

Article

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***Hazar Churashiki Ma (1997) to Kalbela (2011)***  
**Political Construction of Love and Intimacy in Naxalite Movement:  
A Filmic Contemplation**

*“Silence!  
“Here sleeps my brother,  
Don’t stand by him  
With a pale face and a sad heart...  
For he is laughter!  
Don’t cover his body with flowers...  
What’s the use of adding flowers to a flower?...  
If you can,  
Shed some tears...  
And-  
All the Blood of your body...”<sup>i</sup>*

At end of the 1960s, middle and lower-middle-class Bengalis of West Bengal tried to exceed socio-economic unrest, like unemployment, inflation, lock out in factories, etc. At that fickle moment especially in 1967, the ‘Naxalbari’ Peasant Revolution’ brought a ray of new hope among thwarting situations. It was inspired to a large section of middle-class urban youths and students and introduced a new era of ‘Arm Struggle’ in the Eastern part of Indian politics. Kanu Sanyal, Jungle Santal, Charu Mazumder, Sushital Roychoudhuri were the pioneers of the Naxalite Movement. They belonged to ultra-leftist ideology. In 1967, on 24th May, the leaders of the Naxalbari unit of the Communist Party of India (Marxist) declared the area Naxalbari as a “liberated zone”, where police and Government officials would not allow entering and the armed squared were formed to defend the area. Nevertheless, at the midnight of 24th May, the district police force conducted atrocities over to the revolutionary Santal peasants to protect the Zamindars, Businessmen, rich farmers, and greedy Moneylenders. A peal of spring thunder had crashed over the land of India. Revolutionary peasants in the Darjeeling area had risen in rebellion under the leadership of a revolutionary group of the Indian Communist Party, a red area of rural revolutionary armed struggle established in Indian after the incident of the Naxalbari revolution. With the emotion of revolt and

protest, the word ‘Naxal’ had been getting importance in the context of Indian politics, where the annihilation campaign and armed struggle were the main part of the revolution. The enemies were the capitalist sections of the society, mainly zamindars, moneylenders, rich farmers, businesspersons, and police those were the class enemy of proletariat growers.

In the first half of the 1970s, after the fall of the second united front government of West Bengal, collapsed of Devra, Gopiballavpur uprising and when the ‘Armed Struggle’, ‘Annihilation Campaign lost to make an impact on peasants, then the Naxalite leader Charu Mazumder was tried to find out the cadres among urban youths and students. He tried to carry on Naxalite activities by the name of ‘Cultural Revolution’ in the urban part of Kolkata. Because he thought that, the urban youths were free from past revisionist disgraced. Until the beginning of that phrase, Naxalite activities in Kolkata were confined between painting slogans on walls and exercising control over some student unions. In the first half Naxalite activities in Kolkata were mainly geared to propaganda and big meetings. The second stage of their offensive in urban areas –the annihilation campaign- was a calculated move. The decision about launching it was made sometime in April-May 1970, but it was not until August. In the January of 1970’s the Naxalite leaders Charu

Mazumder declared that “Comrades, this is a time when you have to formulate 1970’s like the years of emancipation. It will come from spontaneous student and youth struggles. Chairman Mao is our chairman. We have to follow his revolutionary direction. At last, we shall overcome all our previous limitations and we will be achieved.”(Mazumder: 1970)<sup>ii</sup> After the announcement of Charu Mazumder a large number of youths almost 1500, from Presidency College, Scottish Church College, Jadavpur University, Calcutta Medical College, Vidyasagar College, basically from different urban Institutions, rushed behind to the ‘Cultural revolution’. Their participation in the movement added glamour and prestige, more so because, in addition to their being academically the best among the youth of the state, many of them came from families with good economic and social standing. Those brilliant students and youths were the main driving force behind the Naxalite activities until April- May 1970. They were highly articulate, sincere, brilliant, and intelligent which brought sympathy for them even from politically uncommitted persons. It was also easier for them to secure bail after being arrested or to be released on parole. Their relations helped them despite their lack of enthusiasm for Naxalite politics and practices and some top-level Government and police officers undertook great risks in harboring Naxalites. Filmmakers like Satyajit Ray, Ritwik Ghatak, Mrinal Sen to Goutam Ghosh were strong sympathizers of the Naxalite movement so they visualized the socio-political impact of the Naxalite cultural movement, spontaneous roles of urban youth, their annihilation, anti-establishment movement, and the failure of the revolution.<sup>iii</sup> *In the context of post-nineties parallel Indian films, filmmakers have visualised an unconventional contribution of women in Naxalite Urban movement, as a mother- girlfriend or fiancé of their Naxalite comrades.*

