



INTERNATIONAL JOURNAL OF ENGLISH:
LITERATURE, LANGUAGE & SKILLS
Volume 7 Special Issue 1, August 2018
ISSN 2278-0742, www.ijells.com
'Literature & Film' Special Issue



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Dear Readers and Contributors,

The field of 'Literature & Film' as a unity is still unexplored and has untapped potential. One way of understanding is the comparative analysis from the book to the film. The questions then are 'which version is better' and 'what areas can be improved or included' etc. We have come to understand the complexity of film as a mode of representation, a narrative and further, a discourse. The tools of interpretation and analysis applied to literature can also be applied to 'Film'. Film is a text and hence the theories of literature plus the potential of generating its own unique theory coexist.

This is the first of many more series to come. We, at IJELLS would like to keep the proposition open to have one special issue on 'Literature & Film' every year.

Happy Reading!

Dr. Mrudula Lakkaraju
Editor, 'Literature & Film' Special Issue
IJELLS



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Representation of Kashmir as 'Paradise Lost' in *Haider* via *Hamlet*

Abhisarika Prajapati

Once upon a time Kashmir was regarded as the symbol of heaven on earth, it was presented and delineated as the paradise of earth by numerous poets, writers and artists. Rosy picture of Kashmir was associated with it since a long time; with the advent of trepidation and terror it became an apple of discord between two countries it lost its glory and beauty as well. It triggers now a sense of terror as its name come in our mind and thought. It is still getting tampered and still is in tumultuous condition where only bloodshed, terror, fear, dilemma, disorder and chaos live instead of flowers, snow, mountains, valley and mesmerizing landscapes. No one could think of these charming attractions in Kashmir, now it has become a symbol of threat where no one would like to go because it is devoid of any sort of life there. Its sensational aroma has been snatched and it is now just a sensitive state better to say in Foucault's word 'a bastard state'. 'It seems it is no longer a paradise- paradise is lost(?)'.

Haider is a fabulous movie of Vishal Bhardwaj, a cinematic adaptation of William Shakespeare's most serious play *Hamlet*. It created a ripple of intellectual sensation as it is a bold representation of the politics of Kashmir. In this cinematic recreation of the plot and character of *Hamlet* in Kashmir revived the relevant universal theme and dilemma of Hamlet in the valley of Kashmir all the more vibrant and vital. Haider, as a young man returns home to Kashmir after receiving news of his father's disappearance. His character has also been delineated as a scholar and thoughtful man like Hamlet. Shakespeare's *Hamlet* is a play of high seriousness and *Haider* too maintains that seriousness in dealing with Kashmir's issue and Kashmiris' dilemma.

Though Bhardwaj's *Haider* seems to explore these issues in intense social, political and cultural milieu, he has not recreated the text of *Hamlet* but he has tried to give prominent relevance and fresh urgency choosing his location in Kashmir-the paradise of Earth. It is a daring effort on two levels-first, adapting the most serious tragic play of a legendary dramatist and second, executing it in the most sensitive scenario of Kashmir where it gets new relevance and fresh urgency. Haider, as a young man returns home to Kashmir after receiving news of his father's disappearance. His character has also been delineated as a scholar and thoughtful man like Hamlet. He is also torn between the shattered relationships around him and perplexed by the scattered situations.

Haider is a film which challenges and debunks political game. His film adaptation of the theme of *Hamlet* de-contextualizes and exposes certain social, political and personal perspectives successfully. Both *Hamlet* and *Haider* has such a long-time gap even though they carry a connotation and proposes a latest reinterpretation with better understanding of human nature and our society. The film *Haider* is not Vishal Bhardwaj's first adaptation



of Shakespeare's tragedies but before it he has made film on *Macbeth* as *Maqbool* and *Othello* as *Omkara*. His genius as a director lies in the recreation of the narrative in completely different cultural milieu and this time in *Haider* the milieu is all the more serious and demands bold approach which showcases his freedom of art. The setting of *Haider* in Kashmir raises many political interpretations and displays the unrest and political upheavals of the state during the last few decades. Bashart Peer as the co-writer of the screenplay of this film tries to expose the socio political and consequential pendulating condition of people living their troubled life in the valley.

Haider leaves us with a charming cinematic experience with a pivotal intellectual exercise in an entirely distinct cultural background. *Haider* jokes about the word 'chutzpah' mispronounced as choospaa and making a homophone with AFSPA is more than a daring effort of recreation. This film transmutes Hamlet, a disturbed soul into *Haider* with unprecedented fearlessness. It is intentionally designed, seems to me, to point its finger to the gruesome reality of the valley.

When the word paradise comes in our mind it brings a plethora of pleasant scenes full of floral mental images with numerous sense of comfort and peace that instill our mind an everlasting ecstasy. No one can say that Kashmir was never being the first and foremost place which was usually associated with the same kind of picture of paradise. Contrary to this now the whole table has turned. Now if one thinks of Kashmir immediately he is filled with an image of Kashmir which is burning like hell amid the flames of violence, power-politics, conflicts and trepidation. Actually, in the cinematic adaptation of *Hamlet* in *Haider* intends to project Kashmir as Hamlet which is struggling to come out of its dilemma. In the movie the white beauty of nature in the form of snow can be seen turning into blood and flames. The mesmerizing beauty of the valley has been bombarded and moreover it is not the scene of one day but the routine of everyday life. The colours of flowers has been snatched by the blood; foggy-misty panorama has been replaced by smokes of bombs and solace of Dal Lake has gone with the wind of military intervention.

"Therefore, post-89 Kashmir is a breathtaking landscape in which art and violence coalesce into one unforgettable experience. Political, ideological, religious and conflict discourses dominate the post-89 account of Kashmir depicted by Bollywood. The reverberation of soothing waters and falling of soft snow was replaced by gunshots and bomb blasts, and the peaceful flocks of sheep near the meadows were replaced by fearful armed men with lethal weapons."

(<http://www.countercurrents.org/bhat080515.htm>)

Indeed, in the movie *Haider* by Vishal Bhardwaj, *Haider* is not the only Hamlet who has been presented as a tormented soul in the political and social turmoil in the valley but his intention is to project Kashmir as a tormented state which is the actual Hamlet. So far as in Indian cinema Kashmir has been given a rosy picture and picador, it has been used as a background to beautify the film, just to proliferate the sensuousness required for their



purpose. It is not so that the beauty of Kashmir has not been delineated in *Haider* but certainly not being manipulated.

In Shakespeare's *Hamlet* Denmark was presented as rotten state so is the miserable condition of Kashmir in our time. *Haider* poses questions to the world of academia to be more responsible towards the state and its pathetic condition in its presentation, representation and mis representation as well.

There is, probably, always something tragic and twisted in "the world's most filmed story, Hamlet," [after Cinderella] and Haider is the latest. To contextualise Hamlet after four centuries that, too, with complex Freudian concept (though kept subtle) is indeed a herculean task. As a strikingly revenge melodrama, Haider's plot outline, according to many analysts is similar, though not same to that of Hamlet. Following the Revenge Tragedy genre, Bhardwaj's attempt to depict staple emotions of Hamlet while keeping his focus firmly on Kashmir is praiseworthy. It would not be an exaggeration to consider Haider a remarkable adaptation of Hamlet, intertwined in a story that encompasses Kashmir, militants, politics, power, lust, love and the concept of chutzpah.

(<http://www.countercurrents.org/bhat080515.htm>)

Kashmir has not represented by Vishal Bhardwaj in *Haider* as a land of mere aesthetic and artistic beauty or its natural charm not at all been exploited but it has been seriously depicted as a state where peace and harmony have been disturbed by political and social tribulations. There is not a single Hamlet in *Haider* but uncountable Hamlets crying for peace of mind and destined to be in dilemma of 'to be or not to be'. If there is conflict in human relationship, then that is largely caused by the state affair. *Haider's* father disappearance happens due to the current sensitive situation of the state, if Ghazala is half-widow that is again due to the uncertainty imposed on her due the present situation, if *Haider* has to lose his beloved that again is the result of state apparatus powerful enough in the valley to make their life and living hell like anything. Do they live in Paradise or so-called paradise or else we must acknowledge that paradise is lost?

Humanity seems to be a victim of man's power politics. There is no voice for human rights. Curfew nights, absurd play of identity card, jail, detention camps, check post, and firing-they actually make the entire state a state of horrified humanity. Destruction of property, rape and murder are common things of their routine life.

Haider, according to its director Vishal Bhardwaj, is the first film where we see Kashmir from the inside. The controversies it invited were mainly based on two issues. The first, it attempted to 'feed' the viewer with new [real] senses about Kashmir, which many viewers treat unusual and non-intersecting with their understanding vis-à-vis Kashmir. Moreover, the way Plato proposed to ban poets from his ideal republic because he feared that their aesthetic ability to construct attractive narratives about immoral behaviour would corrupt young minds. In the same manner, some self-styled hyper nationalists assume it might 'corrupt' the minds of many less-informed Indian masses, thereby exposing the 'real' picture of Kashmir and Kashmiris. The realist cinema, like naked art is



always disturbing, and Haider being realistic is mainly because it engaged a well-informed insider, Basharat Peer, to frame its screenplay. Apart from the controversies, it is essential to understand what 'Haider' offers different from the Bollywood's earlier discourses depicting Kashmir.
(<http://www.countercurrents.org/bhat080515.htm>)

Prof. Bruce P. Lusignan in his influential essay "War and Peace: An Analysis of the Kashmir Issue and a Possible Path to Peace" says:

Besides its strategic and political importance, Pakistan and India both claim Kashmir because of cultural and social reasons. Kashmir has become ingrained in the minds of both Pakistanis and Indians as the single biggest issue facing the Indian subcontinent. Pakistan has suffered defeats in previous wars with India over Kashmir. Pakistan and India have developed a universal enmity and rivalry extending across all spheres of life. As a result, Kashmir has come to represent very high stakes for both countries in terms of national pride.

He further says, "Global politics have also played an important role in the proxy war in Kashmir. Kashmir has often been used as a strategic tool in the region. Pakistan has always desired greater international and western involvement in the issue. Such involvement is important as it keeps the issue alive and center stage. When the international community began to stress that the Kashmiri people had become alienated, Pakistan began the proxy war in Kashmir while consistently maintaining that the terrorists were freedom fighters. This created an impression in the international community that the people of Kashmir indeed wanted to accede from India. However, towards the end of the Clinton administration, the west, led by the United States began to follow a policy of non-interference that supported a bilateral resolution of the dispute as preferred by India. This was extremely detrimental to Pakistan. As a result, Pakistan began to project Kashmir as a major humanitarian disaster like Kosovo. It claimed that the people of Kashmir had been completely alienated by the rest of the country. During this period, attacks against innocent civilians were stepped up and India was projected as performing gross civil rights abuses in Kashmir. However, during the same period terrorists were systematically eliminating non-Muslims in the valley. They were spreading terror throughout the state to create the impression of a purely Muslim region in a Hindu country where human civil rights abuses were rampant. This was done primarily to force the west to become more involved in Kashmir as it did in Kosovo and Bosnia. Direct western military involvement would be extremely beneficial to Pakistani interests as the valley is still mostly in Indian possession. Thus, in a sense, the current proxy war in Kashmir is also influenced by global politics"

The political transcription and trans-creation of the context of the narrative of Shakespeare's narrative of *Hamlet* has been given justice via *Haider* by the director. The political Danish turmoil and conspiracy has been revised and redefined in the socio-political context of Kashmir. In fact, Bhardwaj found an appropriate political situation in the valley of Kashmir that could be reinterpreted and recreated through *Hamlet* with all



the more intensity and urgency. As Andre Bazin in his essay "Adaptation or Cinema as Digest" says, "In an adaptation what matters is not faithfulness to form but the equivalence in meaning of the form." Geoffrey Wagner has classified adaptation in to three categories- transposition, commentary and analogy. "A transposition follows the novel closely; a commentary alters the novel slightly and analogy uses the novel as a point of departure." If we analyze Bhardwaj's *Haider* on this view it stands somewhere between commentary and analogy. He keeps the plot and the theme of the film as same as *Hamlet* has but he has re-wedded the narrative in an entirely different milieu retold and rethought and has been given fresh meaning by redressing it and moreover he sustains a bold approach.

Undoubtedly, *Haider* leaves us with a charming cinematic experience with a pivotal intellectual exercise in an entirely distinct cultural background. *Haider* jokes about the word 'chutzpah' mispronounced as choospaa and making a homophone with AFSPA is more than a daring effort of recreation. This film transmutes *Hamlet*, a disturbed soul into *Haider* with unprecedented fearlessness. It is intentionally designed, seems to me, to point its finger to the gruesome reality of the valley. Moreover, it provides a platform for a new perusal of the narrative of much discussed play *Hamlet* in the gamut of art and literature. This kind of effort must be applauded and appreciated by the academia. What attracts our interest in *Haider* is a renewal of *Hamlet*'s dilemma as a serious concern for the dilemma of the Kashmiris. 'To be or not to be' is the everyday struggle of a Kashmiri. No wonder if we say that now Kashmir has lost its value as a valley of beautiful panorama for its flora and fauna and has turned into "hell on earth". The cinematic adaptation of the William Shakespeare's most serious play *Hamlet* has got its relevance in our contemporary time with new interpretation in the matter of context. The entire territory of Kashmir itself is *Hamlet*; an anguished soul, an upset setting and the paradise has lost. The people in the valley are deprived of their ordinary human rights. Their rights to live their life peacefully have been replaced by the prerogatives of the Army force and they are getting crushed under the heavy feet of two powerful powers. Giorgio Agamben identifies in his works political power defines 'qualified life', bare-life' and 'particular mode of life' and he talks about 'bio-politics' which reduces human rights. These theoretical concepts of Agamben, helps to understand the life in the valley in a more comprehensive way.

In the process of creating a state of exception these effects can compound. In a realized state of exception, one who has been accused of committing a crime, within the legal system, loses the ability to use his voice and represent themselves. The individual can not only be deprived of their citizenship, but also of any form of agency over their own life. "Agamben identifies the state of exception with the power of decision over life. (Wikipedia)

Aristotle in his *Politics* says that man is a social creature with the power of speech and moral reasoning and state creates his nature and thus he is a political animal. If a person is deprived of its rights and happiness it means he is deprived of his goal and



meaning of life. And this is what it has become, the everyday trauma of Kashmir and its people.

To sum up we can say that Vishal Bhardwaj's *Haider* a very bold approach towards *Hamlet* to give vent to the trauma of Kashmir. This type of cinematic adaptation must be welcomed by intelligentsia which compels an intellectual to think, to write and to act for the salvation of the soul of the paradise. But the irony is paradise is crying to be a paradise again: ideas must be liberated from the sterile world of ideologies so that we can regain paradise. A serious attempt is needed; politically, socially, individually and authentically as well.

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Showing and telling: Joyce's *The Dead* and Huston's *The Dead*

Alan Pulverness

The film is confined to surfaces, not because the actor of Gabriel is bad (he isn't) but because Gabriel's changes, open to the reader, are closed to a viewer."

