



Old Landscape, New *Babus*: A Study of the Representations of ‘*Paschim*’ in *Aranyer Din Ratri* and *Dadar Kirti*

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Abstract

Borders both separate and incorporate. As the map of the Bengal region was redrawn by successive governments, through multiple reshufflings, sites which had in the nineteenth century, lay on the western margins of the Bengal Presidency, had come to fall within the post-independence Indian state of Bihar by the time of Indian independence. The borders between these two erstwhile linked regions of Bengal and Bihar had grown increasingly less porous. While the nineteenth century Bengali Bhadrakol, had travelled to these regions - known to them as “*paschim*” - as “*changer-babus*”, keen to escape the polluted environments of Kolkata, or as members of the professional classes, or with the desire to exploit, in competition and collaboration with the British, the mineral rich earth of the Chotanagpur Plateau; by the second half of the twentieth century the number of Bengali travellers to the region had begun to dwindle considerably. However, late into the twentieth century, cultural texts that retained the “*paschim*” as setting were consistently produced.

In my paper, I will try to show - with particular reference to two films: *Aranyer Din Ratri* (1970) and *Dadar Kirti* (1980) – that late twentieth century narratives sought to produce a border that retained these regions as marginal sites of Bengal, rather than as separated spaces, as the new political borders now conveyed them to be. In the nineteenth century, cultural texts had proliferated around the Bengali Bhadrakol’s travels to the region, shaping material practices and enabling the development of a colonial centre there. I will argue that these later texts continued to reproduce the region in terms of the discourse developed by their nineteenth century forebears; i.e. not on its own terms, but as an ‘other’ of the threatening metropolis, which jeopardized the well-being of the Bengali Bhadrakol as much in the late twentieth century as it had in the nineteenth. Contesting the new political borders that had weakened erstwhile links, these narratives produce competing borderscapes. Utilizing Agamben’s theorizing on “state of exception”, I will attend to the border-thinking of these narratives to explore the implications of continuing investment in the topos of “*paschim*”, as a linked region on its margins. Finally, I will suggest and try to illuminate the ways in which these films deploy the exploitative borderscapes of “*paschim*”, to assuage the anxieties of the beleaguered Emergency era Bhadrakol.

Keywords: Travel Writing, Bhadrakol Cultures, Bengalis in Bihar, States of Exception, Borderscapes



Both *Aranyer Din Ratri* and *Dadar Kirti* are cinematic adaptations of novels written in the Bengali language. While Satyajit Ray's *Aranyer Din Ratri* (1970) is an adaptation of Sunil Gangopadhyay's novel of the same name published in 1968, Tarun Majumdar's *Dadar Kirti* (1980) is an adaptation of Saradindu Bandyopadhyay's novel published for the first time in the special Puja edition of *Anandabazar Patrika* in 1976, but written much earlier, in 1915. However, there is no single instance to show that these films are oriented towards the past and want to reenact the past in the present in a more telling way, except for one gesture which occurs towards the beginning of *Aranyer Din Ratri*.

We find Sanjay, one of the four protagonists of the film, reading aloud from *Palamau*¹ – a late-nineteenth century memoir by Sanjib Chandra Chattopadhyay about his journey through the Palamau district and other neighbouring areas, including Hazaribagh, Ranchi, and Latehar. Sanjib Chandra's *Palamau* was one of the earliest in a long line of texts containing accounts of the Bengali *bhadralok*'s journeys to *Paschim* – comprising a set of sites on the western margins of the Bengal Presidency – now falling within the post-independence Indian states of Bihar and Jharkhand to which the *bhadralok* flocked as health tourists from around the second half of the nineteenth century in order to flee the epidemics of kala-azar, smallpox, and cholera. Furthermore, colonial discourses on public health and hygiene led many to believe that the inherently miasmatic conditions of the tropical plains and the unsanitary living practices of its people were primarily responsible for the spread of these epidemics. *Paschim* was therefore sought to be 'made' – both textually and materially – into an 'other' of Calcutta; developed not on its own terms but as a counterpoint to the 'unhealthy' city. Moreover, as professional opportunities for the *bhadralok* began to dry up – since more began to avail of the opportunities of English education than could be gainfully employed in the city – the *Paschim* began to be seen as a land of opportunities. The only university in the region being located in Calcutta, and the entrance examination being only conducted there,² the demand for educated youth for employment primarily in the district courts of this region was mostly met by members from among the Bengali *bhadralok* class. Looking at the woes of Ray's protagonist Siddhartha in *Pratidwandi*, who is confronted with the difficult task of finding employment in 1970s Calcutta – it can be gauged that the reasons for which there were such attempts again at this time to



