaushik Ganguly. This film is not directed by Rituparno , so it cannot be judged from Rituparno's standard as a film maker. Rather it is chosen to look at those aspects of this film, which dragged a director like Rituparno to act. His shifting move as a filmmaker can be traced from this film. For this reason *Arekti Premer Golpo* is chosen to underline the shifting mode of Rituparno from a filmmaker to an actor. Rituparno's decision to be a part of this film is essentially important as it is the first film on homosexuality to be shot after the decriminalization of Section 377 of Indian Penal code. It is thus a starting point for Rituparno Ghosh to venture into the possibility of dealing with queer subject through the medium of film. Rituparno's first step in the queer narrative helped him to mobilize his expertise to break stereotypes of sexuality and identity through his films. Rituparno Ghosh has thus appropriated Andrew Dix's explanation on how queer study is much more, “than simply reading off negative stereotypes of homosexuality from screen, they have activated a very different type of spectatorship . A space for queer pleasure and desire- not just for critique- is opened

up.”⁸⁹ It is therefore a landmark film in Rituparno’s career as a film maker. It requires reading and analysis. With the required attention in this film the development of Rituparno’s mindset as a director in his latter films can be measured.

In this film Rituparno Ghosh has played the crucial role of a gay filmmaker. The film is about a Delhi based documentary filmmaker. The story begins as Abhiroop set on a journey to Kolkata as he is going to make a documentary on the life of Chapal Bhaduri , who is popularly known as Chapal Rani. Chapal Bhaduri was a theatre artist. He used to portray female roles on the stage. He was popular for his appearances as female. He was a much sought after artist and was much in demand as women were not allowed to perform on stage. Chapal Bhaduri’s plight as a homosexual is revealed through happenings in Abhiroop’s life. His dilemma is understood in layers and in parallel presentation of both the character of chapel Bhaduri and Abhiroop.

During the course of the shoot Abhiroop feels himself in the position of Chapal Bhaduri. The film takes the viewer through the present life of Abhiroop Sen and the past of Chapal Bhaduri with the same name. This movie touches the soul of the viewers and makes everyone think about the true nature of love. Rituparno Ghosh being the actor in this film is thoroughly moved with the theme of the film. It deals with the same issue as that of Chitrangada but here Rituparno is not the director rather he is playing the role of the central protagonist. Apart from the role played by Rituparno Ghosh the background score of the film is truly the essence of it. It can be said that the music has a grip on the theme itself . “Bono malee tumi.....poro jonome hoyo Radha”- this song holds the reader throughout the film and reveals the internal urge of the protagonist of this film .

Memories in March ⁹⁰:

In *Memories in March* Rituparno Ghosh has done the Screenplay, even has a central role in this film. It is a trilingual film of Sanjay Nag. This film reveals an acute grief through the expressions of Deepti Naval(Aarti) ,when she became aware of her son Siddharth's identity as a homosexual. Here Rituparno Ghose is Siddharth's mentor, friend and his love.

Sanjay Nag has given a very delicate presentation of the awkward relationship between Aarti (Deepti Naval) and Ornob (Rituparno Ghosh). The uncomfortable conversations between a mother whose son is dead and the man who seems to be the love of the dead son , carry a much deeper meaning than it appears. It can be understood as the beginning of a new journey towards acceptance of those ideas which go against the conventions. The acceptance of the taboo – homosexuality, is not that easy even after death . This is the truth Aarti has to handle . It is the dilemma that is portrayed through the character of Aarti.

SunGlass(Taak Jhaank) ⁹¹:

Sunglass is written and directed by Rituparno Ghosh . It is a satirical comedy. It is the most light hearted film that Rituparno Ghosh has ever produced. Keeping in consideration Ghosh's other serious movies this merry making in *sunglass* is like an escapist's approach .Discourses on death, loneliness, betrayal, parallel sexualities always attracted him . This is the reason why happy endings are quite utopian to him.