The Naxalbari movement thus belongs to a long-standing tradition of militant nationalist and ultra-leftist politics in Bengal, it was attracted to the Madhyabitta Bhyadromohila to Subaltern women alike its fold. Activist Krishna Bandopadhyaya who was associated with the Naxalbari movement in her early youth she considered that “...four decades ago I was involved in a tumultuous movement. As a witness to that as a human being and especially a woman, I hold certain perception.”<sup>iv</sup> (Bandyopadhyaya Krishna: 2012). The Naxalite movement had undraped the barriers between public and private for women. Those who were directly involved in the movement, they took up idealized heroic femininity, and how they did composed self-identity and created a self-resistance in acts of police negation, abjection, it was

highly appreciated in Indian literature and cinema. Identification with a fantasy of revolution entitled abjection of those experiences that were rooted in more fragmentary and vulnerable aspects coded as feminine within primarily male of heroic self-sacrifices. And those who were attached with Naxalite politics as sympathizers they had given an examination of patience, broad-mindedness, and endured of humiliation, police torture by the male hegemony

*“Sujata: Vratin my dear once I was in guiltiness that why could I not understand yours aim-struggles of revolution...but gradually I grasped that somehow I was indirectly connected with your revolutionary ideologies...today afternoon your comrade Nitu was murdered...but today I am at least caught a mob... have felt I am the part of your revolution...you were my inspiration...today you are not my son...Vrati I am your comrade...”* ---- (Hazar Churashiki Ma: 1997)

The above dialogue is taken from the film ‘Hazar Churashiki Ma’ (1997) which was set in Kolkata during the Naxalite movement. Mrs. Sujata Chatterjee mother of young Naxalite activist Vratin, expresser her gratitude towards all Naxalite comrades. When Vratin was alive, Sujata was used to confined herself within a domestic sphere, and she was not interested in any political activities of Vratin. But after Vratin’s murder, she felt affection for other Naxalite comrades. When she has started to interact with Samu’s mother or Vratin’s girlfriend Nandini then she realized though she was not directly part of the Naxalite movement somehow, she was Vratin’s inspiration. When she has met with Vratin’s friends or their parents then she has found rebirth of Vratin between them and has realized that not only Vratin almost thousands of young Naxalites have given their lives in front of bullets. In the film, ‘Hazar Churashiki Ma’ there Nihalani was quite vocal about human rights along with left liberal political ideologies Sujata’s journey to self-actualization burgeoning over the years can be marked at the moments immediately following the deadly phone call informing her about Vratin’s corps, a body has marked by the numbers ‘1084’ giving her another layer of newfound identity ‘Hazar Churashiki Ma’.

In Indian literature we have found that middle class women are acted as ready causes of revolution, whether as an incarcerated mother/land that needed liberation or as a warrior mother that is aided the struggle against bad violence of the State. According to the Srila Roy it has observed that ‘socially constructed motherhood’ no less than socially constructed masculinity, is at the service of an ideal of citizenship that finds its fullest expression in war. The evocation of motherland or ‘Matribhumi’ finds mention in the writings of Charu Mazumder, and the image of an enslaved mother is not altogether absent from the official rhetoric. In party literature and male memories mothers are represented as images of nurturance, love glorious courage and untold sacrifice.<sup>v</sup>