apprehend, at least textually, these sites as a linked region: as a marginal ameliorative zone *for* Bengal and its *bhadralok*, rather than as a separate space, as the new political borders conveyed these to be.

However, simultaneously, in these films, there are also attempts to produce a border between these sites and Calcutta. In *Aranyer Din Ratri*, for instance, in one of the initial scenes, Sanjay tells Shekhar to look out of the window on his left, alerting his friend and the audience to the fact that the scenery has changed. Immediately after that, the background score begins to play, featuring percussion instruments, and more significantly, the opening credits begin to roll.³ The opening credits are used as a bordering device in *Dadar Kirti* as well: while the scenes before the opening credits are set in Calcutta, the audience is in *Paschim* when the film continues after it. This seems especially significant in light of the fact that both the novels of which these films are adaptations begin in *Paschim* – Saradindu Bandyopadhyay's *Dadar Kirti* begins with Kedar already having arrived at an 'unnamed city in *paschim*'⁴; while in Sunil Gangopadhyay's *Aranyer Din Ratri*, we meet the four protagonists as they alight from the train in Dhalbhumgarh.⁵ Thus, in distributing the scenes set in Calcutta and those set in *Paschim*, especially before and after the opening credits play, the film engages in an act of bordering; getting implicated, by way of an especially effective use of what is primarily a textual device, in producing an exploitative border-scape, whereby the city and '*Paschim*' are brought into a condition of relation; linked but separable.

Utilising Giorgio Agamben's theorising on the 'state of exception', specifically the ways in which he writes of the 'camp', and his conceptualisation of the 'state of nature', this article will analyse the border-scapes that these films produce and their possible implications. At this point, it will be useful to comment in brief on the pertinence of Agamben to such a remote context. Giorgio Agamben's emphatic engagement with the nature of sovereign power begins with *Homo Sacer*, and it is in this text that he begins to elaborate on the nature of the "camp" and inflect the Hobbesian idea of the "state of nature", suggesting that "zoē/ bios" – "bare life/political existence" – and 'not...friend/enemy' was the "fundamental categorical pair of *Western politics*" [emphasis mine].⁶ However, in an interview, while explaining his methodology, Agamben said



that he “work[ed] with paradigms” and that “the state of exception was a paradigm for [him]”⁷; that, as he clarified in a later lecture, although he wrote with “obviously propositional historical phenomena”, they were to be “treated as paradigms whose function was to establish and make intelligible a wider set of problems.”⁸ To further clarify his “methodological premise”, Agamben utilises Foucault’s conflation of “panopticon”, and “panoptism”, and this allows us to see the reasons for which Agamben’s theorisation may be transposed to such a remote context: the “concrete, singular, historical phenomenon” of the “panopticon”, becoming also “panoptism”, i.e. “the diagram of a mechanism of power in its ideal form”, allows more such sets to be established “in the relationship between power and the everyday life of man.”⁹ Moreover, as Richard Ek writes in his overview of Agamben’s oeuvre, the latter’s theorisations have been incorporated into diverse fields including human geography, actor-network theory, and recently, in works on relational space¹⁰; with Diken and Laustsen’s study on spaces given over to tourism being especially important in the context of this article. Thus, following in its wake and taking cognizance of its insights, this article will try to draw out the diagrammatic characters of “camp” and “state of nature” from Agamben’s writings “as mechanisms of power in their ideal form”, and analysing the border-thinking of the two aforementioned films. In addition, the article will also attempt to delineate the ways in which it is entangled with the production of *Paschim* as a zone of “exception”.