It is a story about the seven year itch between a husband and a wife . Their life turns upside down when one pair of glass came in their life. The glass which has the magical power can reveal the thoughts and actions of those who are watched through it. Munni is terribly amused to see what is reveal through the glasses . Here in this film Rituparno has portrayed a journey of the female protagonist from innocence to experience, from ignorance to knowledge. It also generate the possibility of a danger of

losing complete faith. It is like a statement of the director to tell its audiences to balance the difference between the known and the unknown.

All in all *Sunglass* will always stand as one of its kind . It is the only film of Rituparno Ghosh where he has explored the arena of fun and comedy. His capacity as a story teller is revealed through this film. Through this film Rituparno Ghosh has successfully come out of his cocoon of serious films. It is interesting to note here that even with comedy, he is successful in dealing with human emotions and human relation in specific . This film which was selected to premiere at the Kolkata film festival in 2013 was re- titled as *Taak Jhaak* for its Hindi version.

After *Taak Jhaak / Sunglass* he worked on *Chitrangada*, *Jeevan Smriti* and last of all *Satyanweshi*. For the present discussion if we talk about *Satyanweshi* , then it must be said that it is also an adaptation like that of *Chitrangada and Jiban Smriti*. It is interesting to note here that his very first film *Hirer Angti* and the last one *Satyanweshi* both are based on literary texts. When for *Hirer Angti* he has adapted Shirshendu Mukhopadhyay's story with the same title, for *Satyanweshi* he bought the copyright for three of Saradindu Bandyopadhyay's novels—*Ortham Onortham*, *Chorabali* and *Uposonghar*. For both these films he is criticized on many levels . For *Hirer Angti* Shoma A Chatterji writes “the film looks like a product directed, put together rather by an amateur trying his hand in a new medium. It is slip –shod and half- heartedly handled.”⁹² In another write up she highlights the less effectively shot fight scenes of the film when she says “After *Hirer Angti*, Rituparno did not tackle action scenes featuring hand –to – hand or physical fights and kept his films confined mainly within family structures located within interior spaces of people's homes. There are webs of lies and deception but there is an undercurrent of honesty and integrity that undercuts the negative values.”⁹³ Though Rituparno tried to make this film attractive for its child audience with the use of magic realism, he failed to satisfy a larger audience.

For *Satyanweshi* also he got a mixed review. Though everyone expected that, this Rituparno Ghosh movie would do well. Despite all the expectations this film was not commercially successful like his other films. Even critics came up with harsh comments. After the release of this film posthumously, in an open letter published in Rediff.com Indrani Roy writes “the brave heart that u were , you neither hesitated to create your own Byomkesh nor feared to cast *Kahaani* director Sujoy Ghosh as the protagonist . But to be honest with you , you made a historical blunder there.”⁹⁴ After pondering over his fast and his last film it can be said that Rituparno began with a failure and even ended his career with a failed adaptation. But in his failure too he did not forget to leave his mark as an auteur.

Thus through the above analysed films it becomes clear that in most of his films Rituparno Ghosh has tried to fix his position as an auteur. He is proved as a near perfect artist through his works in these films. For many times he has paved his way towards the prestigious National Awards through his films. These awards are the proof of his long time effort as a filmmaker and as an artist. He has done the needful as a director to leave his mark on his own creation. From *Unishe April* to *Sab Charitra Kalponic*, *Jivan Smriti*, and at last *Satyanweshi* are the enlisted films of his career which are made in a peculiar Rituparno Ghosh style. In all these films he has handled direction, and screenplay with efficient hand. When *Sab Charitra Kalponic* is a film where the real and the imagined has come closer , *Jivan Smriti* is a documentary where imagination helped him to handle facts of Rabindranath Tagore’s life. Thus it is evident that in the diverse area of experimentation with the content and the plot of his films, he has grabbed the chance to explore his abilities as a film maker. The radius of the subject of his films is large enough. This is the reason why the diversity of his films is vividly apparent in the above attempted analysis. Within this diversity some common traits can be located. Through this overview of Rituparno’s films it is evident that in most of his films he has dealt with the untold suffering of woman. In majority of his films he has very strong woman characters. Beginning with *Unishe April* Rituparno Ghosh’s films are marked with the

