City of Spectres: Spectral Spatialities of Calcutta and their Depiction in Bengali Ghost Stories

M. D. MAHASWETA

INTRODUCTION

As shadows hound light, the city of lights is inextricable from a parallel city of darkness. Anthony Vidler confirms this when he writes that the first 'considered politics of spaces' shaped by 'scientific concepts of light and infinity' also witnessed the inception of 'a spatial phenomenology of darkness' within the same epistemology.[1] The same principle may be applied to Calcutta. Hemendra Kumar Roy's *Raater Kolkata* (1923) claims to be an authentic account of scenes the author had witnessed during his nocturnal flânerie through the city. It begins with a panegyric about Calcutta's grandeur, 'Second city of the British empire, India's most important urban centre, Paris of the East, melting pot of all races, pride of Bengalis, cradle of the renaissance, city of palaces!'[2] However, beginnings can be deceptive. The rest of the account hinges on the sins of the city instead of its wonders, the shadows and inequities that hide behind the lights and the splendour of this 'cradle of the renaissance.' Thus, we see that in descriptions of Calcutta, 'light spaces' go hand in hand with 'dark spaces.'

This idea of duality can be related to trends in urban historiography. Anuparna Mukherjee calls Calcutta a 'spectropolis,' a 'ghost city' persisting in the interstices of the modern. Being both real and imaginary, living and dead, it underpins the urban 'everyday' in postcolonial Calcutta. The spectral renders the postcolonial city into a site of temporal tensions causing dissonances which localize at haunted spaces.[3] In this, while one strand of the city's preserved,

collective past belongs to the register of national heritage, there is another imaginary past, an alternative history enshrined by the haunted spaces of the city. Michel de Certeau and Luce Giard compare this to a 'gothic novel scenario' within which '. . . a stranger is already there, in residence.'[4] A subterranean history resides within an official one, its uncanniness only enhanced by the fact that it is always already there. As such, it is an 'oddity' characterized by opacity and ambivalence. However, these presences also make cities 'livable.' Thus the darkness of the city nurtures light and the dead end up enlivening the city. This paradox hints at an ethical dimension of this duality which requires further scrutiny.

Now, how is this duality, this co-existence of light and darkness, expressed in discourses about the city? In his introduction to the English translation of *Raater Kolkata*, Rajat Chaudhuri writes of the Gothic resonances of the text, the Dickensian darkness under the gaslights, 'gothic interludes' in the form of certain scenes that remind him of Edgar Allan Poe.[5] Taking a cue from this, it can be argued that a well-established tradition of portraying Calcutta as a Gothic city has been instrumental in encapsulating the duality and fundamental ambivalence informing its space and history. This Gothic strain underpinning urban space is probably captured most comprehensively in Bengali ghost stories featuring the city. The present paper attempts to map the Gothic geography of the city through a spatial analysis of a number of such texts and as such, paint a portrait of the uncanny 'stranger' residing at the heart of the city.

THE CITY AS A PHANTASMAGORIC DIORAMA

The Gothic is anticipated by the phantasmagoric. The phantasmagoric qualities of the city have already been highlighted by writers since the early years of British colonial rule. Early nineteenth century visitors to the city such as Mrs. Fenton had '. . . glimpses of the Arabian tales and biblical stories in India.'[6] The construction of Calcutta as

a phantasmagoric city was not limited to the exoticising vision of early European visitors. This is illustrated in stories like Premendra Mitra's 'Kalkatay Arabya Rajani' or 'The Arabian Nights of Calcutta.' Within this framed narrative, Nilambar, the protagonist, meets a mysterious storyteller who recounts a 'Baghdadi' fable about a thief echoing the 'Persian tales' of Mrs. Fenton.[7]

The inherently phantasmagoric nature of Calcutta is revealed by the fact that the storyteller and Nilambar both find themselves in a dislocated Arabian night transforming the postcolonial city entrenched in trade and commerce. Here, the everyday is marked by banal hardships and financial troubles. The protagonist misses a train and does not have enough money to hail a taxi. However, just after half past eleven at night, in front of the Isfahani Church, Calcutta, in all its wretched realism, metamorphoses into an Arabian tale. This is aligned to Steve Pile's idea of the 'phantasmagoria' inherent in city life entailing a 'peculiar' amalgamation of spaces and times. The phantasmagoria or 'the ghost-like or dream-like procession of things' that one witnesses in cities comes from all over the place, even non-existent ones (the magical Baghdad in Mitra's story, for instance). It also combines very different times, real and imagined.[8] The mysterious storyteller in 'Kalkatay Arabya Rajani' concurs as he says, 'My wife's brothers read Arabic and Persian *khwabs* and *kheyals*, a lot of drama and novels. But no one knows that those Baghdads from the stories do not even hold a candle to Calcutta.'[9]