Stanley Kauffman, *National Review* 21/12/87

The Dead, made in 1987, was John Huston's last film and was not released until after his death. The 80-year-old director had entrusted his son, Tony, with the task of adapting Joyce's story, and directed it from a wheelchair, sustained by oxygen tanks throughout the shooting. The rather peculiar circumstances of the production are not irrelevant to a reading of the film: *Dubliners* was the work of a young writer – although not published until 1914, Joyce had actually written *The Dead* seven years earlier, when he was only 25. Huston's version, although quite faithful to the outline of the story – and not lacking in vigour – has to be seen as the final elegiac work of an old man, whose lifestyle, as well as much of his work, had been characterised by a powerful sense of physical struggle – think of his love of horses and the outdoor life, and of the adventurousness of films such as *The Treasure of the Sierra Madre*, *The African Queen*, *Moby Dick*, *The Old Man and the Sea*, *The Man who would be King*, which often involved considerable physical hardship for his actors. *The Dead*, however, demanded nothing more strenuous than dancing a complicated quadrille; it gave him the opportunity to return to Ireland, to cast his daughter (who had grown up in Ireland) in the role of Gretta, and to complete his career with a film that concludes with the reflections that "One by one, they were all becoming shades" and "The time had come for him to set out on his journey westward". Indeed, several reviews of the film quoted from the text: "Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismally with age" as a kind of obituary tribute to the director.

A reading of Joyce's story, too, may be enhanced by some biographical detail: Joyce scholars have identified a wealth of references in his life which provide the basis for characters and incidents in *The Dead*, of which perhaps the most striking is the fact that in Galway in 1903 someone called Michael 'Sonny' Bodkin had courted Nora Barnacle; but had contracted tuberculosis and was confined to bed. Nora had, at this point decided to go to Dublin. 'Sonny' stole out of his room on a rainy evening to sing to Nora under an apple tree and bid her goodbye. In Dublin, Nora learnt that Bodkin was dead. She was attracted to Joyce because, as she told her sister, Joyce resembled 'Sonny' Bodkin. Even more touching is the letter which Gabriel remembers having written to Gretta, from which Gabriel quotes: "Why is it that word like these seem to me so dull and cold? Is it because there is no word tender enough to be your name?" These sentences are taken almost directly from a letter Joyce had written to Nora in 1904. There is nothing too remarkable in an author drawing on the circumstances of his own life, but Gabriel's ambivalence towards Ireland, Irish nationalism and the 'back to the roots' movement represented in the



story by the figure of Miss Ivors is a kind of self-portrait. Joyce is interrogating his own beliefs, and by in his portrayal of Gabriel's vacillating small-mindedness, is being quite hard on himself.

In any discussion of film adaptations from literature, it is commonly observed that film versions of novels are likely to prove disappointing to their readers – and even that the best film adaptations tend to come from inferior works of fiction, where there is perhaps less scope for the director to get it wrong! Unless the director resorts to a voiceover technique to replace the writer's authorial interventions and use of interior monologue, narrative voice is inevitably lost, though cinematography and editing techniques may compensate to some extent, so that events are observed by the cinema audience as if from the protagonist's point of view. Furthermore, the resonance and allusiveness of language – apart from direct speech – will also be missing from the film. What film does bring to an audience, of course, is the visual dimension: enabling us to see the people, places and things described in a text. This may be precisely where readers faithful to their own vision of the text feel the greatest sense of disappointment, as the specificity of the people, places and things on the screen fails to coincide with the way that they had imagined characters and locations. The opposition 'film versus novel' is a perennial and rather futile debate, and although the compromises and accommodations involved in any particular adaptation cannot be ignored, it seems to me that it is much more productive to try to look at the distinctive qualities of film and written texts in their own terms.

In teaching both literature and cultural studies, I am interested in dealing with texts in tandem, seeing how two or more texts, in apposition or in conflict, can illuminate each other, and how the overall effect in the classroom can amount to much more than the sum of the parts. The case of *The Dead* is made easier by the fact that Huston's source text was a 50-page story rather than a longer novel, so the usual issues of compression, re-structuring and conflation of characters and events do not arise. Indeed, it is possible to construct a very close parallel reading of the two 'texts'. Just as Joyce's text is a long short story, at 75 minutes, Huston's movie is longer than a 'short', but still markedly shorter than a standard feature film. (It seems, however, to have been cut at some stage, since the original production credits give the running time as 83 minutes, and even the DVD inlay says "approx. 80 minutes".) There are also structural parallels: in adapting *The Dead* for the screen, Huston not only follows the arc of Joyce's story; he also reproduces the shortening of events in the progressively increasing pace of the story, and the accompanying narrowing of focus. One important effect in reading the story is the feeling that the pace is quickening as we read, and that more is happening in a shorter time:

	<u>text</u>	<u>film</u>
• arrivals & musical entertainment	22 pp.	31 mins
• dinner	10pp	20 mins



• leavetaking/cab ride/Greshams	10½ pp	12 mins
• bedroom	6 pp	6 mins
• Gabriel's epiphany	2 pp	4½ mins

The Misses Morkans' party is quite leisurely; the dinner passes more briefly; the Conroys' departure and their return to Greshams Hotel are even faster; the final scene in the bedroom and Gabriel's vision the shortest-seeming of all. At the same time, the focus is narrowed, from the house full of guests at the beginning to Gabriel, alone at the window, with Gretta sleeping, at the end. The sequence of events – including speech events – within each episode is replicated in the film, with a few omissions and some additional 'business' (for example, Gretta dancing with Mr Bartell D'Arcy).

Much of Joyce's dialogue – both direct and indirect speech – is transposed unaltered to the screenplay, though the lively social exchanges at the party obviously call for additions to Joyce's selective fragments of conversation, and some specific items are made more accessible for a contemporary audience (for example, Joyce writes that the Misses Morkan "were dreadfully afraid that Freddy Malins might turn up screwed" [drunk] which, for understandable reasons, is changed in the screenplay to "stewed"!)

In some places, too, what is implied by Joyce is expanded and made fully explicit in the screenplay – for example, Miss Ivors' nationalist sympathies are quite evident in the story from the way in which she unmasks Gabriel as the "GC" who reviews books for *The Daily Express*, (the newspaper to which Joyce himself had contributed book reviews), insultingly teasing him as a "West Briton" and shocked that he is not ashamed of writing "for a rag like that". The 'rag' is the Irish *Daily Express*, which, published in Dublin, had strong Conservative and Unionist sympathies, though it hoped for national development within the British Empire. In the film the allusion is simplified by having Miss Ivors refer to "an *English* rag like that". Later, when he declines her offer to join the excursion to the Aran Isles, as he prefers to go cycling in France, Belgium or Germany "to keep in touch with the languages", she berates him for not keeping in touch with his own language (Irish). When Miss Ivors leaves the house before the dinner, Joyce merely informs the reader, in free indirect speech, that "[s]he did not feel in the least hungry and she had already overstayed her time", but her parting words are an Irish farewell ("*Beannacht libh*"). This is addressed specifically to Gretta, who is from Connacht, and establishes a connection between the two women. Miss Ivors' politics are spelled out for the film audience when she refuses Gabriel's offer to see her home – saying that she is not going home, but is "off to a meeting" – "[a] union meeting ... James Connolly is speaking" "Oh", replies Gabriel, "you mean a Republican meeting!"

Diehard Joyceans may find such changes and clarifications crude and over-articulated, but we should probably acknowledge their legitimacy as ways of assisting a mass audience to appreciate sub-textual implications that would otherwise be lost. Given



the limitations of film as a medium for rendering prose fiction, Huston's film is remarkably faithful to the text. The one major addition is the reading of "Broken Vows", presented as a poem in itself, but in fact six stanzas of a fourteen-stanza poem, translated from the Irish by Lady Gregory. It is recited at the party by Mr Grace, an extra character introduced in the screenplay, who contributes some social balance between the overbearing Mr Browne, the drunken Freddy and the withdrawn Gabriel.

BROKEN VOWS

*It is late last night the dog was speaking of you:
The snipe was speaking of you in her deep marsh.
It is you are the lonely bird through the woods:*

*And that you may be without a mate until you find me.
And my two eyes giving love to you for ever.
You promised me a thing that was hard for you.*

*A ship of gold under a silver mast:
Twelve towns with a market in all of them.
And a fine white court by the side of the sea.
You promised me a thing that is not possible.
That you would give me gloves of the skin of a fish:
That you would give me shoes of the skin of a bird:*

*And a suit of the dearest silk in Ireland.
It was shutting the door after the house was robbed.
You have taken the east from me; You have taken the west from me*

*You have taken what is before me and what is behind me;
You have taken the moon, you have taken the sun from me,
And my fear is great that you have taken God from me!*

Huston introduces the poem to prepare the ground for the theme of lost love. As Miss Daly comments, "Imagine being in love like that!" We see Gretta entranced, and of course we discover later that she is still haunted by the memory of just such a love. Gabriel leads the applause, bringing Gretta out of her reverie, and perhaps attempting to demonstrate a kind of political correctness to Miss Ivors. The "broken vows" themselves may also have some political significance, as it seems that the lover's loss extends to a sense of the land itself: "It was shutting the door after the house was robbed. You have taken the east from me; You have taken the west from me".

There are two other 'performances' in the film which I would like to focus on, as they show in different ways how the text is re-imagined for a different medium.



When Aunt Julia is introduced at the beginning of the story, Joyce describes “her slow eyes and parted lips” as giving her “the appearance of a woman who did not know where she was or where she was going”. Yet when she sings *Arrayed for the Bridal*, her voice is described as “strong and clear in tone”, and “though she sang very rapidly she did not miss even the smallest of grace notes. To follow the voice, without looking at the singer’s face, was to feel and share the excitement of swift and secure flight”. So, despite having the frail and slightly detached appearance of the elderly, she still sang beautifully. In the film, however, the faltering voice is as frail as the old woman’s body, certainly not “strong and clear in tone”, not missing “even the smallest of grace notes”. At best, we may believe that she once had a good voice, but we are put in the position of the audience of guests, listening politely, but hoping that the song will be mercifully short. There is also perhaps a slight sense of embarrassment at the spectacle of this elderly woman singing about a young bride on her wedding day. At worst, as the audience in the cinema, we may find it irritating to be subjected – for an incredible 3½ minutes – to such flawed singing. In the text, immediately before Aunt Julia’s song, Gabriel, fretting over his speech, mentally dismisses his aunts as “only two ignorant old women”.

Gabriel’s attitude has not been signalled explicitly in the film, but by investing Aunt Julia’s performance with this degree of pathos, Huston seems to put his audience in Gabriel’s position. If this is the director’s strategy, it seems risky to force the audience to go on listening for much longer. But although the song continues, we are allowed to leave the room. When the camera takes us upstairs and into Julia’s room, we see a series of eight shots of emblematic objects – a set of ceramic angels, a piece of embroidery, family photographs and military medals, a sampler, evening shoes, a rosary on top of a family bible. We are reminded that Julia has not always been the old woman whose cracked voice we can still hear. The objects that pass before our eyes speak of a whole life – childhood, youth (and perhaps her own lost love), religious faith. The irritation we may have felt at the quality of her singing is tempered by this suggestion that there has been more to her life than is apparent on the surface. Point of view in the story is most often refracted through Gabriel’s consciousness; the feeling that he is surrounded – and suffocated – by death-in-life builds imperceptibly through the text. Aunt Julia (and Aunt Kate) in their “dark, gaunt house” epitomise this feeling, with the deadly atmosphere of their annual dance, which for “years and years ... had gone off in splendid style as long as anyone could remember”. Huston complicates their roles, hinting at more than meets Gabriel’s eye, and perhaps even suggesting a backstory of lost love in Julia’s past.

The song finally finishes and we cut back to the music room; objectively, we may still feel the awkwardness of listening to the old woman’s singing, but having been given these glimpses of her past life, we see more than we had at first assumed. Freddy’s inarticulately gushing appreciation assumes a different significance. We are likely to share his spluttering indignation when Mr. Browne patronisingly hails Julia as his “latest discovery”.



Instead of contrasting Freddy's reaction to Julia's singing with Gabriel's dismissive view of his aunts, as Joyce does in the text, Huston lets us hear Julia's song, and uses the visual capability of film to suggest the texture of Julia's past life. Of course, to do this, he changes the "strong and clear" voice to a weak and faltering one, but we may feel that the choice is a coherent one in filmic terms, and though something that belonged to the text is lost in translation, something different is gained, which belongs to the film.

The third 'performance' in the film is heard off-screen, when Gretta stops on the stairs, transfixed by Mr Bartell D'Arcy singing *The Lass of Aughrim*.

Gabriel had not gone to the door with the others. He was in a dark part of the hall gazing up the staircase. A woman was standing near the top of the first flight, in the shadow also. He could not see her face but he could see the terra-cotta and salmon-pink panels of her skirt which the shadow made appear black and white. It was his wife. She was leaning on the banisters, listening to something. Gabriel was surprised at her stillness and strained his ear to listen also. But he could hear little save the noise of laughter and dispute on the front steps, a few chords struck on the piano and a few notes of a man's voice singing.

He stood still in the gloom of the hall, trying to catch the air that the voice was singing and gazing up at his wife. There was grace and mystery in her attitude as if she were a symbol of something. He asked himself what is a woman standing on the stairs in the shadow, listening to distant music, a symbol of. If he were a painter he would paint her in that attitude. Her blue felt hat would show off the bronze of her hair against the darkness and the dark panels of her skirt would show off the light ones. Distant Music he would call the picture if he were a painter.

This key moment in the text is one of false consciousness for Gabriel – he has yet to realise that Gretta's romantic longing is directed elsewhere, though in retrospect, like Gabriel, the reader/viewer will realise the significance of this moment. Gabriel's vision of his wife above him on the stairs takes up a mere two paragraphs in the text. At first, Gretta is generalised ("a woman"), before Gabriel realises that it is his wife. The singing, which she is straining to hear, is hardly audible above "the noise of laughter and dispute on the front steps" and a few lines later Joyce describes Mr Bartell D'Arcy as "[seeming] uncertain both of his words and of his voice. The voice, made plaintive by distance and by the singer's hoarseness, faintly illuminated the cadence of the air with words expressing grief." Gabriel is "in a dark part of the hall gazing up the staircase" at "[a] woman ... standing near the top of the first flight, in the shadow also". He is dimly aware of some kind of transcendence, but it remains unarticulated, and since he cannot understand why Gretta is particularly moved by the song, he generalises her again, seeing "grace and mystery in her attitude as if she were a symbol of something". He muses on what she might be a symbol of, but can only imagine painting her "in that attitude" and calling the portrait "Distant Music". Ironically, as



we are later to discover, it is precisely at this moment that Gabriel must be furthest from her thoughts.