presence of distinct woman protagonists who are subjected to various types of social constraints. According to Alison Macdonald “ the woman in Ghosh’s films emerge as multi-faceted persons , negotiating the terms of their dharma and desire and finding a way to live within the complexities of a society in transition.”⁹⁵ Through his films he has celebrated the marginal. Marginality is explored to eradicate the lacuna of our perception. He has bombarded the screen of his films with images of vulnerability, which are accepted as normal for time immemorial.

Through the above discussion on various films of Rituparno Ghosh, whether he directs it, works on its screen play or acted in it , it is very much clear that he is a perfectionist. He needs perfection in every aspect of the filmmaking process. Rituparno Ghosh is the name of that auteur who always tries to develop a specific idea through his works. Like a painter he paints with his own colour on the canvas of the screen. His films are delight to watch. These are thought provoking in nature. Viewers remain in the spell of his magic once they watch his films. He is thus an artist , an achiever , who lead his art to that level which can be instrumental in projecting the untold aspects of human life and human relation.

In this chapter his adaptations of Tagore and O’ Henry’s literary works are not discussed. The analysis of these adaptations will be taken in the 3rd chapter. In that chapter his adaptations and his artistry as a filmmaker will be focused. Specifically in the adaptation of Tagore’s literary creations his art as a director and as an auteur will be highlighted. An attempt will be made to understand how far adaptations provided him the chance to work on literary texts. Such analysis on his adaptation of Tagore and O Henry’s literary texts will be possible after proper understanding of the term adaptation. So to understand Rituparno’s art in his adaptations , there is a need to understand the term adaptation itself . The complex process of adaptation is essential to unleash. Thus in the next chapter this complex process of adaptation is discussed

Notes:

1. Suragama Guha. “ Remembering rituparno Ghosh: The lifeline of Bengali Cinema.” The Quint. Aug 31, 2017.Web.
2. Sangbad Pratidin is a leading Bangla news paper. It is published from Kolkata, India.
3. Rituparno Ghosh . *First Person*. Ed. Neela Bandyopadhaya , Kolkata: Deys Publication 2013. 143.Print.
4. Kaustav Bakshi. “Rituparno Ghosh : The Kingly Queer.” Cinema Chronicles. In. June 7, 2013. Web.
5. Bakshi. “Rituparno Ghosh :The Kingly Queer.”
6. Subhash K. Jha. “ Rituparno Ghosh, a man paranoid about his own sexuality.” India Today. Friday, May31,2013.Web.
7. “Lifestory of Rituparno Ghosh” Timetoast. Accessed on Sep 17, 2017.
8. *Borolin* is the name of an antiseptic ointment. Rituparno Ghosh had written copy for the successful add campaign of Borolin. Rituparno came up with the punch line *Bongo Jiboner Ango* for Borolin.
9. *Frooti* is a mango flavoured drink in India. Rituparno Ghosh looked after the advertising segment for this brand in Kolkata.
10. Sarad Samman is an award show . It is usually organized in Kolkata during the time of Durga puja. Rituparno Ghosh’s campaign for *Sarad Samman* is a memorable one.
11. *Hirer Angti*. Dir. Rituparno Ghosh. Perf.Moon Moon Sen,Basanta Choudhury, Barun Chanda, Pradip Mukherjee.CFSI,1992. Film.
12. Satyajit Ray is a Kolkata based Bengali film director. He is considered as one of the influential filmmakers of 20th Century. Through films like *Pather Pachali* he could pave the way for Indian film industry to the Oscars.