The atmospheric description of the urban fabric that follows paints Calcutta in an unfamiliar, eerie light. Consider this description of a neighbourhood:

> . . . where the tiny dead-end lane branching out of the arterial road to the west stops dead, the *paan*-shop at the corner will shut down for the day and as the light goes out, you will notice the spine-chilling sense of unease that will begin to surround you. The giant houses will close in on you like

> monster mansions. There are lights along the streets, but they will appear to have mysterious gazes portending something evil.[10]

Mitra's description of the city at this time is an expert attempt at defamiliarisation. The urban imaginary, for Certeau and Giard, is exemplified through 'inanimate' objects: buildings and spaces.[11] In the story, a tiny triangular park is identified as the 'centre' of the 'whirlwind' constituting the city.[12] Thus, even a nondescript park is infused with signification in a terrain steeped in magic, revealing the phantasmagoric urban imaginary informing Calcutta.

We find a similar note of phantasmagoria in Mitra's story. Here, the thief, Becharam, is compared to a wild animal in a forest of buildings as he navigates the cluttered urban space with finesse. He writes, 'He used to climb up the pipes like a squirrel and whenever he spotted a problem, he would jump from roof to roof and vanish like a *khatash* (civet).'[13] Such animal-people figured in Roy's account of Calcutta as well. He writes,

> Just as in those times there were people who were like tigers, this day too there is no dearth of tigers in human garb in Calcutta. Rather the legions of these tiger-people have grown. . . These tigers and tigresses are scattered all across the city—through the day they move about in groups amongst us. Always alert and waiting for prey, like an invisible pestilence.[14]

This is obviously a metaphorical explication of the moral corruption of the metropolis but it adds, nonetheless, to the uncanny atmosphere of the city. The disturbing animal-people fill the city and are adept at navigating urban space just like wild animals navigate jungles. This adds to the city's identification with an evil entity as Roy adds that 'easy-going' parents sending their children to the city from the countryside do not know that the latter would be swallowed up

by these phantasmagoric 'tigers and tigresses' and return home as 'ghosts'.[15]

The city, thus, is a monstrosity that claims the soul of the unsuspecting outsider. This could be related to the idea of the evils inherent in space which attempts to harm the people in it. Anthony Vidler borrows from theorists such as Roger Caillois and Eugène Minkowski to arrive at an idea of spatial psychasthenia involving 'dark space.' This, as opposed to light space, attempts to consume a person. In fact, dark space is envisioned by these theorists as a 'living entity.'[16] This notion could be extended to cover the dark city of Calcutta, especially at night. The city, constituted as it is by dark, phantasmagoric spaces, becomes a living entity in the literary imagination of these writers. It engulfs, and figuratively consumes the unsuspecting outsider, and sometimes, even the canny insider, leaving behind only ghosts. Thus, we see the phantasmagoric surreptitiously cross over into the Gothic.

THE *FLÂNEUR* IN THE LABYRINTH

In his book, *A Geography of Victorian Gothic Fiction,* Robert Mighall writes of the development of the literary genre of the urban Gothic in the nineteenth century. Based primarily in London and Paris, the fiction falling under this genre relocates the domain of the Gothic to the city in the nineteenth century. Urban Gothic is distinct from rural Gothic in that '. . . it is a Gothic *of* the city. Its terrors derive from situations peculiar to, and firmly located within, the urban experience.'[17] For instance, in Premendra Mitra's story, 'Kalikatar Galite' or 'In the Lanes of Calcutta,' the narrator differentiates between the rural Gothic of Bengal and the specificities of the Gothic city. He writes of the protagonist, Vishwanath, 'He can walk for miles through a pitch-black bamboo grove in the dead of the night. He has collected timber from funeral pyres at the edge of the village on new moon nights for so many mock challenges. Calcutta is the only

thing he is scared of.'[18] Calcutta, too, is thus marked by its specific brand of Gothic.

