

Love-Family-Affair of the Bangali in the Film of Rituparno Ghosh: The Inquiry of Social Science in Physical Relationship

Amir Mohammad Khan

Lecturer of English, Feni University
Email: amir_khan.chu@yahoo.com

Nur-E-Makbul

Lecturer, Dept. of Journalism, Communication and Media Studies,
State University of Bangladesh

Md. Mostaq Hossain

Lecturer of English, Chhagalnaiya College, Chhagalnaiya, Feni
Email: sohelmostaq@gmail.com

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Abstract

This Article highlights on three films by Rituparno Ghosh to delineate the love-family-affair-sexuality of the Bangali society. Rituparno manipulated the plot by Tagore and some distinguished writers in her film and successfully showed the heyday society, love, affair, adultery, physical relationships etc. this article is therefore a bridge between Literature and Sociology to be able to show the Sociological concepts in Literary Art. To the film-maker family is the circle of reproduction and it is the base to preserve gene in the society. In her age Rituparno showed that man married and adopted wife only to get a baby-son and that was very common in the patriarchal society. She showed how the newly educated people got deprived from romantic love because of their underage wives and marriage in adolescence. She showed how the psychological and inner conflicts of young people brought adultery in the society. The typical alienation of modern man and woman, the episode of illegal physical relationships by young people at the loss of ethics are shown beautifully. She introduced us with the unsocial offences like rape and at the same time beautifully pictured the psychological reasons behind that kind of offences. She didn't cease in showing the outer world rather she pictured the inner struggle of human in a much different way. She described how power in the society brings about disparity and the presence of exercise of power is everywhere. Above all, we found the real nature of patriarchal society, imperialistic desire of man, status of woman in the society. She outstandingly came out of the social and religious restrictions, told the untold talks, showed the unshared scenes and revolted for a change in the society sothat we all become rational, realistic, and be careful about the matter of facts.

Keywords: Literature, Sociology, Adultery, Mind, Affair.

1. Introduction

First of all, we should clarify that we were always less keen to criticize the film. We need not say film narratives, connotative meaning, semiotics etc were out of our general knowledge to be analysed; in a word kept us out of all these. we had a strong urge to write about the film of Shatyajit Roy, but so many write-ups and research on him have been done that we felt no interest to write anymore. This write-up is our first one on film. Recently passed Rituparno Ghosh is our very favourite film maker. In the Bengali and Indian film she was thoroughly a different creator; she was at the same time a poet, recite, advertisement maker, TV serial maker, presenter of TV show, cine newspaper editor, film plot-cinematic adaptation of drama-dialogue maker, lyricist, actor and a successful artist. She created 19 films in her life. So far she got national prize for 12 times. we tried to focus on her three films to analyse her works under the above mentioned title. 'Chokher Bali' based on the novel of Rabindranath (2002), Antar Mahal (Bengali: অন্তরমহল ontormohol) based on a short story by the name 'Protima' by the Bengali author Tarasankar Bandyopadhyay, and 'Noukadubi' based on the story of Rabindranath (2010) – by analysing and explaining these three films we tried to investigate 'Love-Family-Affair of the Bangali: The inquiry of Social Science in physical relationship'. Keeping in mind that the Literature loving readers are acquainted with these works by Rabindranath Like 'Chokher Bali' and 'Noukadubi', we did the sampling of these three films, sothat even if they did not see the films before can get into this article easily.

2. 'Family'-The Circle of Reproduction of Species

In an article of early age namely "Economic and Philosophic Manuscripts of 1944" The Sociologist Marx wrote, "The direct natural and necessary relationship in between humans is the relationship between man and woman. In this natural and specie-based relationship the relationship with man and nature is then and there a relationship with human and human. Therefore, this relationship shows the rate of human's 'natural' behaviour being humane or his 'human existence' is how much granted to him as natural existence. This relationship also shows that the human's desire is how much 'human desire'. As a result, it shows as a human how one can be desire to another, in between sole personal existence how one at the same time keeps social existence in self" (Early writing: 347). In the film of Rituparno we also observed the relationship of man and woman is in the same way natural and social. The way Marx didn't keep Man-Woman relationship in personal, in the same way she also in her film beautifully decorated the interpersonal and intrapersonal relationships in the table of social relationship. The visible social formality of familial relationship or marriage was neither the concentration of Marx nor of Rituparno; rather in her various movies, especially she wanted to depict *Antar Mahal* (Bengali: অন্তরমহল *ôntormohol*) (the inner house). As specie if man cannot survive, in that case the history of man is impossible. For the production of children man must indulge himself in a natural relationship. That's why, family or familial relationship survives from time to time. In the book of 'German Philosophy' Marx and Angels stated this movement of family relationship to be "The cycle of reproduction of species" (German Philosophy: 49). In the film of Rituparno too we observed innumerable 'Cycle of reproduction of species' where the relationships without following the natural rule are rich in terms of innovation and exclusiveness. In the film of Rituparno we saw man as a nature, society and social existence created an understanding or consciousness as of own. These ideas are observed as 'Social Truth' and the social cycle rotates in this cycle. Confessing its established truths the social idea we get as 'husband' and 'wife'; the affairs headed through complex and more complex in her film.