13. *Unishe April*. Dir. Rituparno Ghosh. Perf. Aparna Sen, Debashree Roy, Prosenjit Chatterjee, Dipankar Ray, Chitra Sen, Sudeshna Roy, Bodhisattwa Majumdar, Malay Bhattacherjee. Angel Digital Primiam. 1994. Film.
14. *Arekti Premer Golpo*. Dir. Kausik Ganguly. Perf. Rituparno Ghosh, Raima Sen, Indraneil Sengupta, Jissu Sengupta, Chapal Bhaduri, Churni Ganguly, Arindam Sil, 2010. Film.
15. *Memories in March*. Dir. Sanjay Nag. Perf. Rituparno Ghosh, Raima Sen, Deepti Naval. Shrikant Mohta & Mahendra Soni. 2010. Film.
16. *Chitrangada*. Dir. Rituparno Ghosh. Perf. Rituparno Ghosh, Raima Sen, Jissu Sengupta, Anjan Dutt, Dipankar Dey, Sanjoy Nag. Shree Venkatesh Films. 2012. Film.
17. Rituparno Ghosh . *Foreword, Ses Kotha Ke Bolbe*. First Person. by Anindya Chattapadhaya. Ed. Neela Bandyopadhaya. Kolkata: Deys Publications, 2013. Print.
18. *Rabindra Sangeet* refers to the songs written and composed by Rabindranath Tagore.
19. "Rituparno's Rabindranath". The Telegraph India . July 24 ,2012. Web.
20. Pier Paolo Pasolini was an Italian Film Director. . He was also an actor, journalist, playwright, painter. *Accattone*, *Arabian Nights*, *Teorema* ,*Salo*,*The Gospel According to St. Matthew* are the acclaimed films of Pasolini.
21. Akira Kurosawa was a Japanese Filmmaker. He made his directorial debut with the film *Sanshiro Sugata*. He is known for his art as a director in films like *Seven Samurai*, *Ikiru*, *Yojimbo*.
22. "I'M Indebted To My Actors" by Tithi Sarkar. Director's Cut . India Today, September 2011. Web.
23. Sarkar 84.
24. Sarkar 84

25. Sangeeta Dutta, Kaustav Bakshi, Rohit K. Dasgupta, eds. Interview. Aparna Sen by Sangeeta Dutta in *Rituparno Ghosh Cinema , Gender and Art*. New York: Routledge, 2016. 261. Print.
26. Kaustav Bakshi . “Rituparno Ghosh: The Kingly Queen” Cinema Chronicles .in.
27. Ritwik Ghatak was a Bengali film Director. Known for his film *Meghe Dhaka Tara* where he has portrayed a narrative of partition.
28. Indian Hindi film industry of Bombay (Mumbai) is popularly known as Bollywood.
29. The film industry in Kolkata Tollygunge is known as Tollywood. At times the film industry of Tamil Nadu , India is also called Tollywood.
30. Subhash K Jha “ Rituparno Ghosh, a man paranoid about his own sexuality.” India Today.
31. Jha.
32. Kaustav Bakshi. Rituparno Ghosh , performance art and a queer legacy: an abiding Stardom . South Asian History and Culture, DOI: 10.1080/19472498.2017.
33. “My Sexuality has nothing to do with it: Rituparno Ghosh” Times of India , Mumbai Mirror. Oct.2.2009. Web.
34. “My Sexuality has nothing to do with it: Rituparno Ghosh”
35. Rituparno Ghosh. “I know my city can neither handle me nor ignore me: Rituparno Ghosh in conversation with Kaustav Bakshi” by Kaustav Bakshi. *Silhouette: A Discourse of Cinema . Vol.10. Kolkata: 2013 .p8*. Print.
36. LGBT stands for lesbian, gay, bisexual, and transgender. This community fight for the right of those who are often neglected in the hetero sexual society.
37. Kaustav Bakshi. “I know my city can neither handle me nor ignore me: Rituparno Ghosh in conversation with Kaustav Bakshi” 11.
38. Bakshi 11.
39. Kaustav Bakshi. Rituparno Ghosh: The Kingly Queen” Cinema Chronicles .in.
40. Amitav Nag. “ ‘The Enfant Terrible’ of contemporary Indian Cinema”. *Silhouette. Academia.edu*. May 30 2015. Web.