Naxalite young activists eager to confiscate the binaries between Ghar and Bahir. They felt proud that their mothers were progressively accepted their anti-establishment activities. They encouraged their mothers to abolish social taboos and boundaries. Arrested Naxalites often wrote the letters like “Ma! Like you, thousands and thousands of mothers are wiping the tears from their eyes and awakening enthusiasm in their sons. These words will perhaps not be written in big letters on the page of books. But these tears this sacrifice, inspiration will itself fill the pages of history. In the film ‘*Hazar Churashiki Ma*’ (1999), Samu’s mother has acknowledged Vrati as ‘everything’. She has memorized that how Vrati would recite the poem of Mao-Tse-Tung and has elaborated its meaning to her. When Vratin’s mother has visited Samu’s home on the death anniversary of their sons then she found that her less interest in revolution automatically created an ideological distance with Samu’s mother. She felt that Samu’s illiterate mother also lost her son like her, nevertheless Somu’s mother somehow is satisfied because she was the circuitous part of his son’s political journey.

It has been observed that Naxalbari discourse has drawn on the contradictory qualities of power and powerlessness that are inherent to the ‘hetero-genitor of the mother figure (Das, Sen Chaudhuri 2007). Naxalite poetries or activist writings have focused upon the mother warrior. Ultraleft personalities Ajijul

Haque has seemed to explicitly evoke the image of Laxmi bai as tumbling in the battle with a child on her back in envisioning his wife raging against the police. The motherliness has dignified in the historical moment rested on the transgression of the individual ordinary mother to symbolize the very principle of ‘inner’ spiritual strength in the face of outer subservience.

In the film, ‘*Hazar Churashiki Ma*’ (1997) director Nihalni has visualized that when protagonist Sujata or Mrs. Chatterjee has left home to locate Vrati’s life outside the of ‘bari’ and has interacted with Vratin’s fellow Somu’s Mother and Nandini then she has forever alienated from her class and corrupt bourgeois morality. At the end of the film, Sujata has brought the revolutionary cause into the heart of the domestic sphere in her singular act of patriarchal rebelliousness, an act that powerfully weeds the personal and political in the revolutionary imaginary. Protagonist Sujata has continued her son’s struggle to give proper justice to arrested Naxalite activists as part of humanism.

*“Love and Revolution  
Revolution and Love  
There is no separation between them  
Love is for Revolution  
Revolution (is) for Love”*

---- (Ray: 1998)<sup>vi</sup>

The quoted part of the poetry has taken from the writings of Murali Mukhopadhaya and Dronacharya Ghosh, both were killed in the Naxalite movement as young Naxalite activists. Violence and love have long been fellow travellers in the idiom of revolution. In many Naxalite pieces of literature, it has been seen that a martyrological consciousness is equally centred upon the notion of love insofar as the militant sacrifices himself for the love of humanity. In post-nineties Indian parallel films there visualized that the part and parcel of the ‘Madhyabitta rituals of transformation love had to be reconfigured beyond self-interest to respond to the political and ideological demands of the Naxalite revolution. Social scientist Srila Ray has observed that in the aspect of radical left movements in India themes of personal sacrificing personal happiness, including love for a transcendent cause recur in the creative output of the

movement. How love enters the field of the political outside the ordinary spheres of the familial, marital, or sexual is not only resonant of communist imperatives of disassociating love from bourgeois tendencies but also of local idioms and traditions. Ray has narrated that 'Bhalobasa' is expressive of mutuality and egalitarianism that is central to such self-chosen unions. In the aspect of Naxalism isomorphism between Biplab and Bhalobasa was most clearly articulated that revolution was one hand, determines love thus politicizing love and dissociating it from the ordinary realm of private pleasure or sexual desire. On the other hand, love also determined the revolution.' (Ray Srila: 2013)

From 1970's to present context in popular Indian literature to parallel films are inspired by the Naxalite movement which have visualized the politics of gender, hetero sexuality, class and cultural identity in Bengali Bhadrakok society as they are about political construction and transformations of love and intimacy. These include a progressive rhetoric of love as comradeship emphasizing equality, companionship, and mutual understanding between partners, the staging of femininity even a politicized femininity through romance.