In the film, again Huston dares to give the song its full running time, (another 3 minutes!) though in the text Mr Bartell D'Arcy, complaining that he is "hoarse as a crow", breaks off abruptly, despite Mary Jane's entreaties to him to go on singing. The other major change in the film is in the lighting: where Joyce had 'lit' the scene quite deliberately with both Gabriel and Gretta swathed in shadows, Huston floods Gretta in brilliant light, the most that we have seen in the film up to this point. Gabriel's vision of her on the stairs, which we share in a series of alternating medium shots, is augmented further by framing Gretta against the stained-glass window on the landing, in a pose reminiscent of Catholic images of the Virgin, wearing a white chiffon scarf draped around her head like a halo, instead of the rather mundane blue felt hat referred to a few lines later by Joyce. The feeling of passion aroused in Gabriel drives him on from this point in the narrative, out of the house, through the cab ride back to Greshams Hotel, and up to the bedroom: "A sudden tide of joy went leaping out of his heart"; "[his] eyes were still bright with happiness. The blood went bounding along his veins and the thoughts went rioting through his brain, proud, joyful, tender, valorous." Donal McCann, playing Gabriel, has succeeded up to this moment in bringing Gabriel to life, capturing in turn social awkwardness, aloofness and pomposity, but without bringing to bear our knowledge of the interior narration in the text, we are left to speculate about the feelings behind his inscrutable gaze.

The puzzlement on Gabriel's face, coupled with Gretta's evident lack of awareness of being watched, suggests quite strongly a gulf between them, perhaps even that their relationship, like the whole of Ireland, is in the a state of paralysis.

Finally, I want to turn to the climax of the story – Gabriel's epiphany. Up to this point, the text has not taxed the screenwriter's abilities too severely, but in the last two pages of the story, Gabriel transcends his personal situation and, prompted by the fast-falling snow, which is "general all over Ireland", his reflections on his relationship with his wife, and her revelations about her abiding feeling for the dead Michael Furey, modulate into a meditation on death and the transient nature of life, which embraces the whole of Ireland, and ultimately, the whole of humanity. This is the climax of the story, but presents the kind of challenge to a screenwriter that is responsible for Joyce's reputation as being 'unfilmable'. Here Huston does what he has refrained from doing throughout the film, and resorts to an interior monologue.

She was fast asleep.

Gabriel, leaning on his elbow, looked for a few moments unresentfully on her tangled hair and half-open mouth, listening to her deep-drawn breath. So she had had that romance in her life: a man had died for her sake. It hardly pained him now to think how poor a part he, her husband, had



played in her life. He watched her while she slept, as though he and she had never lived together as man and wife. His curious eyes rested long upon her face and on her hair: and, as he thought of what she must have been then, in that time of her first girlish beauty, a strange, friendly pity for her entered his soul. He did not like to say even to himself that her face was no longer beautiful, but he knew that it was no longer the face for which Michael Furey had braved death.

Perhaps she had not told him all the story. His eyes moved to the chair over which she had thrown some of her clothes. A petticoat string dangled to the floor. One boot stood upright, its limp upper fallen down: the fellow of it lay upon its side. He wondered at his riot of emotions of an hour before. From what had it proceeded? From his aunt's supper, from his own foolish speech, from the wine and dancing, the merry-making when saying good night in the hall, the pleasure of the walk along the river in the snow. Poor Aunt Julia! She, too, would soon be a shade with the shade of Patrick Morkan and his horse. He had caught that haggard look upon her face for a moment when she was singing "Arrayed for the Bridal". Soon, perhaps, he would be sitting in that same drawing-room, dressed in black, his silk hat on his knees. The blinds would be drawn down and Aunt Kate would be sitting beside him, crying and blowing her nose and telling him how Julia had died. He would cast about in his mind for some words that might console her, and would find only lame and useless ones. Yes, yes: that would happen very soon.

The air of the room chilled his shoulders. He stretched himself cautiously along under the sheets and lay down beside his wife. One by one, they were all becoming shades. Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismally with age. He thought of how she who lay beside him had locked in her heart for so many years that image of her lover's eyes when he had told her that he did not wish to live.

Generous tears filled Gabriel's eyes. He had never felt like that himself towards any woman, but he knew that such a feeling must be love. The tears gathered more thickly in his eyes and in the partial darkness he imagined he saw the form of a young man standing under a dripping tree. Other forms were near. His soul had approached that region where dwell the vast hosts of the dead. He was conscious of, but could not apprehend, their wayward and flickering existence. His own identity was fading out into a grey impalpable world: the solid world itself, which these dead had one time reared and lived in, was dissolving and dwindling.

A few light taps upon the pane made him turn to the window. It had begun to snow again. He watched sleepily the flakes, silver and dark, falling obliquely against the lamplight. The time had come for him to set out on his journey westward. Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.



In its break with the largely naturalistic conventions of its narrative style up to this point, the ending of the film is an even bolder gesture than giving us *Arrayed for the Bridal* and *The Lass of Aughrim* in their totality. It respects the parallel shift in the text, and in its own 'language', showing us the snow "general all over Ireland", "...falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried", it finds a way of conveying the tone of Gabriel's mourning for the whole human condition. The young writer's imagined meditation on death becomes the old director actually confronting it.

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Bollywood and Kashmir: A Study of Stereotyped Representation of Kashmiri Muslims with Special Reference to *Roja*, *Mission Kashmir* and *Haider*

Mohammad Ameen Parray

Introduction

Mani Ratnam directed *Roja* hit the silver screen in 1992, three years after Kashmiris took to streets and some youths picked up guns for their right to self-determination which India itself is a signatory to in different UN resolutions on Kashmir. Though the resistance against Indian rule has been there since 1947, yet armed struggle started formally in 1989 two years after the infamous rigged elections of 1987 in which pro-freedom Muslim United Front candidates were thrown into jails by the centre-backed NC men; and wherever their candidates were winning the election, they were shown losing it to NC candidates. The pro-freedom camp was contesting this election as a democratic way of making their agenda for Kashmir heard in the assembly of Jammu and Kashmir. Only three candidates of the MUF were declared winners of whom Syed Ali Shah Geelani spearheads the movement for total freedom from Indian control at present. With the failure of democracy and democratic method of getting heard, the mood in Kashmir changed altogether and youngsters fled the valley for arms training in Azad Kashmir which is under the administrative control of Pakistan. Armed struggle got popularity of immense proportion among the masses and rallies of people hit the streets to the total surprise of Indian administration. 1989 was the new marker of Kashmir history.

By 1992, everything had changed in Kashmir. Every corner of Kashmir had been militarised, a good number of Kashmiri Muslims had chosen the path of armed struggle for their right to self-determination, curfews by state forces had become a new normal and crackdowns were conducted by state forces everywhere in Kashmir. Firings and cross firings were the new normal routine all around. Kashmiri Pandits had fled the valley for safety of their lives in Jammu and other plain areas of India because they feared they would be killed by militants. The state administration had totally collapsed. Such a state of affairs was not something essential about Kashmir and Kashmiri Muslims. It was merely the result of political failures in Kashmir and, of course, the consequence of many tragedies of errors. However, life in Kashmir kept moving both forwards and backwards. The movement of life never stopped. It is in the backdrop of this situation that Bollywood responded rather reacted to the Kashmir issue with its cameras focussed on Kashmir, Kashmiri militants and the popular discourse of Azadi in Kashmir. The present paper aims at analysing three 'New Kashmir' Bollywood movies for its coverage of Kashmir since 1992. The paper would specifically analyse these three movies for their content of stereotype: *Roja*, *Mission Kashmir* and *Haider*.



Literature Review

A good number of research work has been conducted on the subject across the world, particularly on how Bollywood movies have of late constructed Indian/Kashmiri Muslim as the “other” or as the “Terrorist”/“Underworld don” who is hell bent on destroying the national unity, political/economic stability of India and India’s communal harmony. The research work conducted so far ranges from small research articles to Ph D theses to full- fledged books published across the world. While the present scholar was exploring his hypothesis on the subject, a number of research works corroborated the same idea. Some of them are mentioned here as a review of literature on the subject.

This Muslim other of the Bollywood movies is either a terrorist or a dreaded gangster whose sole motivation is to destroy the Indian innocence and goodness or the National integrity as imagined by the film maker. In A J Kabir’s (2010) words, “Popular cinema becomes the space to work out the fantasies that characterise mainstream India’s attitude towards the Indian Muslim.” Arun Venugopal (2010) opines that “In Indian movies, the terrorist isn’t some veiled abstraction: He is your brother (*Fiza*, 2000); or house guest (*Black and White*, 2008); or the woman you couldn’t live without (*Dil Se*, 1998), the terrorist is Muslim.

“The genesis and impact of the armed uprising has been discussed in detail by Bose (2003) and in a more personalised vein by Quraishi (2005). Both have shown that the ‘New Kashmir movies’ deliberately foreground Kashmiri as Muslim, engaged in a dialectic relationship with both Islam within India and the Indian nation-state (A J Kabir, 2010). Kabir, in fact, makes a very important observation with reference to Bollywood movies on Kashmir after 1990s armed uprising. He observes:

...this foregrounding of religion is over-determined not only by Indian Islam’s historical representation within popular cinema, but also the relatively more recent language of Jihad and Pan-Islamism. National identity politics vitiated by the destruction of the Babri Mosque in December 1992 and the Hindutva wave that concurrently swept through the Indian public sphere were thus vitiated by the anxieties unleashed on a global scale post 9/11 and the ‘war on terror’ (Kabir, 2010).

The ‘New Kashmir Movies’ use Muslimness of terrorists as the “engine of narrative complications” (Kabir, 2010) and foreground religion and religious symbols in order to show a relationship between religion and terrorism and terrorists and followers of the religion under camera gaze. According to Kabir (2010), “What is additionally significant is the role of Islam within the encounter between Kashmiri and non-Kashmiri that these movies stage. The political unrest in Kashmir is shown as being motivated by an ideology grounded firmly in a militant Islam.” He further observes that “the law and order swings into action in Kashmir because Islam has catalysed aberrant behaviour in Kashmiris.” Devji (2006) comments that “Jihad resonates in most of the New Kashmir movies and is



shown as the motivation for Kashmiri rejection of the nation-state and its machinery". In fact, the ideology of Jihad is conflated with the everyday practice of Islam visually through significant shots of Kashmiris, both male and female, at *Namaz* (Muslim prayer), and aurally through the sound of *Azan* (Muslim call for prayer) that floats across scenes of military and militant confrontations (Kabir, 2010). These movies show, implicitly or explicitly, that adherence to Islam is fraught with danger and excess; and, quite often a contrast of the same is built with a charmingly spontaneous Hinduism, practised, for instance, by Neelima in *Mission Kashmir* (Ibid.). Maidul Islam notes in his study titled "Imagining Indian Muslims: Looking through the Lens of Bollywood Cinema" (2007):

The 'identity' of a "Muslim Other" in the Indian public discourse is shaped by the decade-long resurgence of Hindutva. However, there are also instances of a more general pattern of development of reactive identity as a big section of Indian Muslims today tend to think of themselves as "the other". Surely, this sense of 'otherness' among the Indian Muslim community itself is the result of persistent socio-economic deprivation, educational backwardness and the Assertive Hindu nationalistic politics that together create a sense of alienation and marginalization among the Muslims.

Elaborating on the otherness and marginalization of Muslims in Indian society as a whole, Maidul Islam makes the following comment:

But in the media, the communal and fundamentalist stereotypes of Indian Muslims are more seen and heard of at the cost of less coverage of the economic and educational backwardness of the community. Now, this characterisation and representation of Indian Muslims is fundamentally related to the 'other' agenda of media in producing, mythifying and stereotyping the 'Muslim other' (Ibid.)

In this regard, Islam as the religion of Muslims, cultural symbols of Muslims, their dress and modes of cultural life are objectified so that their relationship to terrorism and communalism could be fore-grounded. For example, in his analysis of various advertisements having Muslim characters, Shahid Amin (2005) shows that Muslims in these advertisements are not identified through a cap but a "Turkish Cap" thereby alienated from mainstream Indian society and portrayed as 'aliens', thus others of India (In Maidul Islam, 2007). In his analysis of the subject, Amin further highlights that this 'Turki-topiwala Musalman' could be hardly encountered outside publicity posters and handouts; in fact, it is very difficult to procure a dozen Turkish caps in an average Indian town as it would amount to the purchase of period costumes for a Shakespeare play (see Amin, 2005). Taking cue from Shahid Amin's analysis of some advertisements with regard to stereotyped representation of Muslim dress, Maidul Islam identifies the same problem with Bollywood movies that caricaturise and stereotype the Muslim identity and culture. According to Maidul Islam, "Bollywood movies also produce a stereotyped image of Muslim males with a beard and cap and Muslim females with a burqa or at least a chaddar or head scarves. No one knows how many Indian Muslim males sport beards and



how many wear caps. Nor do we know how many Muslim females wear the burqa, chaddar or head scarves. But surely, there are numerous Muslims who do not sport beards or wear caps and similarly numerous Muslim women who do not wear burqas, chaddars or head scarves. So, it is extremely unjustified to show only a one-dimensional stereotyped image of Muslims in media wherein the beard, cap, burqa and chaddar also become the so called Muslim cultural symbols" (2007). One could, of course, add to these cultural symbols in the context of terrorism and mafia culture a host of other images also: *kifiya*, *kalashnikov*, drugs, *Jihad* and other things.

In the post-9/11 scenario ,the global media has produced Islam and Muslims as synonyms of "medieval barbarism" and "extremism" by producing a sense of 'Islamophobia' through literature, films, news reports and TV serials, echoes Malise Ruthven (2002). Some scholars are of the opinion that "others" like Muslims in Bollywood and other media are produced as a community that owes allegiance to hostile powers outside the national borders like Pakistan in case of India (see Gupta, 2005, p.184). In Maidul Islam's words , "The production of the 'Muslim other' in the name of potential 'terrorists' and 'anti-national elements' became clear enough in sites of contestations in the media during the aftermath of the September 11,2001 attacks"(2007); and, of course, in Bollywood, the same kind of experiments with Muslim as a terrorist, anti-national, uncivilized and dehumanized other began in significant proportion from 1990s when Kashmiris started their armed struggle for right to self-determination and the Babri Masjid was demolished by fascist Brigade in 1992. Mohammad Ashraf Khan and Syeda Zauria Bukhari (2011) rightly point out that "Since 1990s the political agenda and policies of Indian government have affected the approach of Bollywood and a symbolic relationship between Muslims and terrorism has been established. In such movies, the villain is shown mouthing slogans against India, fighting for the cause of Kashmir and Islam ,all the henchmen are gun totting bearded guys, wearing *Shalwar-Kameez* with a scarf over shoulders. They are shown with bloodshot eyes bursting at the seams with irrational anger. In contrast, the 'boss' is dressed in typical priest clothing, a skullcap on his head and a rosary in hand. He would first mouth some Arabic words and then demonstrates his seamless itch to destroy India. In a constant commitment to *Jihad*, he would soberly deliver the punch line; "*Jihad Zaroori hay*". For the sake of financial and economic interests, Bollywood movies started creating imaginary Muslim terrorist images to the frightening level, and the audience unwittingly was forced to share the overloaded perspective of the filmmaker. If Bollywood movies are to be believed, then all Muslims are anti-national and their faith is an extremist ideology, which is a wrong perception."K Gabriel and P.K. Vijayan (2012) find that "In most of these representations, "terrorism" was identified as a Pakistani import into India, especially in relation to Kashmir. While Hindi cinema was echoing a widely disseminated state political position on the matter, it also treated the issue as a fundamentally effective one, linking it melodramatically and crucially to belongingness, the familial, consanguinity and kinship in the context of the nation. The issue of national identity and Kashmir remained central in the cinematic treatment of terrorism ;and even on the occasions when terrorism did not directly allude to Kashmir



(*Dil Se, Drokhaal, Prahar*) ,it was seen to provide the most immediately powerful affective charge and imaginative peg for issues related to nation formation, self-determination, sovereignty, heterogeneity, conflict and reconciliation. "It looks like that when something is said, heard and repeated over and over again, it naturally goes down in the memory of people as a fact about something. Roshini Sengupta (2013) also notes that "Much of the academic debate on the representation of the Muslim in contemporary popular Hindi cinema has centred around the phenomenon of "demonization" of the Muslim-the negative portrayal of a character arising from his affiliation to the Muslim faith, in keeping with the Hindutva discourse on the one hand, and post-September 11 anti-Islamic wave that has summarily shaped cultural negotiation to a great extent, on the other. Several mainstream Hindi films with their narrative rooted in the profligacy of terrorism, both home-grown and global, have screened with far-reaching impacts on the arguments for and against the concept of "trivial" in popular Hindi cinema." Bollywood movies since 1990s have, to be precise, predominantly represented the minority community of Muslims as spies, traitors, smugglers and Pakistan-backed terrorists.