In *Aranyer Din Ratri*, the four friends leave the guest house for their first day of merrymaking. As they are walking through a forested space, unpeopled except for the four friends, Shekhar compares the sunset with the one described in “Burt Lancaster’s Westerns.”¹¹ Shekhar is by no means the first Bengali *bhadralok* in *Paschim* to position themselves as a member of a colonising power. In fact, Shekhar could have taken his cue from *Palamau* – which Sanjay is seen to be reading towards the beginning of the film – in which Sanjib Chandra coming into the presence of the Kol and Asur communities residing in the region, finds it appropriate to quote from an account of the encounter between the indigenous inhabitants of the land and the Anglo-Saxon invaders of Canada; and thereafter goes on to tell of the gradual “extinction of the former.”¹² The reader is left to do their own re-contextualising just as the audience is left to discover the comparability of Burt Lancaster and the four protagonists in the case of *Aranyer Din*



Ratri. Even after a gap of almost a century, the strategies adopted to textualise the site and posit it as *terra nullius* or a new land which is as such made available for conquering again and again is still prevalent.

In visualising the journey, *Aranyer Din Ratri* repeatedly brings up its protagonists against a variety of borders. For instance, while travelling to a petrol pump, the four friends find out that Palamau is still further away.¹³ Likewise, the opening credits appears as a textual border, the sense of passing over which is prolonged by an absence of any additional dialogue.¹⁴ Similarly, stopping the car at a local stall, they find out that they still have some way to go if they have to reach a place to stay.¹⁵ Here, the audience repeatedly encounters the border as thresholds. To expatiate vividly, these numerous thresholds which the film sets up, and thereafter willingly crosses over, is used to specifically convey a sense of geographical remoteness. Moreover, both *Dadar Kirti*¹⁶ and *Aranyer Din Ratri*¹⁷ utilise the intertwined motif of a forested, sparsely populated space and a vehicle moving through it to produce border-effects. The forested space, helps to block the gaze of the audience, as much as it does of the characters, serving initially to interiorise *Paschim*, and therefore, consolidating the idea that it is inaccessible and unaccessed. In tandem with this, it could also be pointed out that the film immediately takes its protagonists along with the audience through this space to effectively produce the idea that the protagonists of the film are the first and only visitors to this site.

However, these representational strategies do not derive from any actual difficulty of reaching the site, and these become apparent when one notes the remarkable continuity in the practices through which the region has been represented in Bangla cultural texts from the second half of the nineteenth century. Such border-thinking, with which the site is repeatedly “made” new, becomes implicated in the production of the site as a “state of exception”. Utilising the provision of “*iustitium*” that was available in Roman law, Agamben argues that certain aspects of the creation of a state of exception continue to function in an aporetic way, especially in modern theories of the state of exception, given that a state of exception seems to remain marked by:

any and every citizen seem[ing] to be invested with an imperium that is floating and outside the law...from this perspective, the state of exception is not defined as a fullness of powers, as a pleromatic state of law, as in the dictatorial model, but as a kenomatic state, as an emptiness and standstill of law.¹⁸



To produce this newness of the site is thereby to enable the production of the emptiness of the law within it. In light of this, it may be pointed out that Shekhar's description of *Paschim* as "primitive"¹⁹ seems – over and above the spatialisation of temporality which it implies – to take on an additional sinister ring, given the "newness" of the site. Hence, they are not free to do everything, which refers to the existence of a preexisting – even if infinite – list of powers, according to which they have to function, but instead they are free to do anything and there is not (yet) a common set of powers available for reference. Thus, we find the reason for the sense of temporal antecedence accorded to it through acts of filmic bordering, which though not real but necessary, aids in the production of a believably kenomatic state.