Post-nineties Indian parallel Films like '*Hazar Churashiki Ma*' (1997), '*Anu*' (1998), '*Kannathi Muthamittal*' (2002) '*Hazar Khowaish Hai Aisi*' (2005), '*Kalbela*' (2011) have talked about the politics of gender, heterosexuality, class and cultural identities in Bengali middle-class society as they are about political constructions and transformation of love and intimacy. Filmmaker Shatarupa Sanyal (director of *Anu*) has stated that "...during the time of Naxalite movement the political constructions and transformation of love and intimacy had included a progressive rhetoric of love as comradeship, which was emphasizing equality companionship and mutual understanding between partners...the enactment of femininity even a politicized femininity through romance..." (Sanyal Shatarupa: 2014).

*Anu* has visualized a dissimilarity between political and apolitical love and correspondingly between political and apolitical relationships.<sup>viii</sup> There also has visualized the intimacy within an empowering and progressive discourse of love as companionship captured in the revolutionary rhetoric of 'comrade'. In the film '*Hazar Churashiki Ma*' (1997), '*Hazar Khowaish Hai Aisi*' (2005), and '*Kalbela*' there relationships between male and female protagonists are characterized by friendship and mutuality, giving meaning to a form of love

as comradeship. In the films '*Anu*' (1998) '*Kalbela*' (2011) both protagonists Anu and Madhabilata are not directly involved in Naxalite politics but their strong faiths and respect for their young Naxalite boyfriends have changed the general definitions of heterosexual relationships and both films were depicted the difference between husband and comrade. In *Kalbela* Naxalite activist Animesh has considered that though her fiancé Madhabilata is not directly involved in politics but her strong determination, tolerance, sensitivity, and comradeship attitudes would confer to her esteemed reverer. It has depicted that love transformed into comradeship is also de-eroticized just as it is dissociated from its ordinary romantic or sexual connotations.

Kalpana Sen has written that the Naxalite (re) definition of interpersonal relationships has signalled not only a transgression of societal norms but the breaking of gender barriers for women. Unlike conventional and chiefly arranged marriages in Bhadrakok society, male and female relationships are configured not in terms of a top-down hierarchy but as a mutually fulfilling partnership between equals. (Ray Srila: 2013)<sup>viii</sup>.

*Even in the films 'Hazar Churashiki ma' (1997) 'Anu' (1998) 'Kalbela' (2011), and earlier film 'Duratwa' (1982) there visualized that in absence of Naxalite male activists, young women dedicatedly fulfilled in their political and social responsibilities as girlfriend or fiancé. Along with patriarchal hegemony they need to confront with all socio-political odds of misogyny. Kalbela's protagonist Madhabilata and Anu's protagonist Ananya, have left their paternal homes because their family could not approve of their relationships with so-called 'bakhate'<sup>ix</sup> Naxalite activists. Kalbela's protagonist Madhabilata has visualized as a superwoman. She has started earning and living independently, suffering police torture for the sake of her lover and eventually bearing and raising a child out of wedlock. Madhabilata single-handedly has bore the burden of domestic desertion and the lack of security that the male revolutionary commitment entails, which visualized a powerful representation of femininity. Director Goutam Ghosh has visualized that Madhabilata is stood unflinchingly by her revolutionary lover at the cost of domestic and legal security and supreme social abandonment. Her one-woman rebellion is strictly speaking for the sake of love, it is hardly one that is born out of social feminist impulse towards emancipation.<sup>x</sup>*

Animesh and Madhbilata have waged battle in their culturally ordained spaces that never seems to coverage. Even though it is the woman who is the

masculine mantle of householder bear children out of wedlock, had premarital sex, and living by her own. The post-nineties fiction politicized the role for woman rather than official constructions of motherhood. It does so vigilantly as not to disrupt the stability of the masculine world of revolutionary action as distinct from the concerns and dramas of private. These worlds blur in Naxalite woman's narrative that shows how the movement itself came too configured in familial, kinship, and community terms against ideological boundaries between home and the world, policed by the bodies of women.