Terrorism and Neo-Orientalism

While nobody can justify terrorism and the horrors it brings to the target people, a certain particular response to terrorism itself becomes a kind of terrorism when a whole community of people bearing a particular identity is demonised, caricaturised and dehumanized through the use of a particular image. Western literature, cinema and other media have been for long using Orientalist framework when it would come to the description of Eastern people, geography and religious practices, particularly when it would be the case of an Arab Muslim. Edward Said has discussed this phenomenon in detail in two of his most important works, *Orientalism* (1978) and *Covering Islam* (1997). Basically, Said exposes the relationship of power latent or manifest in the structures of thought and ideas constructed by the powerful colonizer with reference to the powerless and weak colonized people. In the post-1990s Bollywood movies, the way Muslims have been portrayed as the others of the civilized mainstream Hindus and Hindu nation shows quite clearly the Manichean design behind the whole description/portrayal and management of the Muslim character. This Muslim other is shown as a monolith, unpatriotic, barbaric, narrow minded and anti-national, a total opposite of what the mainstream Hindu state/nation/people represent in this Manichean scheme of description/analysis and portrayal. Edward Said observes in the 1997 edition of *Covering Islam* that the repeated images and representations found in popular media about the "Muslim world" have produced a discourse characterised by "a highly exaggerated stereotyping and belligerent hostility"(xi) which tends towards the construction of a monolithic idea of Islam which does not take into consideration the variety and the complexity of the "Muslim world" so that the word "Islam" as it is used today , "seems to mean one simple thing but in fact is part fiction ,part ideological label, part minimal designation of a religion called Islam" (Said, p.21). The average reader/viewer and consumer of the Bollywood productions, therefore, comes to see Islam and



fundamentalism as essentially one and the same thing; similarly, Muslim and terrorist have become essentially two sides of the same coin in the popular language/images and representations of media(See Said, xvi).In fact ,in the wake of 9/11 attacks ,this neo-orientalist construction of Islam and Muslims as the others of the West at the international level got further strengthened ;in Bollywood ,as the other of Indian nation, it surfaced with new vigour and energy ,thereby defining “Muslim rage” and converting Islam/Muslim into the most potential object of news and views throughout the world. However, this neo-Orientalist literature/media “changed a fundamental feature of such a discourse by turning the Orientals from passive into active subjects, thus turning “Orientalist fantasies” into “Oriental fears” (Clelia Clini 2015). Semmerling (2008, 220) is quoted by Celia Clini (2015) to have made a very important observation regarding the subject:

In narratives of Orientalist fantasy, Westerners are able to enter the Oriental land, strip away its enigma, and render it submissive through the power of gaze, knowledge, language and superior strength. In narratives of Orientalist fears, however, the “evil” Arabs are able to empower Westerners, steal away their powers, and render them weak, confused, and unable to execute heroic duties.

Bollywood as a very powerful media house represents Indian nation here as the Western media and literature represents its government machineries when it comes to the depiction and portrayal of its real, potential and imagined enemies: Communism during the Cold War and after the collapse of Communism, Islam and Muslim countries which are very easily labelled as the “Axis of Evil” in the official and non-official Western descriptions /propaganda. The Neo-Orientalists who advise the American government and media on Muslim affairs and the Middle East politics like Bernard Lewis (1990) would shamelessly coin the slogan “The Clash of Civilizations” and portray Muslims as an entity that is full of anger and rage on account of being incompatible with the Western civilization. Lewis writes that “There is something in the religious culture of Islam which inspired, in even the humblest peasant or peddler, a dignity and a courtesy toward others never exceeded and rarely equalled in other civilizations. And yet ,in moments of upheaval and disruption ,when the deeper passions are stirred ,this dignity and courtesy toward others can give way to an explosive mixture of rage and hatred which impels even the government of an ancient and civilized country-even the spokesman of a great spiritual and ethical religion-to espouse kidnapping and assassination ,and try to find in the life of their Prophet ,approval and indeed precedent for such actions”. This is how a neo-Orientalist scholar of Islamic history essentialises and dehumanises Islam and Muslims and the same essentialization and dehumanization is carried out and practiced by different media houses and literature across the world including India when it comes to depiction of Muslim/Islam with reference to the question of terrorism throughout the world. The Muslim is angry, raging and ready to kill any infidel. This is the most dominant image. Even the Prophet of Islam is shown with bombs in his turbans in the cartoons published by a French newspaper which became highly controversial; and ,Muslims across the world protested against such portrayals of the Prophet because they



found the depiction offensive and derogatory. Bollywood since 1990s has been using the same tools and techniques of othering, essentialization and dehumanization, thus extending the scope of neo-Orientalism from Western gaze to the powerful Brown gaze that is in service of the White imperialist. What is quite evident from the host of movies produced since 1992 by different Bollywood banners is that instead of accepting Muslims as a heterogeneous community of people living across the world facing a number of political challenges and problems in their varied contexts, Bollywood too like other world media houses focuses its camera gaze on the Muslim as a potential news and stereotypes him/her so much so that he/she is always on the screen selling like a hot cake in the news room/on the silver screen with all of his trivialities. The trivial in the Muslim is foregrounded; and why he is angry is never talked about.

The Muslim Villain from *Roja* to *Haider*

Any study on how Bollywood vilifies the Muslim would involve a detailed and thorough study of Muslim characters of different Bollywood movies that show Muslim characters in the backdrop of different socio-political themes involving India-Pakistan or Hindus-Muslims within India or Kashmiris in clash with India. This vilification could be, technically speaking, studied at different levels: 1) linguistic level, wherein the character is subjected to demonization through a particular description: 2) stereotyped representation, wherein the character is reduced to a type of person/class of people through certain cultural/religious symbols associated with a particular religious community: 3) through acts of violence/ certain violent practices that are portrayed as synonyms of the religion that the character represents, and 4) through the association of the community with the people of the same religious identity anywhere in the world, particularly the adversary of the state in which it lives, for example, Pakistan in case of India. With the theoretical framework of Edward Said which he has developed/laid in his famous works *Orientalism* (1978) and *Covering Islam* (1997), the present scholar finds a good number of Bollywood movies which fit to the hypothesis that Muslims are portrayed as the “other” in Indian movies and are demonised and caricaturised to the extent that they become the demon to be punished, excommunicated, exterminated and whipped by the masculine state and the nationalist Hindus that be in the broader framework of Indian national identity. From *Roja* to *Haider*, a good number of movies fit to this description with reference to Indian Muslims in general and Kashmiri Muslims in particular. This paper would, however, specifically focus on three Bollywood movies that touch on the subject of Kashmir, terrorism and have Muslim characters from Kashmir as the representatives of various activities.

***Roja* (1992)**

This movie belongs to the genre of Romantic-thriller. The opening scene of the movie takes the viewers directly to some border area of Kashmir where Indian military is shown chasing away a group of militants hiding in the jungle. Army is shown catching a huge cache of arms and ammunition from the possession of militants who fire on the army and



subsequently one of them is caught alive by army. With this opening scene, the movie shifts its narration to some place in Indian planes where a little drama of marriage and romance takes places between Rishi, who is a computer engineer, and his wife, Roja. With a little bit of drama, on the marriage of Rishi and Roja, the scene of action shifts to the valley of Kashmir once again. Rishi is deputed to Baramulla in connection with some assignment of handling the communication system of Indian army. Since he is newly married, his mother forces him to take his wife along. Once in Kashmir, the movie shows empty roads, bomb blasts and AK-47 wielding militants all around. When Rishi's wife, Roja, asks him why the roads in Kashmir were "desolate and empty", he tries to cool her down saying that "yahan ugarwadi hotay hain" (meaning that because terrorists are here). When Roja visits the famous Gulmarg temple, she meets an astrologist there who happens to be from some other Indian state. He makes a remark that in a way generalises everything. He says, "Pehlay yahan tourist aatay thay; ab yahan terrorist aatay hain" (earlier, tourists used to come here; but now terrorists come here). Immediately after this, Rishi is kidnapped by militants. The militants shown in the movie wear typical dresses that stereotype the identity of Muslims and Kashmiris: kurta payjama and topis, etc.; then there are beards and prayers; and above all their cry for jihad by quoting verses from the Holy Quran. The militants are shown hurting/hitting women, gory in their worldview, blood thirsty and hungry for killing people whosoever that is. Against this bad Muslim Kashmir, Rishi is shown patriotic, compassionate and learned and so the men in uniform who fight against insurgents in Kashmir. The movie shows the travails of Roja and Rishi in Kashmir and ends with their reunion at the end. Throughout the story, it feels like every Kashmiri is a terrorist and that all Muslims are terrorists and that the land of Kashmir is in urgent need of getting liberated from the clutches of these terrorists. The movie portrays the Kashmir problem as something guided, instigated and provoked by Pakistan and some religious forces who want to force their religious identity on the people and homogenise everything. The political dimension of the issue is nowhere discussed as the things that are foregrounded and highlighted are all motivated and guided by the state narrative on Kashmir. The movie does not care about the people's narrative on the subject. What is more problematic is that the binary of good Hindu and bad Muslim is constructed in such a way that it makes bland generalisations about Kashmiri Muslims and constructs them in the place of an "other", who is a terrorist, devoid of humanity and any civilization, something which Orientalist writers would do about Indians, Arabs and Africans during the colonial period. The movie holds a significant place in Bollywood as it started a new genre of movies on Kashmir, Kashmiris and Muslims where Muslim is the other of the Hindu state and is to be handled, managed and controlled by whatsoever means in the days to come as is reflected in other movies that have been made on the subject till date. Before this movie, Kashmir used to be a place where film makers would go for shooting romantic movies with the mountains and valleys of Kashmir in the background. With *Roja*, Kashmiris all of a sudden were essentialised, dehumanized and portrayed as the potential other of the Indian state, something which changed the perception of people in the plain areas of India about Kashmiri Muslims and they were looked at as terrorist, Pakistani agents, communalists and so the potential targets for



police and other security agencies in Delhi and other states of India. The movie very loudly conveys the message to Indian masses that Kashmir is no more a place of tourism but has become a place of terrorism, a message which changed everything about the image of Kashmir, Kashmiris and Muslims in the Indian mindscape; with the result, Kashmiri Muslim became a potential threat in Delhi and other cities of India and so hotel owners would inform the police in case a Kashmiri Muslim checks in for a night or two and the police would be very harsh in treatment during searches at railway stations or airports when a Kashmiri Muslim would show up. One cannot forget a statement by PM Narendra Modi which he made during his visit to Kashmir in 2016 while inaugurating a tunnel on Srinagar-Jammu highway: "Kashmiris have to make a choice between tourism and terrorism" which he made while inaugurating a tunnel on the Srinagar-Jammu highway. It might sound bizarre to say that the director of *Roja* might not have thought of the consequences of such stereotyped representation; however, it is a naked truth that the film maker based all his research and deliberations on the state sponsored narrative on Kashmir thereby setting a trend for other filmmakers who toed the same line in the days to come barring a few movies like *Haider* which showed much more than a Masala Bollywood movie generally would have. What is more significant from people's point of view is that a movie like this hardly engages the imagination and consciousness of people regarding the subject-matter of Kashmir; it, rather deliberately unleashes a stream of propagandist approach wherein the Kashmiri Muslim not only becomes a natural other but also an enemy who is to be defeated and subjugated for the health and stability of the nation. Instead of engaging the audience in a dialogue over a political issue like Kashmir, when it is sensationalised as a Manichaen fight between the good and the evil, many psychological and sociological issues naturally surface as a result of a complex network of power and linguistic hegemony that the mighty state unleashes on the powerless objects of this relationship. While Kashmir issue has been accepted as a political dispute between India and Pakistan by the international community through its UN resolutions on the subject and through many bilateral engagements on the same between India and Pakistan, movies like *Roja* fail to foreground the political nature of the issue as the essence; instead, such movies go on foregrounding terrorism as something essentially linked with Islam and Muslims aided and abetted by a nuclear Muslim country like Pakistan for destabilising India. The stereotypical representation of Muslim Kashmiris in *Roja* delegitimizes the otherwise genuine movement for right to self-determination in Kashmir which has been guaranteed and promised to Kashmiri people by various governments of India and political leaders immediately after the controversial accession in October 1947.