While charting the anatomy of the urban Gothic, Mighall says that the city, or at least certain parts thereof, is likened to a labyrinth. He writes, 'It [a labyrinth] carries a range of associations, suggesting secrets and anxieties and even hinting at half-human monsters prowling its precincts.' Even as the opaque, anxiety-inducing urban districts associated with crime and disorder came to be 'mapped and explored' in the nineteenth century, they continued to be associated with the labyrinth in the popular imagination of the time.[19] This geographical poeticization was based, to some extent, on the difference between the modernized quarters of the city and the older, less organized ones. In the case of Paris and London, the latter, in comparison to the former, become mythical and confusing. A similar divide might be located in the case of Calcutta which can trace its origin back to the division of the city into the black and white towns from colonial times. Although such distinctions were problematised as the quarters had uncertain boundaries and often spilled into one another even in the heyday of colonial rule, the labyrinthine *golis* or lanes of North Calcutta (the erstwhile black town) have continued to be a powerful image underpinning the spatial imaginary of the urban Gothic. This sense of a divide, as it were, is reinforced in Mitra's story. When Vishwanath's friends ridicule him for his fear of the city, he says, 'I'm not talking about Chowringhee or Central Avenue. All of Calcutta isn't Chowringhee.'[20]

The horrors of the monstrous labyrinth(s) constituting the city are confirmed by characters getting lost in its complex of lanes and by-lanes. The same thing happens to Vishwanath. As he tries to find his long-lost friend Abinash in the labyrinthine city, he enters one lane after another. There are a few streetlights flickering here and there, creating an eerie atmosphere. Moreover, lined with very old, skeletal houses, the lane refuses to end.[21] The protagonist, quite unsuspectingly, seems to have entered an urban labyrinth with

structures (the streetlights and the houses) which repeat themselves across an endless street. Then, finally, Vishwanath realizes that the only way to escape the lane is via the opening from which he had entered it in the first place.[22] He is now truly trapped in a labyrinth where space folds in on itself creating an effect of uncanny circularity. This terrifies him. For Walter Benjamin, the city is a deceptive place where the blameless topography belies hidden entrances to the underworld, from the 'consciousness' of the city to a threatening subterranean space.[23] This was one of those instances where the protagonist simply slipped out of the city's consciousness to a spatial nightmare in the infamous *golis* of Calcutta. These, assuming the characteristics of Vidler's 'dark space,' threaten to consume him. However, right when he is on the verge of giving up hope of ever escaping, he finds the Minotaur. His friend Abinash appears to him, standing under a flickering streetlight. He is a ghost.[24]

Hemendra Kumar Roy's narrator in *Raater Kolkata* is what Walter Benjamin would call a flâneur. A flâneur is an urban wanderer. He roams around in the streets of a big city while being detached from it. In *The Arcades Project,* Benjamin describes the flâneur as a person who is dictated by a certain 'intoxication' which compels him to walk 'long and aimlessly through the streets.' He[25] is not tempted by the shops and the spectacles of the metropolis, he only goes forward propelled by the 'magnetism of the next street corner.'[26] In a similar vein, Roy writes about venturing out into the city at night, 'Braving great dangers, time and again avoiding the knives of hoodlums, in the spirit of adventure, I alone, like a creature of darkness, just a short and stout stick on my person, have regularly roamed the streets of Calcutta from evening till the end of night.'[27] Roy's narrator is granted a position of privilege by virtue of his position as a flâneur and observer.

On the theme of the gaze, we must address Jacques Derrida's idea of the spectral. For Derrida, the spectre is someone who watches us.

This forges a completely 'dyssimetrical' relationship of non-reciprocity invoking the inherent heteronomy of our relationship with the law. It addresses itself to only the one who is subject to this gaze without any possibility for an exchange.[28] The best example of the spectral gaze can be found in Rabindranath Tagore's 1907 story, 'Mastermashay.' At the beginning, Venugopal, a drunk lawyer, is whisked across the city in the very carriage in which his old home-tutor had died, and in it, he encounters a gaze, 'No eyes, nothing at all, but a gaze.'[29] The absence of the eye brings to the forefront the dissymmetry and the heteronomy of the spectral gaze in this case. It is as if the ghostly gaze were commanding him to enquire about its identity and its origin. This is its 'infinite demand,' to be recognized and the betrayal that was done to him to be acknowledged.

