

Representation of the Nocturnal City in Reema Kagti's *Talaash: The Answer Lies Within*

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Abstract

The night-time city in popular culture has always been associated with malefic forces. Films have played an important role in documenting the netherworld like aspect of the nocturnal city visually. Reema Kagti's 2012 neo-noir supernatural thriller *Talaash* is one such film where the nocturnal city becomes the lens through which we observe the larger whole that is Bombay or Mumbai. In this paper I will try to argue how Kagti strays away from portraying nighttime Bombay as a homogeneous topos that breeds topophobia. The paper will shed light on how the supernatural elements that haunt the night-time city are instrumental in blurring the boundaries which render certain spaces gendered. I will also comment on how setting the story in the more dilapidated sections of Mumbai, and by using supernatural figures in the film, Kagti tries to comment on the process of planned violence in the form of urbanization.

Keywords: nocturnal city, topophobia, supernatural, gendered, urbanization