41. Nandan is a cultural centre in Kolkata. It is a government sponsored center where films get their opening. It is a cultural hub.
42. Dorothy J. Hale ed. *The Novel*. Freud's Master plot by Peter Brooks. Oxford: Backwell publishing, 2006.332. Print.
43. Mis- en- Scene is a term used to refer to the totality of expression in a film. This term is explained in the next chapter.
44. . Under the head Filmography the data shown in Fig 1 as well as Fig 2 is taken from Wikipedia. Fig 3 is separately made to enlist Rituparno's adaptations.
45. . Narmeen Sheikh , "Rituparno Ghosh and the intellectual film of india" Interview. Asia society. Asia society.org.2005.
46. Priyanka Guha , Suhrid Ghosh. "We Missed the Famous Friend the Famous Director Rituparno Da." The Times of Bengal. May 30,2017. Web.
47. *Unishe April*. Dir Rituparno Ghosh. Perf. Aparna Sen, Debashree Roy, Prosenjit chatterjee. Prod. Renu Roy.1994. Film.
48. "Rituparno Ghosh's most memorable films" . Rediff.com .May 30,2013. Web.
49. . Rohit K. Dasgupta. "The World of Rituparno Ghosh An Introduction". *Rituparno Ghosh Cinema , Gender and Art*. Ed. Sangeeta Datta, Kaustav Bakshi and Rohit K. Dasgupta. New York : Routledge ,2016.20. Print.
50. Madhuja Mukherjee. Transgression and being: Memories of Rituparno Ghosh. South Asian Popular Culture. Feb 21, 2014.p 41-47.
51. *Dahan*. Dir Rituparno Ghosh. Perf. Rituparna Sengupta, Indrani Haldar, Abhishek Chatterjee. 1997. Film.
52. Madhuja Mukherjee. 41.
53. Trina Nileena Banerjee. The impossible collective: A review of Rituparno Ghosh's Dahan (1997) June 1,2014. Plainspeak. Web.
54. Madhuja Mukherjee ,41.
55. Trina Nileena Banerjee. Plainspeak.
56. Madhuja Mukherjee. 41.

57. *Asukh*. Dir. Rituparno Ghosh. Perf. Soumitra Chatterjee, Debashree Roy, Arpita Pal, Silajit Majumder, Shankar Chakraborty, Gouri Ghosh. Suresh Production. 1999. Film.
58. *Bariwali*. Dir. Rituparno Ghosh. Perf. Kiron Kher, Chiranjeet, Roopa Ganguly, Sudipta Chakraborty, Abhishek Chatterjee. 2000. Film.
59. Kiron Kher is a well-known actress from Bollywood.
60. Rohit K. Dasgupta, Tanmayee Banerjee. Exploitation, Victimhood, and Gendered Performance in Rituparno Ghosh's *Bariwali*. *Film Quarterly*, 69 (4), 2016. 35-46.
61. Rohit K. Dasgupta, Tanmayee Banerjee
62. Arati Koppa. "Bariwali". *Times of India*. Jun 7, 2001. Web.
63. Rohit K. Dasgupta, Tanmayee Banerjee. 44.
64. Rohit K. Dasgupta, Tanmayee Banerjee
65. Rohit K. Dasgupta, Tanmayee Banerjee
66. *Utsab*. Dir. Rituparno Ghosh. Perf. Madhabi Mukherjee, Rituparna Sengupta, Prasenjit Chatterjee. Cinemawalla production. 2000. Film.
67. Dashami is the tenth day in lunar fortnight. Here the term also refers to Vijaya dashami. Vijayadashami celebration includes the ritual to immerse the clay idol of goddess Durga in a river or in an ocean.
68. *Titli*. Dir. Rituparno Ghosh. Perf.
69. *Subho Muhurat*. Dir. Rituparno Ghosh
70. Megha Marik. "Rituparno Ghosh: Making us comfortable with the uncomfortable." *Feminism in India*. July 4, 2017. Web.
71. *Antarmahal*. Dir. Rituparno Ghosh. Perf. Jacky Shroff, Abhishek Bachchan, Soha Ali Khan.
72. Kaustav Bakshi. Kaustav Bakshi. "I Know my city can neither handle me nor ignore me: Rituparno Ghosh in conversation with Kaustav Bakshi. *Silhouette: A discourse of Cinema*. Vol. 10. Kolkata: 2013. 4. Print.
73. *Dosar*. Dir. Rituparno Ghosh. Perf. Prosenjit Chatterjee, Konkona Sen. Planman Motion Pictures. 2006. Film.