A state in which "any and every citizen seems to be invested with an imperium that is floating and outside the law" sounds remarkably similar to the "state of nature" that Agamben conceptualizes – "[T]he Hobbesian state of nature...is not so much a war of all against all as, more precisely, a condition in which everyone is bare life and a homo sacer for everyone else."²⁰

When pointing at a group of seemingly local men sitting and drinking, Shekhar asks, "They all seem like *chhotoloks*? They are not going to do anything, are they?" Ashim replies, "If they do anything, do something back; here, there's no difference."²¹ Given that the exchange occurs in terms of the unregulated exposure to violence, it does not so much produce the site as one of carnivalesque, but comes very close to representing it in the way in which Agamben conceptualises the state of nature, characterised by the principle of "*homo hominis lupus*" or where men behave as wolves with one another.²² However, it must be pointed out that a mere cross-referencing of Agamben's arguments pertaining to the "state of nature" is not exhaustive enough to comprehend the real difference that exists between the protagonists such as Ashim and the local men seen sitting and drinking; for the differences between them stem not from issues of class or money, but through positing clear figures of sovereign power, just as the text of *Palamau*, which is located at the very heart of this film, does. Likewise, Shekhar's identifying with the one playing a pioneer in a western, even if insignificant in itself, comes to attain a specific meaning when it is seen in light of the articulations of a long line of *bhadralok* travellers to *Paschim*. To expatiate vividly, in identifying with the pioneers, Shekhar can be said to be



positioning himself as Sanjib Chandra did, when encountering the perceived emptiness of the region he had mused:

The hills have raised a wall, as if the world ends there...I can see smoke rising from one or two villages in the forest...my tent is on the other side...looking at this unmindfully, I think that this is my 'world'.²³

This brings another cross-reference to mind, which is that of the character of Satyacharan in Bibhutibhushan Bandhyopadhyay's novel *Aranyak*.²⁴ In this novel, Satyacharan also seems to be imbued by Sanjib Chandra's passion when he expresses an earnest desire to possess all of the natural landscape which extends before him, "as far as the eyes can see" as if he had owned it from time immemorial.²⁵ This cross-reference helps to highlight the fact that the Bengali *bhadralok* traveller almost always positions himself in relation to the region in such a manner as though he has territorialised the space and thereby enabling his emergence as a sovereign figure.

It is observed in *Aranyer Din Ratri* that the conversation of the four protagonists with the forest ranger serves to secure them a position of importance and authority. This is best brought out in the scene from the movie depicting the sign in front of the forest rest house which the caretaker refers to while initially denying entry to the four friends. The sign had proclaimed the "law" to be the very reason why any individual may not be allowed to enter the premises of the forest rest house.²⁶ It must be noted herein that the sign is not a mere prop and is to be paid due importance both in its observance and breach, as not only is it read out in its entirety, the camera also focuses on it, and holds still for the audience to be able to read it as well. However, such a "law", the audience sees, is dissolved simply because Ashim states, "Since we have come so far, and since we like the place, we *will* be staying for a few days."²⁷

In *Paschim*, the relationship that the *bhadralok* has with his various Others is analogous to the one which would exist between the sovereign power and "*homines sacri*", or to whom, it appears, "the law prescribes nothing...a law that finds itself in such a condition is not absent but rather appears in the form of its unrealisability."²⁸ As Agamben explains, while the "wealth of significance" of the law is gone, the law "still does not disappear"; the law "does not signify",



but “is in force”. Following Kant, Agamben gives the name “respect” (*Achtung*, reverential attention) to the condition of “one who finds himself living under a law that is in force without signifying.”²⁹