Coming back to Benjamin, the act of flânerie is shaped by a dialectic. He writes, '. . . on one side, the man who feels himself viewed by all and sundry as a true suspect and, on the other side, the man who is utterly undiscoverable, the hidden man.'[30] The flâneurs in these texts often find themselves shifting around this dialectic. From the all-powerful observer, they are unnerved when they find themselves on the other end of the gaze. If we can integrate this with Derrida's idea of the spectral gaze, the flâneur is always in a dialectic with spectrality, as a result of which he is regarded unreciprocally by an 'other.' This precarious and slippery position of the flâneur is illustrated in Sharadindu Bandyopadhyay's 1930 story, 'Andhakare.' Here, the narrator has to return to his home in Badurbagan from Howrah on a rainy night. In the process, he has to traverse the city during a power failure. In the resultant darkness a phantom voice guides him through the waterlogged city and a ghostly hand holds his to steady him.[31] Here too, the city presents its labyrinthine side to the narrator. He loses his way immediately after setting out from the teashop where he had taken shelter. He tries to make sense of the urban topography on which he is walking, trying to tell pavement from road through tactile information.[32]

This is an example of the sensory engulfment to which victims are subjected once they enter the urban labyrinth. Another instance of this can be found in 'Kalikata'r Galite.' Here, the labyrinth is characterised by a dank smell and an unnerving silence that is uncharacteristic of Calcutta. At one point, the smell begins to suffocate him as his vision is obstructed by a heavy fog.[33] The sensory atmosphere of the urban labyrinth is paradoxically characterized by an excess (of smells, touch) on the one hand, and a lack (of light) on the other. This distorts the flâneur's experience of the city and facilitates the reversal of power with regard to the dialectic of flânerie mentioned above. This can be related to the distinction that Alexandra Warwick draws between the flâneur, who is 'the man in easy mastery of his surroundings' and his 'negative double' who is a 'person in paranoid relation to his environment.' She describes the latter as 'the logical extension of the flâneur' illustrating the shift from 'glorious individualism to isolation and alienation' again fulfilling Benjamin's dialectic of flânerie. While the flâneur takes pleasure in his urban surroundings, the 'paranoid wandering subject' experiences a sense of terror. Warwick writes, '… instead of consuming he is consumed, in a neatly twisted version of cannibalism. It is the unheimlich manoeuvre … in which the position of the subject collapses from the illusion of coherent dominance into fragmentary dissolution.'[34] In my analysis, the flâneur, upon entering urban labyrinths, transforms into a 'paranoid wandering subject' whose relation to his surroundings is marked by unease and disorientation.

Extending this thesis, he also becomes subject to the heteronomy of the spectral injunction in some cases. Continuing my analysis of Sharadindu Bandyopadhyay's 'Andhakare,' we see that a voice and a hand appear in the darkness to guide the narrator. Again, there is a sensory imbalance here as visual information is completely cut off but tactile and aural information overflows. The hand, for instance, is ice cold.[35] The voice assumes all the power in their dealings. It teases the narrator, scaring him by invoking ghosts and spirits and displaying

an uncanny knowledge about the narrator's life. As the latter slides across the scale to become the paranoid wandering subject, the ghost assumes the role of a powerful flâneur who can navigate the streets even when the city is submerged in darkness. When the narrator asks him what he does for a living, he answers, 'Nothing, I just wander from place to place, aimlessly.'[36] This completes the identification of the ghost to a flâneur.

In a singularly uncanny moment, the voice reveals that the narrator had wandered to the Nimtala burning *ghat* in the darkness, which possibly explains the origin of the ghostly voice. He then sketches a tentative route for him, avoiding spots such as the *Thanthane* Kali temple.[37] This generates occult spatialities, connecting disparate spots within the dark city which are as much a cause as they are an effect of its Gothic underpinnings.