74. The Poem used here is taken out from the film. So it is written in Bengali without an attempt to translate it.
75. *The Last Lear*. Dir. Rituparno Ghosh. Perf. Amitabh Bachchan, Priety Zinta, Arjun Rampal. Planman Motion Pictures. 2007. Film.
76. Nirmal Dhaliwal. "The most God awful film I have ever seen" September 23, 2008. Web.
77. "The Last Lear Movie Review." The Times of India. TNN. April 6, 2016. Web.
78. . Sukanya Verma. "Effectively Intriguing". Rediff.com. September 12, 2008 .
79. Shob Charitra Kalponik. Dir. Rituparno Ghosh. Perf. Bipasha Basu, Prosenjit Chatterjee, Jisu sengupta.
80. Anitav Nag. "Remembering Rituparno Ghosh". Silhouette. May 24, 2014. Web.
81. Spandan Bhattacharya. "Visible voice and imaginary appearance: let her absence speak for herself." Silhouette. July 15, 2011. Web.
82. Reshmi Sengupta. "Its cerebral , not emotional." The Telegraph. Tuesday, July 28, 2009. Web.
83. Somdatta Mandal . "More than a filmmaker". May 8, 2016. Web.
84. Subhash K Jha. "Bipasha Shines in 'Shob Charitra Kalponik'". The Times of India. Aug 30, 2009. Web.
85. Jha.
86. *Abohoman*. Dir. Rituparno ghosh. Perf. Ananya Chatterjee, Dipankar De, Jissu Sengupta, Mamata Shankar, Riya Sen. Big Pictures. 2010. Film.
87. . Sangeeta Datta. 'Invoking Love Death and an Elsewhere' of *Rituparno Ghosh Cinema , Gender and Art*. South Asian History & Culture, Routledge, New Delhi: 2016. p48
88. *Arekti Premer Golpo*. Dir Kousik Ganguly. Perf. Rituparno ghosh, jissu Sengupta, Indraneel Sengupta, Raima Sen. Prod. Tapan Biswas. 2010. Film.
89. Andrew Dix. *Beginning Film Studies*. New Delhi: Viva Books. 2014, 245. Print.
90. *Memories in March*. Dir. Sanjay Ghosh. Perf. Deepti Naval, Rituparno Ghosh, Raima Sen. Shrikant Mohta & Mahendra Soni Production. 2010. Film.

91. *Sunglass*.Dir. Rituparno Ghosh. Perf.R . Madhaban, Konkona Sen, Jaya Bachchan, Nasiruddin Shah. Planman Motion Pictures. 2013. Film.
92. Shoma A. Chatterji. “ Hirer Angti- a trip down memory lane on Rituparno’s birthday. Tollywood Dhamaka. Aug 31, 2013. Web.
93. Shoma A chatterji. “Entertainment Beyond Boundaries.” Spectrum. The Tribune. June 9,2013. Web.
94. Indrani Roy. Rituparno Ghosh’s Satyanweshi disappoints.Rediff. com. Sep 6,2013,Web.
- 95.. Alison Macdonald. “ ‘Real’ and ‘Imagined’ women: A Feminist Reading of Rituparno Ghosh’s Films.”Dissertation .Department of Anthropology, UCL. London:2009.16.Print.