This is clearly observed in the obsequious manner the caretaker treats the four young protagonists in *Aranyer Din Ratri*. Although the caretaker of the forest rest house is well aware of the existing law that any trespassers would be prosecuted, he nevertheless allows the four friends to enter the rest house and lodge themselves there even without a valid permit from the District Forest Officer. A deeper analysis of this behaviour of the caretaker would reveal that it is not the bribe which is the tipping point for the caretaker.³⁰ It is his “respect” for the “sovereign power” of the Bengali *bhadralok* in the region which propels him to disregard the law. Furthermore, the audience finds out from the conversation between the four youths with a ranger that it might be possible for the four protagonists to intervene on behalf of the caretaker to prevent his sacking for letting them reside in the government property, and thereby carry out something that is technically ‘unlawful’, which on the other hand also presents the counter-possibility that it could also be possible for them to do the exact opposite, i.e. getting him sacked for preventing them from entering the forest rest house.³¹

Dadar Kirti – a romantic comedy by genre and set in an “unnamed town in *Paschim*” seems to resist such analysis. In fact, the film seems to be set in and attempting to construct a state which might approximate what Agamben, following Benjamin, calls the “real state of exception”.³² The film comes close to producing what Agamben sees as the ideal politics of the coming community. This, clearly illustrated by the abundance of performances and an excess of performativity from the various characters of the film, draws to the forefront the characters’ continuous engagement in gestuality. The gesture, according to Agamben, is a movement untied to a “destiny”, which is “an exhibition of mediality; it is the process of making a means visible as such”.³³

In *Dadar Kirti*’s *Paschim*, the members of the *Chhandabani* club “practice speaking in rhyme”³⁴, but add nothing further to the content that is being communicated; thus, the rhyming, has



“nothing to say”³⁵, exposing only the capacity for such. Similarly, Bhombol-*da*’s emphatic declaration that as many as three plays would be staged in a period of three days also point to a reveling in non-instrumental communication.³⁶ More significantly, the interactions between Kedar and Saraswati is a stark exemplification of such gesturality, as the two songs that the two prospective lovers sing in Saraswati’s drawing room are in the strictest sense devotional. To explain in a nutshell, “*Eso Pran Bharan, Dainya Haran He*” is a Brahma Sangeet³⁷ while “*Charana Dharite Diyo Go Amare*” belongs to the *Puja Parjaay* of Tagore’s *Gitabitan*.³⁸ It is thus evident that these songs are neither strictly geared towards communicating the prospective lovers’ feelings for each other, nor do they contribute to the telos of the plot for the audience, who are expecting a happy ending to the romantic comedy.

Gesturality, in Agamben’s oeuvre, is closely linked to — or even is — the politics of the “real state of exception”, wherein:

Politics is the sphere neither of an end in itself, nor of means subordinated to an end, rather it is the sphere of a pure mediality without end intended as the field of human action and of human thought.³⁹

As such, politics is inseparable from philosophy in the “real state of exception”, in which the “concepts of ‘sufficient life’ and ‘well living’ are recovered to political ends.”⁴⁰ The ones who are seen to inhabit the world of *Dadar Kirti* seem to have done just that. In this context, the figure of Saraswati’s father engrossed in the text of *Vedanta-darshan*⁴¹ – reading, what is, further, a commentary on the philosophical underpinnings of scriptural law – can be usefully read as symptomatic. Supplying this image, it encourages the film’s space to be read as moving towards the “real state of exception” wherein “the law is no longer practiced but studied”; wherein what is ensured is “not the erasure of law, but its deactivation and inactivity.”⁴² However, the space comes to be represented as such, it is important to note, only in *relation* to Calcutta. In *Dadar Kirti*, the ‘play’-ing in *Paschim* cannot but present itself to the audience in terms of a contrast to the figure of the working man, Kedar’s father in Calcutta. Kedar’s own abandonment to an “adventure” for love – which Agamben posits must happen “not really” to be “satisfied”, because Eros always “exceeds” the “adventure”, but only in that is able to enable its



commencing and sustainment⁴³ – takes place only in the context of his failure to achieve the pedagogic-professional ‘ends’ in Calcutta.