SPECTRAL MAPS AND OCCULT SPATIALITIES

Steve Pile uses the term 'occult spatialities' to refer to a '. . . dream-like, phantasmatic sense of the production of space.' For him, 'These occult spatialities take on many forms and have a variety of consequences.'[38] For instance, in Himadrikishore Dasgupta's short story, 'Chhobita Apni Bhaloi Aanken,' or, 'You Sketch Pretty Well,' the police sketch artist, Nikhilesh is followed home from the police station by the ghost of a murdered man, Mukunda. He does not reveal his identity initially but gives Nikhilesh directions to sketch the real murderer, ultimately helping the police solve the case.[39] Here, the spatial story written by Mukunda's ghost following Nikhilesh persistently through the lanes and by-lanes of Calcutta inscribes his ghostly quest for justice onto the fabric of the city. As such, it is a manifestation of occult spatiality. Repetition cements this spatiality as Mukunda reappears in the same lane to compliment Nikhilesh's artistic skills and thank him for avenging him at the end of the story.[40] Calcutta becomes a matrix of such occult spatialities

as ghostly trajectories crisscross through its urban fabric endowing it with additional layers of signification.

Texts like this corroborate the ambulatory nature of spectrality in the city. The presences move around constantly, tracing spectral trajectories across the city, and imbuing it with an extra layer of signification. In this, they could be aligned with Susan Bernstein's notion of the 'ambulatory uncanny,' the uncanny that 'walks.' When we encounter the uncanny in a state of motion, we enter into a 'circulation of signifiers' which sets into motion a series of repetitions.[41] We find an example of this in Rajshekhar Basu's short story, 'Mahesher Mahajatra' or 'Mahesh's Ultimate Journey' (1931). Here, college teachers Harinath Kundu and Mahesh Mitra are at loggerheads over the question of the existence of ghosts. After the non-believer Mahesh dies, it falls on Harinath to carry his body to the burning ground. He has to traverse the empty streets of the Gothic city on a foggy night. Eerily, Mahesh's corpse grows heavier as Harinath and his companions advance. In a phantasmagoric, almost dream-like turn of events, their party is joined by identical strangers in black shawls who ultimately replace the entire party except Harinath. It is perhaps the sense of repetition signaled by the identical appearance of these apparitions that hints at the advent of the ambulatory uncanny in this scenario. They fly through the streets, etching an endless path that connects Beadon Street, Cornwallis Street and Goldighi into one occult circuit. This is a circulation of spectral signifiers, or a phantasmic production of space of which Harinath is now a part as he has encountered the ambulatory uncanny in the form of the black-shawled corpse-carriers. Harinath struggles to keep up. However, he is also compelled to follow the uncanny party until the dead Mahesh fulfills his ghostly quest by announcing that he has been proven wrong; there is, indeed, an afterlife.[42]

The ambulatory uncanny can also be related to haunted means of transport. One striking feature of Tagore's story, 'Mastermashay' is the way the Brougham is deployed by the ghostly entities. It

is doomed to repeat the same route through Maidan under the influence of Haralal's ghost. This repetition, again, affiliates it to the ambulatory uncanny. Another instance can be found in Sajanikanta Das's story, 'Rikshawallah' or 'The Rikshaw-puller.' Here, the eponymous *rikshaw*-puller, Maqbool and his *rikshaw*, are both haunted by a phantom corpse of a person who was murdered there. Maqbool can only take on one passenger at a time because the corpse continues to occupy the other seat. The narrator of the story happens to be one of those unlucky passengers who ride in the company of the invisible corpse which only Maqbool can see.[43] John Allen writes of the 'horrors' of public transport in a big city, 'People who use public transport . . . rarely have any choice about whom they share their travelling space with, and there are limits to the protection from other people's behaviour that can be afforded to passengers.'[44] In a Gothic city, one does not choose the ghosts one travels with.

Thus, in these stories, urban space becomes charged with signification as ghosts inscribe on it their quest for recognition and in some cases, justice, tracing and retracing spectral paths on the urban fabric. Public transport plays an important role in this regard. Binoy Ghosh, in his sketches on Calcutta's public transport, offers the reader a detailed entry on *rikshaws*. The humorous tone of the entry belies the underlying horrors of public transport and commute. He writes of the undaunted 'rikshaw-dada' and his exploits,

> He has gone on several perilous adventures even during the [communal] riots, those are beyond compare. Putting the screen of the rikshaw down, he had ridden through Muslim areas with a Muslim rikshaw-puller and through Hindu areas with his Hindu counterpart, and traversed the length of Calcutta in the process. There was not a single problem.[45]