Mission Kashmir (2002)

Set in Kashmir, the movie shows how the adopted son of a Kashmiri police officer, whose family had been killed in police firing during an encounter between military and militants, is drawn to militancy. Altaf crosses the line of control and receives arms and ammunition training in Pakistan in order to fight Indian army and police in Kashmir. Among his handlers in Pakistan is Hilal Kohistani who like all the filmy terrorists is shown inhuman,



brutal and dreaded. The movie like *Roja* clearly asserts that terrorism in Kashmir is essentially Pakistan sponsored and all the players of this terrorism are religious fanatics who are backed by Pakistani ISI and Army. Though the movie aims at showing the miserable state of life in Kashmir, yet it shows the same stereotyped image of Kashmiri Muslims as is generally advanced and promoted by the state media for its nationalistic purpose. As the Muslim in Indian cinema is a perfect devil and potential terrorist and ISI agent, Kashmiri Muslim has occupied the central stage of terrorist's character in Bollywood Kashmir movies. The story of *Mission Kashmir* is something like this :there are two main characters ,both Muslim, around whom the whole story in this film revolves: Altaf ,who plays the terrorist and Anayat Khan ,who is a police officer and has killed the parents and sister of Altaf during an encounter with militants at Altaf's house. IG Anayat Khan has lost his son, Irfan, who gets injured due to a fall and doctors refuse to treat him in the hospital in compliance with the Fatwa issued by a militant commander, Malik ul Khan, that enemies of their Jihad should not be treated by doctors. IG Khan and his wife, Neelima, adopt Altaf and treat him as their own son. Altaf is haunted by nightmares of the encounter at his home which culminated with deaths of his parents and sister. He repeatedly sees the masked man with a pistol in his hand that killed his family. One day while Khan was on his routine duty, Altaf finds the same mask and pistol in a room of Khan's house and he again develops a strong urge for identifying the culprit. He finds the culprit in Khan; and on his return to home after duty, Altaf welcomes him with bullets which to Altaf's dismay do not hurt him. Altaf leaves the home of Khan and crosses over the border for arms training in Pakistan. Among his handlers in Pakistan are figures like Hilal Kohistani who is a veteran of Afghan war against the USSR. Hilal, who has a dreaded appearance in the movie, has been given the assignment of Mission Kashmir which he assigns to Altaf. The targets in *Mission Kashmir* are the Prime Minister of India and religious places like *Shankar Acharya* and *Dargah Hazratbal*. The movie ends with the deradicalization of Altaf by IG Khan and killing of Hilal Kohistani together by Altaf and Khan; and so the failure of his Mission Kashmir.

The movie again like *Roja* foregrounds the menace of terrorism that has engulfed Kashmir at the behest of extremist forces in Pakistan, ISI and Kashmiris. All the terrorist characters are Muslims, either from Pakistan or Kashmir. Like *Roja*, this movie also brings out the monstrous nature of Muslim terrorism and shows how they radicalise and dehumanise the youth in Kashmir. A part of what is happening in Kashmir is shown with a tilt that suits to the state narrative and the why of the issue is altogether neglected and ignored .The political dimension of the Kashmir issue is nowhere reflected upon; ironically, the whole Kashmir issue is portrayed as a malicious design of Pakistan based Jihadist organizations and the ISI that want to destroy the "harmony of India" by attacking places of worship and shrines thereby dismembering the whole of Indian state. The movie thus foregrounds the communal nature of Kashmir issue and ignores its political dimension. Like *Roja*, this movie also comes up with a state narrative on Kashmir and thus forces a false memory of Kashmir and Kashmir issue on the general masses of India. People's narrative is nowhere in the movie. The Muslim is the terrorist and the state police are the



saviours and Messiah of the people. Though the binary constructed in this movie is unlike *Roja*, yet it also affirms the same stereotypes which *Roja* had earlier established that the Indian state is urgently required to save its people from the threat of Islamic/Muslim terrorists who are aided and guided by Pakistan and its agencies for destroying peace in India/Kashmir by dividing people on communal lines, something which continues to be a permanent stereotype about Muslims/Islam and Pakistan in Bollywood. The movie, therefore, is a rhetorical statement on the Kashmir problem/issue and not an artistic engagement with the political dimensions of the same, which, as a result, fuels anger and does not allow stakeholders to seek the solutions to the problems that people face. Bollywood once again repeats the same story and fills the memory of Indian masses with a gory image of the Musalman who has a turban on his head, wears a long beard, has fiery eyes that are blood thirsty and is hell bent on killing Indians for his agenda of "Jihad". *Mission Kashmir* movie has such stereotypes in abundance and it continues to inspire other filmmakers to fix their camera gaze on Kashmir in the same direction. While commenting on the portrayal of Islam, Muslim and Pakistan in *Mission Kashmir*, A J Kabir (2010) makes the following observations:

"Popular cinema's presentation of Pakistan, Islam and Kashmir in a vile nexus of anti-Indian conspirators flattens out a multiply charged battle over Kashmiri identity in Kashmir itself, co-opting it instead to serve Indian anxieties about Islam and Pakistan. *Mission Kashmir's* opening scene depicts a shadowy deal being consolidated between Hilal Kohistani, an Afghan mujahid-as-mercenary (dollars, he insists must be the currency of his promised reward of 10,000/) and thinly disguised Pakistani bureaucrats-a caricature rather than a character-promises to furnish for the cause of anti-India Jihad the Kashmiri youth Altaf (whom we will soon see physically crossing the mountainous border region of the Line of Control, entering Hindustan as an infection in the body politic."

The movie sells the idea that people of Kashmir have nothing to do with the freedom struggle; rather, it is a fringe element of religious extremists and mercenaries who destroy and destabilise peace and innocence of common Kashmiris. The film asserts it with full force that the Kashmiri people are peace loving and they do not have any problem or issues in living within the Indian dominion. The problem is rather the construction of some foreign mercenaries who want to take control on the soil of Kashmir and establish their narrow -minded bigotry on the same and they do all this for money and power. All such conclusions about the present turmoil in Kashmir are basically the assumptions and propaganda of the state media, and such conclusions are far removed from the people's narrative and aspirations in Kashmir or with reference to the Kashmir issue in general. Above all, what is more significant as far as the story of the movie is concerned that terrorism is linked with Islamic fundamentalism/extremism that emanates from across the border through the nexus of religious forces and ISI with the full backing of Pakistani establishment. Like *Roja*, this movie does also throw into background the political nature of Kashmir issue between India and Pakistan. The whole focus throughout the movie is on terrorism as a Pakistani and Islamic import in India. Kashmir as a place and Kashmiri



Muslim youth are shown as innocents exploited by Pakistani propaganda for acceding Kashmir with Pakistan. Both *Dargah Hazratbal*, a grand Masjid having the relic of Prophet Mohammad, and *Shankar Acharya* temple, famous Hindu temple in Srinagar, are shown as the targets of terrorists aided and abetted by Pakistan thereby implying that the armed struggle in Kashmir is basically aimed at destroying the secular atmosphere of Kashmir through the religious extremism from Pakistan. The Muslim institution of *Fatwa* is demonised when a Kashmiri militant commander, Malik ul Khan, is shown issuing the decree that no doctor should treat a police man or their kith and kin, something which totally dehumanises the movement for right to self-determination and criminalises it also.

Haider (2014)

Vishal Bhardwaj directed *Haider* is basically an adaptation of Shakespeare's famous tragedy *Hamlet*. It shows militancy, state crackdowns on militancy, and disappearances of Kashmiri people and the rise of counterinsurgency which ultimately converts the whole Kashmir issue into a game of revenge among Kashmiris themselves. With references to Kashmiri Muslims, Bhardwaj again resorts to the same stereotyped representations by showing Kashmiri Muslim militant as a blood thirsty man wearing *Pherans*, traditional Kashmiri skull caps and offering *Namaz* and saying prayers before his own death or while condemning people to death. The movie shows the plight of Kashmiris as a result of huge militarization but again like other Kashmir centric Bollywood movies fails to foreground the political nature of Kashmir issue (though there are one or two references to the UN resolutions in the movie). Stereotype continues to be the main weapon in the hands of the film maker to show how Kashmiris continue to be the object of camera gaze. Through the adaptation of Shakespeare's *Hamlet*, the subject of Kashmir itself is adapted in order to put the whole context of Kashmir issue into an altogether new perspective, a game of revenge as Dr Hilal who helps militants is got killed by his own brother so that he could marry his wife, Gazala Mir. Counterinsurgency happens to be well organized state institution for controlling and managing Kashmiri Muslim's armed struggle against Indian rule but the movie fails to show the same through its shift of focus from state to individuals who seek revenge from each other on one or the other account. Nevertheless, one could say that *Haider* remains the most important Bollywood movie which could show the plight of Kashmiri people to a greater extent and also provoked debate among commentators on the subject irrespective of the fact that it too had its own share of stereotypes like Terrorist Muslim characters who are blood thirsty, Muslim symbols and an active Pakistani sponsorship to Kashmir insurgency.

The story in the film *Haider* revolves around the chief protagonist Haider whose father is arrested by army as he hides a militant commander of the HM in his house and conducts his surgery also. Army receives the information through Khuram Mir who gets the tip from Dr Hilal's wife, Gazala Mir. The house of Hilal Mir is destroyed by army by mortar shelling. When Haider returns from the Aligarh Muslim University, he finds everything in shambles. The house gutted, father disappeared and mother in somebody else's house. He



starts the search for his father. It is during his search for his disappeared father that the film reveals through flashes and fragments what has befallen the fate of Kashmir. Graveyards, torture centres like Papa 2 (named Mama 2 in the movie), harassment techniques and methods of exploitation used by police and their collaborators, fake encounters and other such harsh realities lived by Kashmiri people. The movie honestly depicts all these things. The Lal Chowk scene is highly interesting as Haider goes on delivering a speech on AFSAPA and how Kashmiris have been cheated concluding *Hum Hain ki Hum Nahi* (do we exist or do we not exist) but changes his language upon seeing his MLA uncle, Khuram Mir, escorted by police men singing “*Saray Jihan say Acha Hindustan Hamara*.” His mother marries Khuram Mir and it is revealed to Haider through ‘Ruhdar’ (a shadowy figure who is a militant and had served jail with Haider’s father) that his father was got killed by Khuram Mir only. Here starts the game of revenge and hatred which finally culminates with many more deaths and destruction.

There is no doubt about the fact that this movie showed the present conflict in Kashmir with many of its realities and fore-grounded the atrocities that Kashmiri people faced at the hands of security forces and intelligence agencies. It could be counted as the first bold movie on Kashmir that went against dominant state-centric point of view as discussed with reference to some other movies on the subject. It showed many truths and realities as boldly as it could thereby reveal the sordid state of affairs in Kashmir. It was a movie unlike *Roja* and *Mission Kashmir* as it provoked discussions and debates among thinking class of people across India on the subject of Kashmir from historical, psychological and political point of view and also ushered Bollywood into a new zone of thinking about subjects like Kashmir. However, with all this honesty and sincerity in depictions of facts and realities in Kashmir, this movie too had its own share of stereotyped representation of Kashmiri Muslims. The Kalashnikov wielding militants are shown bloodthirsty, unreasonable and gory in their appearance, something which puts them in the place of an “other” of the state as well as a decent human civilization. They have like *Roja* and other such films rosary beads in their hands, are ready to die and say Islamic prayers before receiving the bullet from army guns, have Kashmiri *topis* on their heads, *pherans* and *shalwar Kameez* as their dress and above all they are shown as religious zealots saying prayers to the God while firing the last shots of their guns on the cordoning army, thereby establishing this stereotype as a fact that militancy in Kashmir is a religious problem aided and abetted by the powers that be from across the border. These are the same images that one comes across with reference to any Muslim character shown in Bollywood films as a terrorist or the enemy of the state. The underlying assumption behind such depictions and portrayals seems to be that it is the religious motivation among Kashmiri Muslims/Muslims in general that actually provokes them to resort to violence and terrorist activities, which nowadays most of the TV discussions portray as radicalization of Kashmiri youth. Through such images, it is conveyed that those Muslims who offer prayers, go to Masjids and have religious orientation of thinking are potential fundamentalists and terrorists which the nation is actually fighting against. As stated earlier, *Haider* is the first movie to have shown the state oppression on Kashmiri people in



its ugliest form but it converts the whole Kashmir issue into a game of revenge and fails to foreground the essential political nature of the problem. The stereotype remains that militancy is an essential feature of Kashmiri Muslim social mindscape which is aided and abetted by its sponsors from Pakistan. In nutshell, even though *Haider* stated firmly on human rights violation by armed forces in Kashmir, yet it too could not move beyond certain fixed methods and techniques of portrayals of Kashmiri Muslims thereby strengthening some of the stereotypes which Bollywood has been repeating as a matter of general fact about Kashmiri Muslims. The absence of political nature of Kashmir issue in almost all the Bollywood movies is further absented by converting the Kashmir issue into a game of revenge among Kashmiris which further complicates the debate on Kashmir. The stereotype that the Kashmir movement for freedom is essentially a religious extremist movement aimed at annexing Kashmir with Pakistan and establishing a fundamentalist Islamic regime here which would not tolerate the existence of other faiths and religions strengthens the state propaganda that Indian nation state faces the danger from the evil Muslim who is supported and funded by organizations from across the state of Pakistan and its Army and ISI. Such generalisations not only delegitimize the whole Kashmir movement for freedom but also demonize and dehumanize the same. The lustful relationship between Khuram Mir and Gazala Mir in the movie is also suggestive. The movie seems to denigrate the image of half-widows and half-mothers in Kashmir whose struggle for justice deserves volumes of history books and dozens of movies. The way the character of Gazala Mir has been portrayed as an adaptation of Shakespeare's *Hamlet* makes a bland assertion about the women of Kashmir who has paid the heaviest price of Kashmir conflict in terms of losing their honour, dignity, children and husbands to the raging winds of the conflict. Artistically speaking, it might have been a creative experiment for the script writers/director to adapt *Hamlet* to Kashmir conflict but such an attempt throws into background the complex political and military background of the Kashmir issue that India and Pakistan are party to. It is the political unwillingness of India that has brought Kashmir to where it is as the issue has always been subjected to delay-dallying tactics thereby deliberately killing the scope for any resolution.