Similarly, in *Aranyer Din Ratri*, when the four friends sit drinking in a local alcohol joint, Calcutta, bordered with a flashback sequence⁴⁴, is represented as the space of cutthroat competition for the Bengali Bhadrakok; the higher they strive to climb up the professional ladder, as Ashim muses, “the lower they fall”. Thus, this space, as represented in the film, bordered out of it, the four friends’ stay in *Paschim*, is primed to provide an experience of therapeutic “otherness” to it. The point is made explicitly by Ashim, who while offering to pay for a bangle that Rini had bought from the local fair, states that the two women should buy as many pieces of jewelry as they like, and Ashim along with Sanjay would pay for it, “since this [was not] Kolkata’s New Market,”⁴⁵

The *dyanchibabus*⁴⁶ of the nineteenth century cannot be differentiated from late-twentieth century Bengali *bhadralok* – the markets of *Paschim* that have remained ‘damn cheap’ facilitates the economic chivalry of the *bhadralok* way into the twentieth century, in a way that the inflationary markets of the city, struggling with the impacts of the 1971 Bangladesh War cannot. Such spatiality whereby *Paschim* is set up repeatedly in terms of its contrast with Calcutta, is put in a “complex topological relation” with the city, does not belong so much to the order of the “real state of exception”, as it does to the order of the “camp”.⁴⁷

In the latter, Agamben explains, “the state of exception which was essentially a temporal suspension of the state of law, acquires a permanent spatial arrangement that, as such, remains constantly outside the state of law”.⁴⁸ Textualised as a site wherein the constraints on the *bhadralok*’s desires are removed, *Paschim* becomes linked to the city in the relationship of a “ban”. In her iconic exchange with Ashim, Rini almost ends up stating as much: When they return to Kolkata, Rini tells him, they will have to follow the rules *again*.⁴⁹

As such the two films produce *Paschim* as a spatially distinct site, accessed repeatedly from the city in terms of a liberation from the rule-bound city and therefore, as a linked but distinct site



wherein “the law applies in no longer applying, in withdrawing from it.”⁵⁰ Therefore, *Paschim* appears to be more of a “camp”. The normative figure of the Bengali *bhadralok* in *Paschim* is thus not Saraswati’s father – the reader of *Vedanta-darshan*. It is Paritosh Chatterjee, Kedar’s uncle, to whose house he is sent. Engrossed in rehearsing for a play, Paritosh, a lawyer, refuses to meet his clients and advises that they find someone else if they cannot wait for him⁵¹, possibly because he knows that they will not be able to aid them; either because there is no one else or because all of them are already in that room. The Bengali man of law, un-accosted by competition and running a booming trade is a common fixture of texts set in *Paschim*⁵² and succinctly expresses the nature of the Bengali *bhadralok*’s power in the region. In his figure—given the effective coalescing of the law and will in it—sovereign power gets materialised.

To mark *Paschim* as an outside of Calcutta is also, simultaneously an act of bordering the city in. Such an act of bordering can, in fact, highlight an additional effect of “camp”-ification. Writing on the politics of pleasure and transgression, Zizek explains,

What is undermined today, on our post-Oedipal ‘permissive’ societies, is sexual jouissance as the foundational ‘passionate attachment’, as the desired/prohibited focal point around which our life revolves...the direct injunction ‘Enjoy!’ is a much more effective way to hinder the subject’s access to enjoyment than the explicit Prohibition which sustains the space for its transgression.⁵³

The “topological relation” by and through which the “camp” is produced, also produces a space of pleasure for the figure of sovereign power, because in entering it one is crossing a border; transgressing against a set of prohibitions that the border protects inside it as the films in question travel outwards. Additionally, the films also textually breach political borders that were being increasingly strengthened to negotiate against the presence of exactly the kind of characters that the films center upon. Moreover, the audience also engages in analogous acts of border-crossing: in the theatre. The predominantly *bhadralok* audience would repeatedly cross the borders of the film’s frames, until the point in its runtime where they can spectate the unconstrained passions of the *bhadralok* traveller enacted on screen. Thus, topological relationality, which produces the *Paschim* as camp, also produces pleasure in and through an exploitative



borderscape, implicating, in that, not only the *bhadralok* travellers to the region, but also the consumers of the cultural texts produced out of it.