In the era of Naxalite politics while women acted both as rebellion and sympathizers, simultaneously they had assessed tolerance, dedication, commitment, and responsibilities. From many contemporary Naxalite pieces of literature, pamphlets, and films it had found that extraordinary violence of state on women sympathizers was a normal and banal phenomenon. The lived experience of violence also makes it incumbent to treat violence through the lanes of gender. In recognizing gender-based violence as a form of everyday violence that persists through the period of political upheaval and relative peace. In the post-nineties Indian parallel films along with Naxalite literature have shown how the pattern of sexual violence and pattern of dominance are sustained and reproduced.

Aside from the gendered complexities that turn into it hard for women to voice their suffering, the implications of traumatic memory when it assumes a narrative form, wherein acts of survivor testimony or in forms of public commemoration must also be addressed. In underscoring the centrality of the question of representation to individual and collective experiences of violence, Das and Kleinman have observed how particular modes of cultural representation and subject positions that these elicit can lay to waste whole forests of significant speech, robbing survivors of their agencies. Like all forms of representation, the representations of pain and trauma can be completely divorced from the lives and subjectivities of survivors and can serve to reify and normalize their experience. Sociologist Srila Ray has mentioned that violence is rein-scribed in the cultural acts as heroic resistance and self-sacrifices, thereby

marginalizing alternative forms of witnessing and surviving trauma. Similarly, the analysis of women's narratives of state terror has pointed to certain limitations of bearing testimony to trauma which are as much to do with individual biographies as with the testimonial act itself. In the 1970's at the Naxalite movement after the month of political violence and state terror an afterlife of that renders more complex the possibility of resuming normalcy and everydayness in the fact of violence and devastation. The afterlives of Naxalbari equally demanded an expansion of the category of the trauma about political movements where the term has come to stand in the extraordinary effects of state repression alone. (Ray Srila: 2013)<sup>xi</sup>

*Inspector Banerjee: If I am not wrong your name is Nandini...Do you have relation with Naxalite hooligans? In 5<sup>th</sup> January did you have any connection with them?*

*Nandini: No at that day I was in Kolkata...*

*Inspector Banerjee: but according to my source you were in Kharagpur...your main destination was Debra, where you would take commando training with Laltu...Is it true?*

*Nandini: No...*

*Inspector Banerjee: if you didn't have such kinds of plan so why you came in Nitu's meeting? I heard that you kept arms and has given shelter to Naxalite...you have written poster to Jadavpur to Kalighat....did you know Bijit? Soumya?Partho....Ok...I have a photograph it will help to memorize yourself...*

*Nandini: Plzzz...I don't know him... (she closed her eyes)*

*Inspector Banerjee: What! You could not identify to Vratin Chatterjee...I heard that you had special relation with him...*

*Nandini: I don't know him...*

*Inspector Banerjee: If you will not tell me anything...I don't tell you a single word...just you will not return your home by your two feet. We will break minimum one...and Bhupati will take cigarette on your nail...my beautiful college girl nobody will hear your shouting...*

*Nandini: you bastard...we will give you a proper lesion...*

*Inspector Banerjee: 'we! All of your comrades are died...you warned me? Bitch.. I have given ordered to boil egg which will forcefully drag into your secret part...it is just a rehearsal...you will see the stage show also...'*

---- (*Hazar Churashi ki Ma: 1997*)

In the film '*Hazar Churashi ki Ma*' (1997), director Nihalani visualized that Nandini has been tortured physically and mentally by the state police force and she has lost her vision of the right eye. Nihalni has tried to visualize the insensitivity of the state against Naxalite youths and their sympathizer. Contemporary newspapers, periodicals, Indian pieces of literature, and films have borne the testimony to the victimization of the activist's community that occurred in the orgy of torture which was conducted by the state. In the observation of torture and culture published in 1971 when state repression was at its height Guha has spoken the normalization of the culture of political terror in Kolkata: "Although most of the big national dailies have not yet made up their mind about treating such information as news some of the more outspoken periodicals are already shrieking the agony...besides one has simply to ask the boy or girl next door in almost any part of Calcutta and he will produce oral- and if one has the stomach for it- visual evidence of broken wrist, roasted skins mangled anus, bruised testicles- his own or those of their friends. (Guha: 1971: 10)