The impact of stereotyped representation on general masses

Since common masses as well as upper class segment of Indian society are the target consumers of all the Bollywood Masala movies, the question that one would seek to explore is: how do masses respond/react to this type of representation?; or, to put it in simple words, what is the impact of this stereotyped representation on the thinking and attitude of Indian masses with reference to Kashmiri Muslims? Needless to mention, the answer to this question is aptly summarised in this saying that "even a donkey learns when something is repeated to him again and again." From *Roja* to *Haider*, many other movies have been made on Kashmir that include *Fanna*, *Yahan*, *Lamha*, *Man Tujhay Salam*, *Zameen*, etc. None of these Bollywood productions on Kashmir does come out of the narrative that the state has in general established in print and electronic media about Kashmir except *Haider* which somehow shows the sufferings of people in a conflict that is



basically rooted in political failures of India , Pakistan and the different world fora. When images and ideas are repeatedly broadcast and telecast for the consumption of general masses, they are fixed in their minds and memory as a kind of well established fact about a people or country. A bearded Kashmiri looks like a potential terrorist to any common man in India who has watched five to ten Bollywood movies on Kashmir. Police men in metropolitan cities and small cities in India quite often harass and book Kashmiri young men because by their appearance they look like potential threats and terrorists to them. Hotel owners in Indian cities do not trust Kashmiri customers for the simple reason that they might be connected with some terrorist organization. When a Kashmiri asks any non-Kashmiri to say anything about Kashmir, there is only one single statement that Kashmir is full of *Aatangwadis* who are hell bent on killing Hindus and Pandits. Such responses generally owe to the understanding of Kashmiris generated and developed by Bollywood and TV channels through stereotyped representations of Kashmiri Muslims. The general public therefore responds hysterically whenever there is any significant development at any level. Masses are thus not only misinformed/disinformed through Bollywood, but they are also exploited through such images and representations in order to manufacture a false Nationalistic sentiment among them as and when required for different political reasons. Such imaging of people with bland generalizations could be either a way to please the state machinery whatsoever that be or it could be simply a reflection of how the dominant state narrative wants the potential other look like so that majority of the masses are radicalised against that other. That would mean that this type of stereotyping is not without a politics and so its effects have far-fetched ramifications for its consumers. If it would not be a generalization ,most of the Bollywood movies made since 1990s construct Muslim as the other of the good Hindu hero so that a national narrative around Indo-Pak conflict is built and a Hindu national identity is asserted. In fact, this has become a regular pattern in Bollywood, thereby reflecting the thinking of the state/people; or it is the Bollywood that imposes this thinking on the Indian masses for a certain politics. With reference to the impact of stereotyped image of Muslims in general and Kashmiri Muslims in particular in Bollywood movies on the minds and thinking of potential consumers of the same ,it could be asserted that when something is fed to human memory again and again ,it naturally becomes an established fact and so has hazardous effects. For example ,the ghetto mindset of Indian Muslim has now become a fact as a result of growing communal atmosphere and their shrinking space in the backdrop of the growing communal mindset in the majority community people; and when the same is repeatedly shown, gazed on and portrayed through films and visuals, it results in disastrous inferiority complex among the minorities and an ever growing superiority complex among the majority class of people who consider it their divinely sanctioned right to suppress the Muslim minorities for the simple reason that they are being projected as the collaborators of the enemies of the Indian nation and Hindu religion. As argued earlier in this paper that most of the post-1990s Bollywood movies introduced Muslims as terrorists and villains of Hindu heroes, the license to portray Muslims in the negative shade got further strengthened after the 9/11 attacks in America and the attack on India's Parliament. It seems that Bollywood directly represents the voice of the state and its political agenda in



the world as a whole, South-Asian subcontinent in particular and then within the country against a particular community like Muslims who are considered/portrayed as the essential enemies of Indian state and its national aspirations. In their study on “Portrayal of Muslim Characters in the Indian Movies”(2012), Shahzad Ali , et al, confirm that of some 41 movies studied for the above stated purpose , 12.20% show a positive image of Muslims , 75.60% portray a negative picture/image of Muslims and 12.20% are a mixed stuff vis-a-vis the subject.

It is quite natural that when Muslims are repeatedly covered and portrayed as terrorists in movies, serials and talk shows the viewers/consumers of such media productions are led to believe that Muslims are really terrorists. Such media productions therefore set an agenda for the masses/viewers, and the Muslim becomes a phobic agent par-excellence for anybody living around him (See Severin & Tankard , 2000). Similarly, one could invoke George Gerbner’s cultivation theory that explains the effects of television/cinema viewing on people’s perceptions, attitudes and values. Gerbner et al. argue that heavy viewers of television/cinema are being monopolized and subsumed by other sources of information, ideas and consciousness; which produces the cultivation or shaping of a common worldview, common roles and values most frequently depicted on TV (See A S Nurullah 2010). It is also an established fact that media is supposed to be the protector of truth and there should be no question of sensationalism and opportunism for the increase of TRPs. Any fair/unbiased Indian media observer would testify to this fact that sensationalism and opportunist coverage and presentation of things with a manifest tilt towards the powers that be have a very negative impression on the minds of people. It is obviously so because instead of educating and enlightening masses about different issues and challenges that the country faces or the people for that matter face the Bollywood movies/TV channels resort to Nationalist jingoist propaganda against the defined “Other” in the story of the movie /topic of the talk show. Such jingoist presentation of things obviously creates a jingoist mindset among the people , which results in the cultivation of intolerance ,polarization among different religious classes of people , ghetto mentality and communal disharmony , all factors that are aided and abetted by the vested political and economic interests . The stereotyped representation of Kashmiri Muslims in Bollywood movies reinforces the jingoism of other media about the same subject and cultivates the sense of Nation in war against Muslim “terrorists” thereby spreading this war from studios to the minds and hearts of people.

Conclusion

Bollywood movies on Kashmir stereotype Muslim identity and Islamic faith. It produces/manufactures such images of Muslims/Islam that are synonyms of terrorism/barbarism/uncivilizedness. It constructs the binary of the good nation vs. the bad Kashmiri Muslim terrorist who is funded/supported by Pakistan/extremist religious organization from Pakistan. Such stereotyped representations essentialise and dehumanize Kashmiri Muslims. The political background of the Kashmir issue is never



fore-grounded; instead, the violent Muslim agitation against the state is shown with all the prominence. The objectification of the Kashmiri Muslim terrorist goes up to the extent that he is not shown as a normal human being with different aspirations: political, economic, social and spiritual. Violence and rage is the only attribute that such characters are shown essentially full of. Most of the Bollywood movies and TV talk shows /discussions on Kashmir since 1989 suffer from this Kashmir-phobia syndrome and has disastrous effects on the overall mindset of Indian masses relating to Kashmir.

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Gulzar's Films: Akin to Literature

BasharatulHaq

Film makers have made important contributions towards inaugurating serious discourse on the vital issues such as nationalism, and especially the protection of human rights of the minorities in India. Literary texts have been extensively adapted for the screen by film makers. The films such as, *Train to Pakistan*, 1947: *Earth* and *Black Friday* are the cinematic adaptations of the literary works *Train to Pakistan*, *Ice Candy Man*, and *Black Friday: The True Story of Bombay Bomb Blasts* respectively. The novel *Amu* is the script of the film *Amu* extended into a novel. The film *Parzania* and the novel *Fireproof* are inspired by the communal carnage in Gujarat during February 2002. These films spanning over a period of two decades (1998-2007) have explored the important socio- political junctures in the metamorphosis of India.

Literature and cinema have a dynamic correlation as languages in different aesthetic genera. From the earliest film makers till date the films have relentlessly explored literature in the various ways. Until the advent of cinema, literature, especially novels, were the most popular means of creative expression. (Huda 9-10).

Both literature as well as cinema makes us perceive reality through different ways. The two art forms make us see the previously unnoticed reality, thereby projecting the human conditions in different societies and different contexts. The writers like Khushwant Singh, Bapsi Sidwa, S. Hussain Zaidi, Shonali Bose and film makers like Anurag Kashyap, Deepa Mehta, Rajiv Dholakia and others have brought to life the incessant soreness caused to the victims of communal carnage and violence that is barely registered by historical documents. Films are relevant because films entertain, educate, enlighten and inspire audiences.

Gulzar is a sensitive filmmaker and lyrics writer. His films are valuable documents about human condition and relationships. Gulzar also makes audience laugh and cry. Gulzar's characters have great sense of humour. In today's world when relationships are losing their importance, Gulzar's films become very important. Most of his films speak about human relationships and their value in life. Films like *Mere Apne*, *Aandhi*, and *Mausam* talk about the importance and value of human relationships, not only about men women relationship, but also about father-daughter, lover and beloved relationship. Therefore, in today's environment, his films are relevant and it is the need of the hour to study his films and the philosophy, which he reflects through his films. Gulzar's films are socially relevant. His contribution is equally important like the other film legends like Mehboob Khan, Raj Kapoor, Guru Dutt and Bimol Roy who also made films that were socially significant. They highlighted the problems of common people. There is a presence of nature in all of his films. Human being and nature are inseparable in Gulzar's films.



Human beings depend on nature for solace, bread and butter and many more things. Flowing river and sea appear in his films. Gulzar talks about subtleties of relationships and uses camera work to establish relationships. The findings or results of this research will also influence those who love and watch films to solve their problems.

The influence of Bengali literature can be seen in Gulzar's films. In fact, most of his films are an adaptation of Bengali stories. Bengali writers like Sarat Chandra Chattopadhyay, and Rabindra Nath Tagore have influenced Gulzar. For his love for Bengali literature, he even learnt Bangla. He has read Bengali writers in original. He says, "I started reading a lot of Urdu literature, then Urdu translations of Bengali literature, and got irrevocably hooked on to it. I wanted to read Sarat Chandra and Tagore in Bengali itself. So I started learning Bengali, moved on to poets like Jeevananda Dasgupta and Premendra Mitra (Vesuna2). Widow Character is a common part of Bengali literature. Gulzar's films like *Mere Apne*, *Mausam*, *Kitaab*, *Maachis*, *Hu TuTu* etc. have widow characters.

The sources of most of his films are the stories written by Bengali writers. Gulzar seems to be particularly fond of Bengali literature. Gulzar chooses to adapt literary works despite the fact that he himself is a storywriter. Meghna Gulzar in this connection says, "His films were almost always drawn from literature and were marked for their simplicity and deep understanding of the human psyche and relationships. His adeptness in exploring human relationships was showcased in his film *Koshish*" (Meghna 52).

The variety of subjects which have been tackled by Gulzar in his films show an entire panorama of human relationships. His first film, *Mere Apne*, which was inspired by Tapan Sinha's Bengali film *Apanjan*, depicts a transition from old values still existing in the rural areas to that of urban life where street urchins have adopted a riotous and rebellious attitude against the existing order. Gulzar's first film as a director, *Mere Apne* (1971), is based on a story written by Indra Mitra. Tapan Sinha- a Bengali director, also made a film titled *Apanjan* on the same story.

Gulzar started his film career with Bimol Roy. The poet-turned director Gulzar showed his anger in his first film-*Mere Apne*, which is similar to Guru Dutt as a rebellious poet reflecting the same voice in his *Pyaasa*. Silence speaks in Gulzar's films. No other director has handled men-women relationships as sensitively as Gulzar. This is the uniqueness of his films. Beyond doubt, Gulzar is the living legend of Indian cinema. Gulzar is the last living link between old and new generation of filmmakers.

Gulzar in *Mere Apne* explores a relationship among unknown people. They become so close because of their pains and sufferings. There is a scene where one character is seeing the wall and save people from massacre in Bangladesh is written on the wall. Gulzar tries to show the pain of a country. Gulzar's first film, *Mere Apne*, is about the youth's unrest. Gulzar explains the reason of his choice as, "I was profoundly concerned with the



situation in Bengal. The discontent among the youth made me uneasy. In *Mere Apne*, the youth is not satisfied with the system. The college students are eager to turn the corrupt and discarded system upside down". Gulzar has been clever to adopt strong story-lines for his films which impart the necessary strength to the fabric of the film. The two politicians in the *Mere Apne*, played by comedians Mehmood and Asitsen, were taken from the original Bengali film, which, in turn was based on a story by Indra Mitra that had appeared in the magazine *Desh* (Chatterjee 68).

Mere Apne has a strong elegiac undertone, but the script never loses its satirical streak. As angry college students ransack a classroom. *Mere Apne* provided early indications not only of Gulzar's principal concerns as a filmmaker- even in a film that commented upon the nation as whole, the stress was primarily on the equations between the individual caught in the vortex of events that were beyond their control.

Gulzar's second film, *Parichay* is based on a Bengali story Rangeen Uttariyo written by R.K. Moitra. Meghna Gulzar says, "Ma had read this story called *Rangeen Uttariyo* (Colourful *Chaadar*) in a Bengali magazine called *Ulto Rath* and suggested it to Papi. It was apparent that the story had been inspired by the musical, *The Sound of Music*. Hemantda helped Papi to buy the rights of the story and work began on *Parichay*" (Meghna 51). *Parichay* is not completely based on *The Sound of Music*. However, Gulzar does not deny the link between *Parichay* and *The Sound of Music*. He clarifies, "*Parichay* was inspired not by 'Sound of Music' but by a novel I had read. Of course that novel may have drawn inspiration from 'Sound of Music'." (Bharathi 1975) In another article, Gulzar admits and clarifies, "...*Parichay* did have some resemblance to *The Sound of Music* but I had based my film on a short story by Raj Kumar Moitra, about the relationship between a grandfather and his grandchildren" (Vesuna 2). The resemblance between *Parichay* and *The Sound of Music* can be considered as a case mere co-incidence.

The film also explores the psychology of the children. It answers most of the questions about the behaviour of children. Why do children behave in a particular way? In the film the reason behind the uncultured behaviour of children is that, they think that their grandfather, Rai Sahib, was responsible for their poor father's death. What is in the minds of the children is that Rai Sahib, a wealthy person, could have saved his son and their father Nilesch, easily. Therefore, the film is not only a musical drama; it reflects the psychology of the children. Gulzar, through a father-son relationship between Rai Sahib and Nilesch, also highlights the clash between old and new generations.

A Japanese film called *The Happiness of Us Alone* inspired Gulzar's third film, *Koshish*. Again, the film bears the signature stamp of Gulzar. *Koshish* is remembered for its message. The audience will also remember the brilliant performances by Sanjeev Kumar and Jaya Bahaduri who play the character of a deaf and dumb couple. Gulzar's fourth film, *Achanak*, is based on *The Thirteenth Victim*, a story by Khwaja Ahmed Abbas. It is a



crime film. Gulzar uses flashback within flashback technique giving the film an auteur stamp.

Khushboo is based on Sharat Chandra Chatterjee's novel, *Pandit Moshai*. Gulzar adapts the novel partially for his film. Saibal Chatterjee says, "Instead of attempting to film 111 the entire novel, he pulled out just a single track from the literary text – the one involving the ebbs and tides of the relationship between the altruistic medical practitioner, Brindavan, and the spirited Kusum – and developed it into a full-fledged feature film narrative" (Chatterjee 110). However, it is up to the director how he wants to interpret, translates or adapts the original story or novel. It can be noted that the film station of a literary piece of work, depends mainly on two aspects by the director, namely (a) his approach towards the literary source (b) the reason why he wishes to place this on film. The director taken for the current study, Gulzar bases most of his films on literary stories. For example, he bases his film *Khushboo* on a story by Sarat Chandra Chattopadhyay. *Khushboo*, Gulzar's fifth film, explores the relationship between Dr. Brindaban and Kusum. Gulzar bases *Aandhi* and *Mausam* on novels written by Kamleshwar.

BhushanBanmali wrote the story of *Kinara*, "which was, in turn, inspired by the 1954 Hollywood hit, *Magnificent Obsession*. But the film that emerged at the end of the process of adaptation was very much Gulzar's own, imbued all through with his own inimitable brand of lyrical storytelling" (Chatterjee 153).

Gulzar's two films – *Kitaab* and *Namkeen* are based on SamareshBasu's stories. *Angoor* is based on Shakespeare's *A Comedy of Errors*. *Meera* is the result of Gulzar's own research. It is a complex film that represents a multifocal creative adaptation of Meera story. *Ijaazat* is based on a short story written by SubodhGhosh. TapanSinha- a Bengali director, also made a film titled *Jatugriha* in Bengali on the same story. Uttam Kumar- a well-known Bengali actor produced the film and played the lead role. Rabindranath Tagore's songs were used for *Jatugriha*. *Jatugriha* and *Ijaazat* were made in 1963 and 1986, respectively. However, *Ijaazat* is remarkable for its sensitive portrayal of characters, outstanding performances by Rekha, Anuradha Patel, Naseeruddin Shah, setting of railway platform, rainy night, symbols etc. which enhance the interest of 'reading' the film. *Lekin* is based on a story by Rabindranath Tagore. *Maachis* is the film based on Gulzar's short story.