Notes

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- ¹ Satyajit Ray, *Aranyer Din Ratri*, Priya Films, 1970, 0: 22 – 0:27. <https://www.youtube.com/watch?v=Uu--1QfYKHc>.
 - ² Arvind N. Das, *The Republic of Bihar*, New Delhi: Penguin, 1992, p. 30.
 - ³ *Aranyer Din Ratri*, 3: 04.
 - ⁴ Saradindu Bandyopadhyay, *Dadar Kirti*, in *Saradindu Omnibus*, vol. 10, Kolkata: Ananda, 1982, p. 261.
 - ⁵ Sunil Gangopadhyay, *Aranyer Din Ratri*, Kolkata: Ananda, 2010, p. 1.
 - ⁶ Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life*, trans. Daniel Heller Roazen, Stanford: Stanford University Press, 1998, p. 8.
 - ⁷ U. Raulff, “An Interview with Giorgio Agamben”, *German Law Journal* 5 (5): 2004, p. 610.
 - ⁸ Giorgio Agamben, “What is a Paradigm: 1/10”, European Graduate School Video Lectures, 2002, 0: 25 - 0: 29, <https://www.youtube.com/watch?v=G9Wxn1L9Er0>.
 - ⁹ Giorgio Agamben, “What is a Paradigm 3/10”, European Graduate School Video Lectures, 2002, 0: 39 – 2: 43, <https://www.youtube.com/watch?v=DCGhRJVtCjs&list=PLBE227E32DBC7CA58&index=3>.
 - ¹⁰ Richard Ek, “Giorgio Agamben and the Spatialities of the Camp: An Introduction”, *Geografiska Annaler, Series B, Human Geography* 88 (4): 2006, p. 364.
 - ¹¹ *Aranyer Din Ratri*, Ray, 21:01 – 21: 12.
 - ¹² Sanjib Chandra Chattopadhyay, *Palamau*, in *Chirantani*, Kolkata: Writi, 2007, p. 33.
 - ¹³ *Aranyer Din Ratri*, Ray, 01: 20. .
 - ¹⁴ *Ibid*, 3: 04 – 5: 56.
 - ¹⁵ *Ibid*, 10: 08 – 10: 24.
 - ¹⁶ *Ibid*, 3: 04 – 5: 56.
 - ¹⁷ Tarun Majumdar, *Dadar Kirti*, Ram Cine Arts, 1980, 2: 23 – 3:02, <https://www.youtube.com/watch?v=Z5wqBv1ta6g&t=186s>.
 - ¹⁸ Giorgio Agamben, *State of Exception*, trans. Kevin Attell, Chicago: University of Chicago Press, 2005, p. 45.
 - ¹⁹ *Aranyer Din Ratri*, Ray, 7: 07.
 - ²⁰ Agamben, *Homo Sacer*, 105.
 - ²¹ *Aranyer Din Ratri*, Ray, 21:44 – 21: 47.
 - ²² Agamben, *Homo Sacer*, 106.
 - ²³ Chattopadhyay, *Palamau*, 35.
 - ²⁴ Bibhutibhushan Bandyopadhyay, *Aranyak*, Kolkata: Mitra o Ghosh, 1951.
 - ²⁵ *Ibid*, 16.
 - ²⁶ *Aranyer Din Ratri*, Ray, 11: 31 – 11: 36
 - ²⁷ *Ibid*, 46: 52 – 46: 56.
 - ²⁸ Agamben, *Homo Sacer*, 49, 51.
 - ²⁹ *Ibid*, 52
 - ³⁰ *Aranyer Din Ratri*, Ray, 13:36.
 - ³¹ *Ibid*, 47: 40.
 - ³² Agamben, *Homo Sacer*, 54