3. 'The Adoption of Wife for Son'- 'The Marital Relationship'

'Love' got tremendous focus always in the films of Rituparno. The question is how is this love affair? We tried to seek the answer from the Bengali culture specialist Golam Murshid. He said, "*In thousand years' old Bengali society how the face of love was that history had not been written*" (Murshid Golam: 2006). He also said, "*The adoption of wife for son*". That means we adopt wife solely to get baby sons-that was the outlook of Bengali society. So we needn't say that the Bengali society was not that much favourable for love. In these three films of Rituparno we see the picture of this kind of love. In her films if we differentiate relationships 'illegal affairs' is so much visible. In the illegal affair as well she wanted to catch the social situation and pulse of the Bengali society. In the words of Gulam Murshid we see, in 'Jamai Barik' by 'Dinbondhu Mitro' the male were called upon the inner house at night, not in other times. "*In that dark house they met together, had sexual intercourse, produced babies year to year but this environment was not ideal for love, obviously not*" (Murshid:2006). But the real thing is that in this unfavourable environment too extra-marital affairs were prevalent in the society. This didn't happen in terms of unmarried girls as they were underage to understand love. But, adultery took place in case of others wives or widows. This is because, the woman who got her husband in dark night got her husband's body only, not mind. As a result, the experts wanted to say that "*The love that was prevalent in this society was adultery*" (Murshid: 2006). In the same way we saw the dominance of male body over female ones in the film of 'Antar Mahal'. In addition to that how adultery created from the suppressed love desire defeating the human judgement becomes ferocious-its real scenario is depicted in this film. The physical demand of young widows, inner mental struggle and sexual affairs are focussed beautifully by Rituparno.

4. 19th Century Romantic Love and Pure Pain of Unfulfillness

In a family circle the members who remain have a rectilinear relationship among each other. In this, love, romanticism, emotion, egotism etc plays. Rituparno wanted to show that what we called 'Romantic love' in the Bangali society got introduced in the 19th Century. The main reason behind that is English Education. In the words of Sirajul Islam Chowdhury we are seeing, "*In the decade of 1830 English Educated young people spread in the society*" (Chowdhury, 2002). But the centre of concentration for Rituparno is, in the heyday social rule the educated young men in their adolescence had to marry underage, uneducated women (different scenario was there as well). As a result, that educated young men became prone to more psychological pain. In the film of Rituparno we saw, after studying English Literature in the college the romantic love that they came up with, they couldn't build that kind of relationship with their girl wives. That really complicated the familial and husband-wife relationship. The historian Golam Murshid after understanding this fact

said, "The English Education brought financial success for them but in the personal life gave them pure pain of unfulfilment" (Murshid: 2006). Rituparno could delineate this picture naturally in her film 'Chokher Bali' and 'Noukadubi'.

5. Mind-Great Graveyard

"Mind is called great graveyard. Mind is called so because wills are to be burned in mind" (Ferdous: 2009). The moderate and sophisticated community that we get heavily in the film of Rituparno almost everyone of them was burned in this fire. Husband-wife, children, relatives and known ones, even those who came close because of professional purposes-in all relationships the waving and crisis of give and take is present. Though so much colour around, a single man is very alone with own, undone. Always there are lots of queries from self, confusion and suspicion. And that's how in terms of interpersonal relationship mind is shown as great graveyard by Rituparno. We observed in her film educated, sober and sophisticated women also remained as 'Male's Commodity'. Because their relationship goes in a way that, these sophisticated women also were unable to realise; the term 'Family's Eviction' doesn't mean only the emancipation from remaining a doll of male; rather in that special affair an emancipation from own body also; an evolvment as an individual and social recognition. And the women for not coming to realization bearing that realization as well for the personal social reasons the educated women in the film of Ritoporno didn't fight against the exploitation of men. They frequently wanted to bring men to their cradle using their physical beauty and youth. In this connection a chemistry of different dimension is added to the affairs. To establish control over women the symbolic significance of son's conspiracy against father is discovered by Norman and Brown (Brown: 1966) [Love's Body, Vintage Books, New York, 1996] that really became a great help to us. We get its key because of him to find out the meaning of love, lust, conflict and fight for sexuality and the meaning of symbol and hypothesis created from them along with the political reality (Mazhar: 2008).