Gulzar's *Koshish* is an 'effort' to prove that silence is the best 'language' to express feelings. *Koshish* is the best example of non-verbal communication. *Koshish*, Gulzar's third and only film that does not have any flashback sequence, is a family drama about the lives of a deaf and dumb couple – Haricharan Mathur and Aarti. Both of them communicate through the language of facial expressions and gestures in the film. *Koshish* is a film where audiences do not hear instead listen. It is a love story between two individuals who are deaf and dumb. *Koshish*, among all the fine films of Gulzar, is the finest. Indian films have a common theme– love story. Moreover, the characters, to express their love, shout. Unlike



such films, here is a film in which characters express love and there is no voice. In *Koshish*, heart speaks and heart listens.

Achanak, for Gulzar is the "...best film to date" (Kiran 1978) and only film without songs, is about a man- Major Ranjeet Khanna, who is being treated to be hanged for the murder of his wife, Pushpa and friend, Prakash. Gulzar, the master of flashback, uses flashback within flashback technique in this film.

In *Kinara* also, the flowers, the sound of footsteps and the sound of tyres remind Aarti Sanyal of Inderjeet. In *Mausam*, walking stick reminds Dr. Amarnath Gill of Chanda. *Aandhi* is not a political film or film about politics, in fact, *Aandhi* is a film about the relationships between JK and Aarti Devi, who because of their clash of interests get apart and when they meet again after ten years, they still remember and enjoy the fragrance of their relationship. They remember each bad and beautiful moment of their life, which they have lived together.

Mausam tells the story of a repentant lover who goes to Darjeeling to spend his vacation and begins his search for his beloved- Chanda. When he comes to know that Kajli, Chanda's daughter has become a prostitute, he decides to reform her so that he could get rid of the guilt of not coming back and getting married to Chanda.

Kitaab is also Gulzar's second film after *Parichay* in which children are at the centre of the story. In these two films, Gulzar deals with the psychology of children. His concern is- What do children want? These two films answer this significant question. Like *Kinara*, the credit title sequence of *Kitaab* is in Hindi. *Kitaab* is Gulzar's most autobiographical film that reflects his childhood memories.

Gulzar admits, "If there's anyone who could be identified with me, it's the child and not the husband!" (Khalid 2). Even Meghna Gulzar agrees, "In fact, *Kitaab* has abstractions of Papi's own childhood in it – the little boy living with his sister and Jijaa (brother-in-law), the way he is treated by them, making him feel obliged instead of wanted in the family, and the little boy running away from home" (Meghna 20). In the film, elders do not understand children and it is difficult for children to understand the material world of the elders.

Angoor, Gulzar's only comedy film, begins with a voice over given by Gulzar himself. The film is an adaptation of Shakespeare's 'A Comedy of Errors.' *Angoor* is Gulzar's second film in which he has given his voice over to introduce the story.

Meera is a biopic- short for biographical picture. It is based on the life of Meera bai the poet and devotee of Lord Krishna. Meera recites bhajans in praise of Lord Krishna. Hema Malini plays as Meera in the film. Sacrifice is a thematic motif in this film. Raja Virendev sacrifices her daughter - Krishna to save Rajputs and Krishna sacrifices herself



for his father's principle. Meera also gives up her husband Raja Bhojraj's kingdom. Meera expresses herself through spiritual poetry.

Ijaazat, Gulzar's 13th feature film, was commercially successful and "...one of the most finely tuned films of Gulzar's career" (Chatterjee 199). *Lekin* belongs to the genre of supernatural films. The theme of the film is reincarnation. This theme is completely different from what Gulzar has done before. As the subject of the film is the supernatural and the unexplainable things. *Lekin* is based on a story by Rabindranath Tagore.

Maachis, is based on the theme of terrorism, is a play about a twist between destiny and desire. Destiny and desires of the innocent men work as a motif throughout the film. Man is a helpless creature in the hands of destiny. *Maachis*- a dark film in its outlook is a film about five young men who, disgruntled with the system in Punjab during a period of terrorism, take weapons in their own hands. It is a film about innocent young boys who are punished for a crime they never committed. The background of the action is related to the assassination of Mrs. Indira Gandhi, the then prime minister of India, by her own bodyguards on October 31, 1984.

The anger that Gulzar expresses in *Mere Apne*- his first film, is at its height in *Hu TuTu*- his last film as a director. In 27 years, the situation almost has reached a point of no return- the human bomb phenomenon in *Hu TuTu* proves that only. Technically and thematically, *Hu TuTu* is the best film made by Gulzar. In *Mere Apne*, young men used bombs to blow others, however, in *Hu TuTu* they themselves became human bomb. *Hu TuTu* is a comment on the corrupt system and politics of India. The journey from Aarti Devi, in *Aandhi* to Malti Barve in *Hu TuTu* is a journey of moral degradation of politicians and politics.

Each medium of art has its own grammar and nature. Therefore, when reading any text- cinematic or literary, one has to keep in mind the fundamental nature of that medium. Both the media give the pleasure of 'reading' differently. In this regard, Dudley Andrew says that Filmmaking, in other words, is always an event where system is used and changed in discourse. Adaptation is a peculiar form of discourse but not an unthinkable one. We should use it not to fight battles over the essence of the media or the inviolability of individual art works.

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Telugu Fiction and Films: An Interface

Palakurthy Dinakar

Fiction always has its due share on the silver screen in Indian film industry. Sometimes fiction and films are considered as the two sides of the same coin. Though they are separate genres, they are inseparable. It is not an easy task to present the fiction in the form of film. But still many film makers have tried their hand in adopting the fiction for films. The facility and flexibility the writer has with the written text may not be possible to present on the celluloid by the film maker. The film makers of the popular films don't want to waste their time and they believe that it is always interesting and safe to go for the story which was already 'tried and tested' by the readers. It is a popular belief that most of the novel readers are cine-goers. If they like a particular novel, they would definitely love to watch the movie which was based on the same novel. The film makers realized the importance of a good plot which is the secret of success for a movie. Particularly the new crop of filmmakers is on the search for already successful story which is readily available in the form of a novel or a story.

The film maker selects a good piece of fiction and adds suitable screenplay, dialogues, cinematography and music to make it more interesting and attractive. When popular fiction is turned into films, the cine-goers have certain expectations, which mount pressure on the director to make it more eye -catching.

A film based on an outstanding literary work turnout to be second in quality a lesser work than the literary original. Here the filmmaker succumbs to the tyranny of plasticity of the very image and the sound he has created where as the prudent writer's descriptions only help his readers formulate their own images and accompanying sound. (Gopalkrishnan 6)

It is not easy to translate the fiction into film as it involves various issues. A simple message can be expressed with a couple of words in the book but a cinema may demand many number of scenes to express the same. When the message expressed in a single scene might take a couple of pages to describe with similar effects. Filmmaker Sujay Sunil Dahake, who directed the film *Shaala*, which was awarded the 'Silver Lotus Award for Best Marathi Feature Film' at the 59th National Film Awards opines:

Shaala is about going to school and falling in love. The novel was so believable that I instantly wanted to capture it on celluloid. I feel that Marathi literature is very rich but unfortunately nobody is exploring the depths of it. Filmmakers prefer sticking to commercial and conventional films. But, I wanted to give the audience something different (Dahake 12)

There are many interesting issues which show impact on Indian film industry for the last few decades. The conventional Indian cinema was under the influence of the classics, epics, drama and fiction for a considerable time.



- Influence of epics like *The Mahabharata* and *The Ramayana* in their plot construction and narration
- Impact of ancient Sanskrit dramas for their dramatic representation, music, dance and expressions
- Influence of traditional folk literature for their nativity and local colour
- Influence of Hollywood films for the technical advantage and creativity
- Influence of popular literature particularly short stories and novels of all languages

Among all the influence of popular fiction on films has its own pros and cons. The film makers have the problem in choosing a suitable plot from the popular fiction for the film because adaptations have their supporters and protesters. Classical fiction is always very interesting and difficult in presentation in the form of a motion picture. Nowadays films and novels have become inseparable areas because the people will have a choice to choose between the two. They can read a good novel or watch a good movie but in most of the cases the second one is more popular. Many films based on popular literature enjoyed great success and a gradually the trend was developed to shoot a movie based on Novels.

Rajkumar Hirani, the director of *3 Idiots* states the relationship between his film and its source novel *Five Point Someone* by Chetan Bhagat. This comment he had made prior to the release of the film. He says,

Chetan gave me this book to read and I wanted to make a film on it. But I knew right from the start that I could not make a film completely on the book, as it was very anecdotal and a film needs a plot. So I had decided to rewrite it in a screenplay format. You'll see that the film is very different from the book. After I wrote the script, I called Chetan and narrated it to him. I told him that if he did not like the script, I would stop the project. But he was okay with it. (Hirani rediff.com)

Adaptation is an art in which the film maker makes necessary changes in the text to keep it more appealing. "In fact, whatever the similarities between prose fiction and film and whatever the parallels in their languages, to translate page to screen, word to image, requires a major act of creative imagination." (Boyum 40) Great Indian filmmakers Adoor Gopalakrishnan and Mrinal Sen strongly argue that the director of the film has every right to make changes in the fiction to suit for the celluloid. Sometimes the autonomy of fiction is questioned and challenged in translating it into a film. Some other film makers believe that they can incorporate, improvise, customize and make necessary changes in the original script and finally they produce a visual version suitable to their viewers. If the film maker applies all the necessary cosmetics to the fiction, they may add beauty, colour to the text and displays freshness on the silver screen but at the same time he may not do justice to the real spirit of the text. The works of Sarat Chandra Chatterjee, R.K.Narayan, Premchand, Bankim Chandra Chatterjee, Shivarama Karanth, Muhammad Basheer, Subodh Ghosh, Thakazi Shivashankar Pillai, Manik Bandopadhyay and others have been



well treated by competent directors and well received by the cine-goers. They have succeeded in enhancing the appeal of the fiction and the directors were very successful in translating them into films.

A film maker cannot translate exactly from fiction to film because of his/her own limitations. They cannot be filmed word for word within the limitations of the original text. Expansion, selection, omission, and condensation of plot, characters and scenes may be inevitable. In some instances the literature and cinema may be quite contradictory rather than complementary. Sometimes a small scene might run for pages of description in the book and at the same time the film maker needs many scenes to convey a simple dialogue. The writer may describe a character or a landscape for pages together but the same can be transformed into a short scene more effectively than the original. It depends on the potentialities of the film maker. Cinematic adaptation of the literature possesses certain values and the director must be reliable to the source text. It doesn't mean that the director should be faithful to the original novel word-for-word but it should capture the spirit of the fiction. The literature should not misinterpret the text, the character or the scene. "Good adaptation is not one that makes no changes, but one in which the changes serve the intention and thrust of the original. (Yacower 7)

The point of narration creates difficulties between literature and cinema. The first-person narration may be more effective in fiction but it may not be suitable for a film. The point of narration tends to employ shifting viewpoints throughout and seem to be objective and external rather than internal. The problems should be addressed personally with great care and concern by the film maker. Vijay Anand's *Guide* is based on the critically acclaimed novel, *The Guide*, by R.K.Narayan. The film was a box office hit upon release but the writer is not happy with the cinematic representation of his novel. There are certain differences between the fiction and the film. In the film the protagonist Raju meets a celebrity death surrounded by his near and dear. There was a heavy rain, which was predicted by the protagonist which can end the drought in the village. But in the novel, this event is anonymous with an unclear ending about his death or the end of the drought. In the novel, Raju is shown to woo Rosie, but in the movie, Rosie is already unhappy with her marriage. Upon seeing her husband with another woman, she leaves him and goes to Raju. Narayan was not happy with the way the film was made and its deviation from the book; he wrote a column in *Life Magazine*, "The Misguided the Guide," criticizing the film.

The early Telugu films were based on English fiction because of Western influence. *Chandika* (1940) was adopted from Alexander Dumas's "The Three Musketeers", Bernard Shaw's "Pygmalion" was the inspiration for *Swargaseema* (1945), another popular movie *Gunasundari Katha* (1949) was loosely based on William Shakespeare's "King Lear". *Naayillu* (1953) was the adaptation of Samuel Butler's "The Way of All Flesh", *Pedda Manushulu* (1954) was the adaptation of Henrik Ibsen's "Pillars of the Society" and George Eliot's "Silas Mariner" has been adopted for the film entitled as *Bangaaru Paapa* (1955).



B.N. Reddy's movie *Rajamakutam* was based on Shakespeare's "Hamlet" and Alladin's "Magic Lamp" is the source of inspiration for the popular Telugu film *Paathala Bhairavi*. Victor Hugo's popular novel *Les Miserables* has been adopted by B. Vittalacharya for his movie *Beedala Paatlu* (1972) starring Akkineni Nageshwar Rao, Chittoor V. Nagaiah and Gummadi Venkateshwar Rao. A.V.N. Rand's "Atlas Shrugged" was the adaptation for Adurthi Subba Rao's movie *Maro Prapancham* (1970) starring Akkineni Nageshwar Rao and Savithri. They are all successful films because they are based on popular fiction.

National award winning film, *Sitaara* by Vamsy was based on his own novel "Mahallo Kokila" with Suman and Bhanupriya as lead roles. The story was about a Zamindar who lost his property in litigations. Kokila doesn't know the beauty of external world and spends her life within the four walls of the fort as she was not permitted by the Zamindar system to come out of the fort and mingle with mediocre people. She was captivated literally by the so-called system as the Zamindars believe that local people may under estimate them if they move like ordinary people. But Kokila wanted to lead a simple life like any other girl of her age and so finally escapes from the fort with the help of a drama artist, Raju. In the mean time the Zamindar commits suicide as he lost his property in litigation and Kokila becomes a popular cine actor under the name Sitaara. The film was very interesting and successful as the writer and the director was same.

Yandamoori Veerendranath's novels have been adopted into Telugu movies, which were successful in both the genres. The films like "Abilasha", "Akhari Poratam", "Marana Mrudangam", "Stuartpuram Police Station", "Sampoorna Premayanam", "Rudra Nethra", "Oka Radha Iddharu Krishnulu", "Raktha Sindhuram" were very successful and the directors did not even change the title of the novels but adopted as they are for their movies. For most of the films Yandamoori himself was the dialogue writer and he could maintain equilibrium in both the genres. But some of his novels like "Vennello Aadapilla" was adopted as *Hello, I Love You*, "Tulasi Dalam" as *Kaashmora*, "Dabbu to the Power of Dabbu" as *Challenge* and "Nallnchu Tellacheera" as *Donga Mogudu*.

