

THROUGH THE PRISM OF SOCIAL CONSTRUCTIONISM: FAMILY DYNAMICS AND MEMORY IN “PAROMITAR EK DIN”

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ABSTRACT

Paromitar Ek Din (2000) “House of Memories” is an Indo-Bengali film directed by Aparna Sen. It reflects on the family sphere of a Bengali household, where the responsibilities of Paromita, a Bengali bride pinned down with societal pressures of starting a family line and looking into the stereotypical duties of a married woman. The film sheds light on the complex relationship between women in a household where the expectations of the community judge Paromita's friendship or bond with her mother-in-law (Sanaka). Although their bond grows stronger as they deal with conflicts and personal issues, Paromita's marital status with her husband ends. As she moves on in life opting for a second marriage, she is constantly misjudged in her former in-law's house and her friendship with Sanaka is stricken down with failure. The film touches on the subject of integrated relationships in an Indian household, women's autonomy in decision-making, etc. by building a plotline with the framework of cinematic memory. Aparna Sen precisely blends memory with the present case of the film. Visiting Sanaka on her deathbed, Paromita bridges a connection between memory and her current life where she is established as an independent woman. This back-and-forth transition of the film helps spectators to understand the shift in women's role in modern India. This paper aims to analyse “*Paromitar Ek Din*” through the lens of social constructionism where characters will be reconstructed based on social identities and focus on how experiences shape the individual roles in a household.

Keywords: *Friendship, Indian Household, Identity, Memory, Social Constructionism.*

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