Apparently in the film '*Anu*' (1998), '*Hazaro Khowaish Hai Aisi*' (2005), and '*Kalbela*' (2011) there are visualized that the female body occupies a distinctive place in the cultural memory of the state repression even as it occupied an ambiguous position

in the memorialization of the movement everyday life. In the achieve, the Naxalite as a gendered subject emerges in reports and documents detailing the horrific conditions in women's prisons and later in recounting the number and names of women tortured in police custody and at the prison. I have mentioned the particular part from the film '*Kalbela*' (2011) where the protagonist Madhabilata was tortured inhumanly in police custody in her advanced stage of pregnancy.

*Madhabilata: What do you want from me?*

*Police: nothing special just you tell me their address...*

*Madhabilata: how could you get right to insult me...*

*Police: hahaha...ok...tell your husband to give us all information...*

*Madhabilata: animesh my dear...don't tell them anything I'll tolerate all tortures...but I can't tolerate if you will surrender to those bastard...*

*Police: now we are given the demo of draupadi'sbastraharan...you have to naked in front of us...we will see your beauty..." (Kalbela: 2011)*

Sumanta Banerjee has narrated the highly sexualized nature of the torture like girls were stripped naked, their bodies, the neck, the breast, the stomach and other private parts not excluded burnt with cigarettes, accompanied by every conceivable humiliation, often leading to rupture of the more sensitive organs. (Banerjee1984:345-346). In underlining the sexual nature of Naxalite women's victimization (see also Donner: 2004b, and Kalpana Sen 2001), historiography seems to confirm the popular view the women activists and sympathizers were raped by state force. The figure of the raped middle-class women activists thus dominates in the memory of the state terror even as it has no place in the memory of the underground. Rape is considered not exceptional but routine to the exercise of state power.

Mahasweta Devi's remarkable story of a Naxalite Santhal woman Dopdi Mahjen titled

Draupadi enacts more powerful narrative strategies in fictionalizing police torture. Droupadi was gang-raped by the police force on the order of their chief Senanayake. She was refusing to be clothed by male authority or to be shamed by patriarchal violence. She stood in front of police in all her nakedness, refusing to be clothed or cleaned, and mocked her aggressor: you can strip me, but how can you clothe me again? Are you a man?’ It is highly notable that in the 1970s women who were closely linked with the Naxalite politics as sympathizers or as activists were sexually awakened women who affirm themselves is recognized as such. They were such sexually awakened women that the patriarchal discourse is mortally afraid of. But it was surprisingly found for whom they tolerated inhuman physical and mental torture, after the implementation of ‘Bandi Mukti karmasuchi’ when their fiancé or boyfriends would

return, they could not accept their raped girlfriends openly.

In the films like *Duratwa* (1984) and ‘*Anu*’ betrayal in romance and interpersonal relationships have signified the divergence between radical left ideas that have included a commitment to gender equality and their everyday realization. Those films have constituted a strong critique of the sexual politics of the movement and its Bhadrakol underpinnings insofar as political men are depicted as being unable to accept impure women. The raped woman protagonist Anu has consistently awaited her return of her jailed activist partner only to be rejected by him on account of her rape. So, the directors critically have highlighted that the limits of revolutionary masculinity that remained attached to ingrained middle-class patriarchal privileges make for a powerful critique of the movement, itself revealed to be a mirror image of Bhadrakol society.

<sup>i</sup> Banerjee Sumanta, 1987 (edited and translated by him) ‘Theme book of Naxalite poetry’, p-18,

<sup>ii</sup> DeshaVrati Magazine, 22.01.1970.