- ³³ Giorgio Agamben, “Notes on Gesture”, *Means Without Ends: Notes on Politics*, trans. Vincenzo Binnetti and Cesare Casarino, Minneapolis: University of Minnesota Press, 2000, pp. 53–55.
- ³⁴ *Dadar Kirti*, Majumdar, 33:09.
- ³⁵ Agamben, “Notes on Gesture”, 58.
- ³⁶ *Dadar Kirti*, Majumdar, 34:09.
- ³⁷ Bramha Sangeet refers to a large anthology of devotional songs, composed by the members of the Bramho Samaj, founded by Raja Rammohan Roy. For more information, kindly look up: Anonymous. “Brahma Sangit”. *Banglapedia: National Encyclopaedia of Bangladesh*. https://en.banglapedia.org/index.php/Brahma_Sangit.
- ³⁸ *Dadar Kirti*, Majumdar, 55: 35 – 59: 05; 1: 03: 10 – 1: 07: 04.
- ³⁹ Giorgio Agamben, “Notes on Politics”, *Means Without Ends: Notes on Politics*, trans. Vincenzo Binnetti and Cesare Casarino Minneapolis: University of Minnesota Press, 2000, p. 116.
- ⁴⁰ Agamben, “Notes on Politics”, 113.
- ⁴¹ *Dadar Kirti*, Majumdar, 10: 22.
- ⁴² Agamben, *State of Exception*, 64.
- ⁴³ Giorgio Agamben. *The Adventure*, trans. Lorenzo Chiesa, Cambridge: MIT Press, 2018, n.p.
- ⁴⁴ *Aranyer Din Ratri*, Ray, 24:44 – 25: 13.
- ⁴⁵ *Ibid*, 1: 26: 11.
- ⁴⁶ Glossing on the term, Parimal Bhattacharya explains, “The Bengali Bhadrakalok travellers, encountering the very low prices of at the markets of ‘Paschim’, would often exclaim ‘damn cheap, damn cheap’. From this, the local residents popularized the term ‘dyanchibabu’.” Parimal Bhattacharya, ‘Introduction’, *Dyanchinama*, Kolkata: Ababhash, 2012, p. 7.
- ⁴⁷ Agamben, *Homo Sacer*, pp. 19 – 20.
- ⁴⁸ Agamben, “What is a Camp”, *Means Without Ends: Notes on Politics*, trans. Vincenzo Binnetti and Cesare Casarino, Minneapolis: University of Minnesota Press, 2000, p. 38.
- ⁴⁹ *Aranyer Din Ratri*, Ray, 1: 31: 37 – 1: 31: 39.
- ⁵⁰ Agamben, *Homo Sacer*, p.18.
- ⁵¹ *Dadar Kirti*, Majumdar, 15: 42 – 16: 03.
- ⁵² In a number of Prabhat Mukhopadhyay’s (1873 – 1932) stories for instance, we find the figure of the university-educated Bengali *Bhadralok* travelling to ‘*Paschim*’ to practice law, after failing to secure clients in the city; “Swarna-Singha and “Sribilasher Durbuddhi” being especially significant in this regard. Such a figure also makes an appearance in the popular Byomkesh novels. In *Byomkesh o Baroda*, Byomkesh is told of Tarashankarbabu, who resides in a ‘huge mansion’ at the centre of ‘*Bangalipara*’, that there is no lawyer in Munger like the latter.
- ⁵³ Slavoj Zizek, *The Ticklish Subject: The Absent Centre of Political Ontology*, London: Verso, 1999, p. 248, quoted in, Bülent Diken and Carsten Bagge Laustsen, “Sea, Sun, Sex and the Discontents of Pleasure”, *Tourist Studies* 4(2), 2004, p. 110.

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