Talking presumably about the Great Calcutta Killings of 1946 where

more than four thousand people lost their lives, Ghosh quite cleverly demonstrates how these great episodes of violence in the history of the city get entangled into concrete objects, such as the *rikshaw,* and are remembered metonymically in association to them. This is similar to the way the murdered man's blood lingers in Maqbool's *rikshaw,* or Haralal's gaze pierces the darkness inside the haunted brougham. In the stories, the vehicles and their spectral appendages offer testimonies to great cruelties in the private sphere. However, the dark city and its landscape of violence are always implicated in these personal histories of betrayal and the spectral quest for justice they set into motion. As such, Anuparna Mukherjee imputes a 'retributive' function to urban ghost stories. In her example, this enables them to reverse the power structure as colonial figures like Warren Hastings are doomed to return to the site of their crimes and seek, in vain, to exculpate themselves.[46] The relationship between spectrality, justice and urban historiography can be elucidated using Derrida's idea of the spectrality.

GHOSTLY INJUNCTIONS AND THE ETHICS OF SPECTRALITY

In his description of the spectral gaze, Derrida adds that from the moment the object of the gaze is barred from returning it (as is always the case with the spectral gaze), one begins to deal with the 'other.' And temporally, this other always precedes the object of the gaze. As such, there is a debt initiated by the absence of reciprocity. There is no chance of an exchange because the other is also absent.[47] The spectres of the city and their quest for justice can be seen as a figuration of this 'other.' They are also Certeau's stranger in the city, and we are, in a way, in debt to them. This gives rise to the question, what restitution are these ghosts demanding and how are their demands to be met if the gaze cannot be returned?

At the South Park Street cemetery, the historian of the city, Nikhil Sarkar, encounters a ghost. It is a tall man in ragged clothes who

claims to belong to a Muslim family that came here with the Nawab of Bengal, Siraj ud-Daulah during the siege of Calcutta in 1756. He was evicted from his house when Warren Hastings built his imperial residence on its site. Visibly shaken by this encounter, Sarkar nonetheless does some research at the library. He unearths an issue of *The Statesman* from 1915 which recounts an excavation around Hastings House yielding two wells which might have been in use by the residents of a slum that was demolished to make room for the palace.[48]

As such, this ghost is perhaps the best exemplar of Calcutta's spectral other whose gaze we are unable to return. Alex Link talks about '. . . the general condition of an accretive urban historicity available to local knowledges and local resistances.'[49] The ghost embodies this accretive historicity insofar as the layers of his history are woven into the physical layers of the city in the form of graveyards and libraries and excavated wells. And, quite tellingly, he reveals himself to the historian as a ghost. He demands that Sarkar write about him, redeeming him from a state of oblivion and destitution, and simultaneously fulfilling his duty as a writer.[50] Indeed, for Derrida, our inability to settle our 'debt' to ghosts creates 'a condition of freedom' originating from a condition of 'responsibility.' The sense of debt that the historian feels towards the ghost gives rise to responsibility, and then, the freedom to act, or in his case, write and redeem the ghost.

In fact, for Derrida, the ghost is the point of origin for all demands of justice.[51] Our capacity for meaningful political action springs from the ethics of a 'spectral oath' we make to the other, who is also our past(s). Sarkar's ghost story thus performs the restitution of this debt to the city's 'other' in the form of remembrance.[52] Later, walking by the cemetery one day, he notices the ghost, now much attenuated, grinding spices on a commemorative marble plaque outside the graveyard.[53] The scene is pregnant with meaning, be it a postcolonial appropriation of imperial history, or an act of local resistance along

the lines of class. This entire body of resonances owes its existence to the ghostly nature of Sarkar's encounter. It can thus be argued that urban spectrality opens up a repository of subdued meanings in the everyday life on the one hand, and facilitates ethical action by initiating a 'spectral oath' on the other.