<sup>iii</sup> From the middle of 1970 to middle of 1971, Naxalite violence which was at all times peak rapidly transformed the cityscape. In Satyajit Ray’s ‘Pratidwandi’ (1970) camera pan across city walls where painted that ‘power grows from the barrel of guns’. Student-youth agitations and consequent brutality visualised in his trilogy ‘The adversary (1970)’, ‘Company Limited (1971)’ and in ‘The Middleman (1975)’. In the beginning of the film “The Middleman” (1975) Ray narrated that, the raids on institution were followed by an attacks on examination hall in which answer papers were torn and furniture smashed, invigilator sited as decrepit, Naxal activists supplied answer papers to examinees in front of invigilators. In the film ‘The Adversary (1970)’ Ray Narrated that if he had more interest on elder brother (who was the main protagonist), because he was the vacillating character. As a psychological entity, as a human being with doubts, he was a more interesting character to Ray. Nevertheless, it was highly notable that the younger brother already identified himself with a cause. He had a political commitment, which gave him a different importance or honour. Ray highlighted in the film that there was no doubt that the elder brother admired to the younger sibling for his bravery, convictions and dedication. Neorealist Indian film maker MrinalSen narrated in the beginning of his film ‘ Calcutta 71’ (1972) that, a twenty years old youth had been scampering and whole world had been running behind him. He had carried his age as twenty from thousands of decades. Suddenly he died by police firing, nevertheless, he had been running, he would still run, because the age twenty had indicated to the revolution, Youth inspirations and as well as revolutionary emotions.

Film maker RitwikGhatak stated to the Naxalite urban youths as ‘Fire Wings of Revolution’ in his film ‘Arguments and Stories (1974)’. He thought that only the Naxalites youths and students could be brought the radical and social changes within decaying society.

<sup>iv</sup> Bandyopadhyay Krishna, 2012, Naxalbari Politics: A feminist narrative in the book of Women contesting culture Changing frames of gender [politics in India, edited by Kavita Panjabi and paromita Chakravarti, Stree Publication, New Delhi, p-231

<sup>v</sup> As in anti-colonial movement the burden of awakening and inspiring their sons to battle and even death falls on the collective of Bengali mothers of mayerjati. In a series of published letters there jailed Naxalite instructed their mothers to dry their tears, blessed enthused and inspired their sons of the revolution.

Ray Srila, Remembering Revolution: Gender violence and subjectivity in the Indian’s Naxalbari movement, Oxford University Press, new Delhi, p-59

<sup>vi</sup> Ray Srila, 2013 Remembering Revolution: Gender violence and subjectivity in the Indian’s Naxalbari movement, Oxford University Press, new Delhi, p-101

vii Relationships formed at the time of movement between comrades constituted the ground of appropriate political relationship. For male and especially female activists, the organization of interpersonal relationships was deeply embedded in the fantasy of and desire for an alternative world.

Ray Srila, 2013 Remembering Revolution: Gender violence and subjectivity in the Indian's Naxalbari movement, Oxford University Press, new Delhi, p-103

viii Ray Srila, 2013 Remembering Revolution: Gender violence and subjectivity in the Indian's Naxalbari movement, Oxford University Press, new Delhi, p-103

ix The Bengali word bakhate is used to express a decayed person, who has not any financial or moral abilities. In 1970's Naxalite activists were fully devoted for their revolutionary activities and they could not accept feudal traditional orthodoxy. So the so called madhyabittaBhadralok taunted them as bakhate.

x Sociologist Srila Ray has analytically narrated that women's battle against the hegemonic norms of gender and marriage but they do so the resolutely within the circumscribed space of private and not in the public. Thus is illustrated by the painful fact that throughout the film, Madhabilata is not only politically inactive but is completely removed from the public world of politics, coded as masculine and divorced from the domestic and feminine. The gendering of revolutionary discourse is beautifully captured in the lines voiced by Madhabilata is midst an argument with Animesh: Given that I am not preaching to you about your revolution, you leave me to think of mine.

xi Ray Srila, 2013 Remembering Revolution: Gender violence and subjectivity in the Indian's Naxalbari movement, Oxford University Press, new Delhi, p-103

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