6. Sexuality

In the films that we wanted to explain, sexuality and lust are remarkably present. These are normal and spontaneous things in man's life. But in the film of Ritoporno the way sexuality directly came up, that might seem suddenly 'twisted' in the classification of the audience. But, we should not forget that the meaning of 'twisted' in art-literature or film-media is faced with epistemological question. This is because, they have no headache regarding what conscious and progressive people explain about the response and likings of general people, at least those labour makers who go to cinema halls for entertainment. This attitude of the penny-spenders to the high art mechanics or art-critics is told as 'Arrogant Denial' by Forhad Mazhar (Mazhar: 2008) In the same way, if someone wants to call the film of Ritoporno to be 'twisted' in that case no confusion arises that, this watchman is incapable of reading her neutrally, undoubtedly. In the film, to talk in favour of spontaneous face to express sexuality and lust we should warn about one thing. That is, the implementation stage of sexuality, lust and youthfulness is inevitably masculine. The reason is, woman is the doll of production in both capitalist and pre-capitalist society. In the film contemplating a rape scene is enough. But this offence is not only a social problem but also the problem of the whole world. We have fight against it more strongly. But to do this, man's spontaneous sexuality, lust and youthfulness should be eradicated; being a Fakir like that is not needed according to us since the progress of art is embedded in it (Mazhar: 2008). Among the central characters of Ritoporno the pride of agnostic, secular, extravagant higher class is seen. We saw in the film, many English-educated people showing the forefinger to God as a shunting or we saw in the scene God's being humorously satirized. Besides, we in her film as well saw very simple, loyal to God, well-mannered and God-praising characters. As a result, the simultaneous placement of two classes side by side made the relationships more complex. Basically, the Bangali relationships exist through these two conflicting psychological classes.

7. The Question of Power in Physical Relationships

Michel Foucault said, "Power is everywhere". Gracey before him mentioned about the use of power to spread dominance. Basically, the whereabouts of relationships is specified through power structure. The net of relationship is reflected through the exercise of power. We saw the practice of power in the film of Ritoporno. She showed how the practice of male power exploited human sense and human dignity. She showed her extreme talent in focussing on the mentionable gap between man and woman and even in time of physical intercourse the mental distance between them.

8. Conclusion

To sum up, in the film of Ritoporno, the way she showed the love-family-affair of Bangali society in the 19th Century- that is in one word a complex presentation. But need not say that she saw the heyday's reality through self realization and clean eyes of camera, pictured them. The Bangali people couldn't come out of the imperialistic desire to expect a baby son. Moreover, the scene we see in the inner-house is, man being motivated loses his conscience and sense to get a baby son is in brief a great catastrophe for humanity. The class of educated, half-educated and uneducated people is still prevalent in the society. But there is almost no difference between sensual relationships. Complying the rule of society or not, whatever, the emotion to get dear ones is similar in both poor and rich class! Besides, even violating the social norms, because of the dominance of mind over body the illegal affairs exist in our society. The difference is- it happens sometimes openly, sometimes behind the eyes of man. When man wants woman in him basically the extreme patriarchal desire to grasp is seen. That's why that desire only can arouse common sexuality. The extreme lover man too when wants his beloved then also this desire is no more than encroaching female body like encroaching land. In the film of Rituparno this grasping mentality of mind is presented as a model. In the brain of Bangali people it is solely embedded as 'love'. Standing in the other direction she showed, when woman wants to encroach man then the complexity is no less than that. Forhad Mazhar questioned when woman wants to internalize the body of her lover? Then? In the masculine too then how will we explain this opposite face? (Mazhar: 2008). Rituparno showed, for the extreme desire of male body woman hides her identity and socially recognized boundary. In most cases woman is the enemy of woman, enemy of society, enemy of others and enemy of self. Lots of more things were to be written. Want to end the article in the hope that a film maker may take birth in our Bangladesh who bearing extreme talent will be able to understand the feelings of people around and will frame up these feelings in the celluloid; counting days with this expectation.

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