NOTES

1 Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge, Massachusetts: The MIT Press, 1992), 169.
2 Hemendra Kumar Roy, *Calcutta Nights*, trans. Rajat Chaudhuri (Kolkata: Niyogi Books, 2020), scene 1, Kindle.
3 Anuparna Mukherjee, 'After the Empire: Narratives of Haunting in the Postcolonial Spectropolis,' *South Asian Review* 40, no. 4 (2019): 3-4, https://doi.org/10.1080/02759527.2019.1604061.
4 Michel de Certeau and Luce Giard, 'Ghosts in the City,' in *The Practice of Everyday Life*, vol. 2, *Living and Cooking* (Minneapolis: University of Minnesota Press, 1998), 134.
5 Rajat Chaudhuri, introduction to *Calcutta Nights* by Hemendra Kumar Roy (Kolkata: Niyogi Books, 2020), Kindle.
6 Swati Chattopadhyay, *Representing Calcutta: Modernity, Nationalism and the Colonial Uncanny* (London: Routledge, 2005), 26.
7 Premendra Mitra, 'Kolkata'r Arabya Rajani' in *Nirbachita* (Kolkata: M.C. Sarkar, 1952), 174.
8 Steve Pile, *Real Cities: Modernity, Space and the Phantasmagorias of City Life* (London: Sage, 2005), 3.
9 Mitra, 'Kolkata'r Arabya Rajani,' 175.
10 Mitra, 'Kolkata'r Arabya Rajani,' 171.
11 Certeau, 'Ghosts in the City,' 135.
12 Mitra, 'Kolkata'r Arabya Rajani,' 171.
13 Mitra, 'Kolkata'r Arabya Rajani,' 176.
14 Roy, *Calcutta Nights*, scene 1.
15 Roy, *Calcutta Nights*, scene 1.
16 Vidler, *The Architectural Uncanny*, 174.
17 Robert Mighall, *A Geography of Victorian Gothic Fiction: Mapping History's Nightmares* (Oxford: Oxford University Press, 2011), 31, Oxford Scholarship Online.
18 Premendra Mitra, 'Kalikata'r Galite' in *Upachhaya,* ed. Sukumar Sen and

Subhadrakumar Sen (Kolkata: Bengal Publishers, 1998), 279.
19 Mighall, *Geography of Victorian Gothic Fiction*, 34.
20 Mitra, 'Kalikata'r Galite,' 279.
21 Mitra, 'Kalikata'r Galite,' 280-81.
22 Mitra, 'Kalikata'r Galite,' 281.
23 Walter Benjamin, *The Arcades Project,* trans. Howard Eiland and Kevin Mclaughlin (Cambridge, Massachusetts: Harvard University Press, 1999), 84.
24 Mitra, 'Kalikata'r Galite,' 282.
25 The figure of the 'flâneur' is heavily gendered and in the works of Baudelaire and Benjamin, it is always a man.
26 Benjamin, *The Arcades Project*, 417.
27 Roy, *Calcutta Nights*, scene 1.
28 Jacques Derrida and Bernard Stiegler, 'Spectrographies,' in *The Spectralities Reader: Ghosts and Haunting in Contemporary Cultural Theory*, ed. María del Pilar Blanco and Esther Peeren (London: Bloomsbury, 2013), 40-41.
29 Rabindranath Tagore, 'Mastermashay,' in *Nirbachita Bhuter Galpa*, ed. Ranjit Chattopadhyay (Kolkata: Ananda Publishers, 2000), 30.
30 Benjamin, *The Arcades Project,* 21.
31 Sharadindu Bandyopadhyay, 'Andhakare,' in *Sharadindu Omnibus,* vol. 5, *Chhoto Golpo* (Kolkata: Ananda Publishers, 1986), 20-23.
32 Bandyopadhyay, 'Andhakare,' 19.
33 Mitra, 'Kalikata'r Galite,' 281-82.
34 Alexandra Warwick, 'Lost Cities: London's Apocalypse,' in *Spectral Readings: Towards a Gothic Geography,* eds. Glennis Byron and David Punter (Houndmills, Basingstroke: Macmillan, 1999), 82.
35 Bandyopadhyay, 'Andhakare,' 21.
36 Bandyopadhyay, 'Andhakare,' 22.
37 Bandyopadhyay, 'Andhakare,' 22.
38 Pile, *Real Cities*, 173.
39 Himadrikishore Dasgupta, 'Chhobita Apni Bhaloi Aanken,' in *Kaloghuri* (Kolkata: Lalmati, 2015), 90-92.
40 Dasgupta, 'Chhobita Apni Bhaloi Aanken,' 93.
41 Susan Bernstein, 'It Walks: The Ambulatory Uncanny,' *MLN* 118, no. 5, Comparative Literature Issue (Dec. 2003): 1120, https://www.jstor.org/stable/3251857.
42 Parashuram, 'Mahesher Mahajatra,' in *Nirbachita Bhuter Galpa*, ed. Ranjit Chattopadhyay (Kolkata: Ananda Publishers, 2000), 83-84.
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