Challenge, the film starring Chiranjeevi and Vijayashanthi was a box-office hit in 1984. The story revolves around two characters Gandhi (Chiranjeevi) and Hanumantha Rao (Rao Gopal Rao) who enters into a challenge to earn more money legally within a time frame. The challenge was if Gandhi earns Rupees Fifty lakhs in five years Hanumantha Rao will get his daughter married to Gandhi. The story of the novel was interesting and the movie was also excellent. *Abhilasha* was another hit movie from the pen of Yandamoori with a wonderful message. The story revolves around an amateur advocate Chiranjeevi (with the same name) whose ambition was to fight against the capital punishment under IPC (Indian Penal Code) 302, which is a punishment for killing of a person. He approaches a popular criminal lawyer Sarvothama Rao (Rao Gopal Rao) who wanted to help Chiranjeevi in the beginning but when he came to know that his daughter was in love with the young advocate he cheats him in a murder case and entangled him in a murder



case. A. Kodandarami Reddy's directorial skills added fragrance to the novel and made it a great success on the silver screen.

Aakhari Poratam is another popular and successful movie based on the novel with the same title by Yandamoori. The story was a suspense thriller with all other commercial elements. The story is about a CBI (Criminal Bureau of Investigation) (Nagarjuna) who has been appointed to investigate and control the illegal activities of a notorious criminal (Amresh Puri). The movie was directed by K. Raghavendar Rao who was very successful in bringing the audience in a large number to the theatres.

Donga Mogudu movie was an adaptation from Yandamoori's novel "Nallanchu Thellacheera" directed by A. Kodanda Rami Reddy. Chiranjeevi played dual role in the movie as Ravi Teja, an industrialist and Raju, a pick-pocket. This was also a successful movie based on a novel.

Yaddanapudi Sulochana Rani is another popular novelist whose novels are translated into successful movies in Tollywood. She was considered to be a queen in Telugu literature and more than a dozen novels of her were adopted into Telugu films. They include "Jai Jawan", "Meena", "Jeevana Tharangaalu", "Prema Simhasanam", "Secretary", "Jyothi", "Vijetha", "Agni Poolu", "Girija Kalyanam", "Radha Krishna" etc., Her novels are based on the complexity of human relations, troubles and tribulations of middle class people and also she touched upon the romance and equal rights for women. Film historian S. V. Rama Rao says, "She is the queen among the female writers of the industry. After she began her journey, out of a total of 75 films based on novels in Telugu cinema, 15 were based on her books. People identified themselves with her protagonists . . . films based on her novels ruled the roost in the 60s and 70s . . . Akkineni and Shoban Babu were cheered as her novel heroes. "

Yaddanapudi Sulochana Rani's popular novel "Meena" is the source for Trivikram Srinivas's movie "A Aa" (2016) starring Nithin and Samanth. The interesting thing about this novel is it was already adopted for a movie starring popular cine-couple Krishna and Vijaya Nirmala under the same title Meena in 1973, which bagged awards and rewards. This film was a directorial debut to Vijaya Nirmala. The novel could get attention of the film makers even after forty years. This is the impact of popular fiction on the successful film.

Similarly there were many successful films based on the Telugu fiction. Vamsy's popular comedy thriller *April Okati Vidudhala* (1991) is an adaptation of the novel "Harishchandrudu Abadhamaadithe" by Kolapalli Eashwar. The novel was about a habitual liar who gives no importance to telling the truth. But he had to enter into a contract with his lady love that he should not speak a single lie within the stipulated time to win her love. Rajendra Prasad and Shobana were in the



leading role. *Dr. Chakravarthy* (1964), a family entertainer by Adurthi Subba Rao was based on Koduri Kousalya Devi's "Chakra Bhramanam" starring Akkineni Nageshwar Rao, Savithri, Kongara Jaggaiah and Showkar Janaki. Malladhi Venkata Krishna Murthy's novel "Mrs.Parankusham" is the source for the sensational movie *Jyothi Lakshmi* (2015) starring Charmy Kaur in the lead role directed by Puri Jagannadh. The protagonist is the amateur actor who tries to get the portion of a heroine and faces ill-treatment by the people who have a low opinion about women working in the film industry. Sri Ramana's heart touching novel "Midhunam" has been adopted as a film with the same name *Midhunam* (2012) by Tanikella Bharani starring S.P.Balasubramaniam and Lakshmi. K.N.Y.Pathanjali's novel "Mera Bharath Mahan" has been adopted as *Idhi Sangathi* (2008) which was directed by Chandra Siddhartha starring Abbas, Raja and Tabu. There are many instances for the interface of fiction and films in Tollywood which I tried to prove in the form an appendix at the end of the paper.

Film is basically a mass medium and the director has to meet the needs of his viewers meticulously because film industry is a huge enterprise that is involved with huge financial commitment. They can make necessary changes to invite the cine-goers in large number. An expert film maker can develop the plot, improvise the dialogues, extend the scenes and change the setting suitably. If the adaption crosses its limits, the appeal of the classics diminishes. Faithfulness in adaptation is required but it should not affect the film. The faithfulness does not require the exact transposition of the same word and sound but at the same time it is necessary to create a complex of style, form, aesthetic intention and culture of the original text.

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APPENDIX

The list of novels which were adapted for films from Telugu fiction in Tollywood. The list is limited but not exhaustive.

Name of the Film	Source for Adaptation	Name of the writer
Ahana Pellanta	Satyam Garillu	Adivishnu
Jai Jawan	Jai Jawan	Yaddanapudi Sulochana Rani
Meena	Meena	Yaddanapudi Sulochana Rani
Jeevana Tharangaalu	Jeevana Tharangaalu	Yaddanapudi Sulochana Rani
Prema Simhasanam	Prema Simhasanam	Yaddanapudi Sulochana Rani
Secretary	Secretary	Yaddanapudi Sulochana Rani
Jyothi	Jyothi	Yaddanapudi Sulochana Rani
Vijetha	Vijetha	Yaddanapudi Sulochana Rani
Agni Poolu	Agni Poolu	Yaddanapudi Sulochana Rani
Girija Kalyanam	Girija Kalyanam	Yaddanapudi Sulochana Rani
Radha Krishna	Radha Krishna	Yaddanapudi Sulochana Rani
<i>Madhura Swapnam</i>	<i>Madhura Swapnam</i>	Yaddanapudi Sulochana Rani
Balipectam	Balipectam	Muppalla Ranganayakamma
Gorintaku	Idekkadi Nyayam	Muppalla Ranganayakamma
Radhamma Pelli	Radhamma Pelli Aagipoyindi	Muppalla Ranganayakamma
Krishnaveni	Krishnaveni	Muppalla Ranganayakamma
Premnagar	Premnagar	Arekapudi (Koduri) Kousalya Devi
Shanku Theertham	Shanku Theertham	Arekapudi (Koduri) Kousalya Devi
Golmal Govindam	Wedding Bells	Malladi Venkata Krishna Murthy
Repati Koduku	Repati Koduku	Malladi Venkata Krishna Murthy
Shh . . . Gupchup	Shh . . . Gupchup	Malladi Venkata Krishna Murthy
Vichitram	Repo Mapo Pellanta	Malladi Venkata Krishna Murthy
Lucky Chance	Vitamin - M	Malladi Venkata Krishna Murthy
Dabbevariki Chedu	Dabbevariki Chedu	Malladi Venkata Krishna Murthy
Idhe Naa Nyaayam	Dharma Yudham	Malladi Venkata Krishna Murthy
Peddalaku Mathrame	Srivari Shobanam	Malladi Venkata Krishna Murthy
Jhansiraani	Mr.V	Malladi Venkata Krishna Murthy
Theneteega	Theneteega	Malladi Venkata Krishna Murthy
Chantabbai	Chantabbai	Malladi Venkata Krishna Murthy
Neelu Naaku Pellanta	Neelu Naaku Pellanta	Malladi Venkata Krishna Murthy
Rendu Rellu Aaru	Rendu Rellu Aaru	Malladi Venkata Krishna Murthy
Raakshasudu	Raakshasudu	Yandamoori Veerendranath
Challenge	Dabbu to the Power of Dabbu	Yandamoori Veerendranath
Abhilaasha	Abhilaasha	Yandamoori Veerendranath
Raktha Sindhooram	Raktha Sindhooram	Yandamoori Veerendranath
Raktabhishekam	Raktabhishekam	Yandamoori Veerendranath
Kaashmora	Thulasi Dalam	Yandamoori Veerendranath
Aakhari Poratam	Aakhari Poratam	Yandamoori Veerendranath
Marana Mrudangam	Marana Mrudangam	Yandamoori Veerendranath
Donga Mogudu	Nallanchu Tellacheera	Yandamoori Veerendranath
Oka Radha Iddharu Krishnulu	Oka Radha Iddharu Krishnulu	Yandamoori Veerendranath
Muthamantha Muddhu	Thriller	Yandamoori Veerendranath
Rudra Netra	Rudra Netra	Yandamoori Veerendranath
Sampurna Premayanam	Sampurna Premayanam	Yandamoori Veerendranath
Stuartpuram Police Station	Stuartpuram Police Station	Yandamoori Veerendranath
Hello I Love You	Vennello Aadapilla	Yandamoori Veerendranath
Agni Pravesham	Agni Pravesham	Yandamoori Veerendranath
Kongu Chaatu Krishnudu	Kongu Chaatu Krishnudu	Yandamoori Veerendranath
Aranya Kaanda	Aranya Kaanda	Kommanapalli Ganapathi Rao
O Varsham Kurisina Raathri	O Varsham Kurisina Raathri	Challa Subrahmanyam



Rendilla Poojari	Rendilla Poojari	GV Amareshwar Rao
Vivaha Bhojanambu	Parugo Parugu	Mallik
Ontari Poratam	Thrinethrudu	Suryadevara Rammohan Rao
Srivaariki Premalekha	Srivaariki Premalekha	Paathuri Vijaya Lakshmi
Eka Veera	Eka Veera	Vishwanatha Satyanarayana
Grahanam	Dosha Gunam	Chalam
Yagnam	Yagnam	Kaalipatnam Rama Rao
Saarayi Veerraju	Aaaru Saara Kathalu	Rachakonda Vishwantah Shastri
Varavikrayam	Varavikrayam	Kaallakoori Naaraaya Rao
Baaristar Paarvateesam	Baaristar Paarvateesam	Mokkapati Narasimha Saastr
Aakaasaraaju	Aakaasaraaju	Vishwanaatha Satyanarayana
Gumaastha	NGO	Aathreya
Kanya Sulkam	Kanya Sulkam	Gurajada Appa Rao
Poojaa Phalam	Poojari	Munipalle Raju
Ekaveera	Ekaveera	Vishwanaatha Satyanarayana
Eetharam Manishi	Mr.Sampat, MA	Maadireddy Sulochana
Praja Nayakudu	Samatha	Vasireddy Seethadevi
Thalli Thandrulu	Kousalya	Polapragada Satyanarayana Murthy
Chali Cheemalu	Koluvu	Mandha Venkata Ramana Rao
Nijam	Nijam	Rachakonda Vishwanatha Shastry
Yagnam	Yagnam	Kaalipatnam Rama Rao
Lambadolla Ramdas	Lambadolla Ramdas	Korrapati Gangadhar Rao
Srivaariki Premalekha	Srivaariki Premalekha	Pothuri Vijaya Lakshmi
Bhogi Mantalu	Maarana Homan	Kommireddy Vishwamohan Reddy
Cheekati Velugulu	Nallaregadi	Paalagummi Padmaraju
Anupama	Dharma Vaddi	Gopichand
Daagudu Moothalu	Daagudu Moothalu	Jyeshta



'Love Laws': A Comparative Reading on 'The God of Small Things' by Arundhati Roy and 'Insensatez' by Agus Noor

Ika Susilowatie

Introduction

"[It] really began in the days when the Love Laws were made. The laws lay down who should be loved, and how. And how much." –Arundhati Roy

I recently watched an Oscar-winning science-fiction movie entitled *Her* which offers me a story of a man who is in love with a highly sophisticated technology woman. He is in love with a woman, yet not a physically real woman. The movie is pretty much a tear-jerker, because in the end of the story, the protagonist does not end up with the woman he falls deeply in love with. But, there is a dialogue said by the computer woman that is rooted in my mind up until now and I think, at first, the line is worth a share on social media by anyone living in this digital romantic world. She says, "falling in love is the only socially acceptable insanity." What a poetic statement. However, that also proposes a question to me, is it true that love is an insanity which is always acceptable? What kind of love? Oh, that kind of love which is experienced by and is present between two persons in different sexes, a man and a woman. Love is socially acceptable, as long as it is a heterosexual one.

In the case of falling in love, one can be in love with whomever they fall in love with as long as those personas they fall in love with is whoever the society allows you to love. Love is a basic human emotion. According to psychologist Zick Rubin (1970), romantic love is made up three elements: attachment, caring, and intimacy. Attachment is when one has the need to be cared for and be with the other person, physically and psychologically. Caring is valuing the other person's happiness and needs as much as one's own. Intimacy is about sharing private thoughts, feelings, and desires with the other person (Rubin, 1970). The *love* itself is quite a complicated problem. The thing is that when one is in love another one, but that love is repressed by the society norms. Then again, a society is not a neutral society as it looks superficially, but a disciplinary society. The modern societies we currently live in are disciplinary societies, where power is exercised through knowledge rather than coercion. Disciplinary power mainly focuses on feasible practices that administer to both individuals and populations (Foucault, 1975). Having read *The God of Small Things*, a novel by an Indian author Arundhati Roy and *Insensatez*, a short story written by an Indonesian author, Agus Noor, I find a series of events in regards to setting laws on *love* which I have wondered earlier. Hence, this essay is expected to present a thorough analysis on these two literary works in reference to Foucault's views on "disciplinary society" and "sexuality".



Disciplining Sexuality in India and Indonesia

There is a story about the History House in *The God of Small Things*.

It is across the river, in the —Heart of Darkness – the darkest, most unknown and unexplored territory around as far as Estha and Rahel are concerned; the Kari Saibu's house. A house where an Englishman who had —gone native had shot himself through the head ten years ago, when his young lover's parents had taken the boy away from him and sent him to school (The God of Small Things, 26).

The parents of the young lover are like a panopticon to them that they must separate the two of them and send the young boy to school instead. This symbolizes how the parents want their son to be sent to an institution where he can be disciplined. The panopticism concept is used to express any form of rational, detailed, and bureaucratic surveillance in several institutions. It is a marvellous machine which, whatever use one may wish to put it to, produces homogeneous effects of power (Foucault, 1975). Panopticism is used to control the sexual desire that once one is engaged in deviant relationship, they will be given punishments as a disciplinary mechanism. These two men, however, fail to resist the panoptic operations done by the parents of the young lover. The natural force of desire, which is considered as deviance, between the Englishman and his lover violate the society's norm that he must be sent to school where disciplinary actions are practiced. The society is equipped with a set of projects to perform the disciplinary mechanisms to develop and arrange the social institutions.

Another love which is governed by the Love Laws in the novel is the love between Velutha and Ammul; two beings from crossing caste. This love is also against the society norms because it is done secretly due to the caste system which governs them. Vellya Paapen, Mamachi and Baby Kochama act as the panoptic police for these two. Vellya Paapen tells Mamachi the whole story about his son secretly meeting Ammu. He sees Mamachi as the highest law protector, an individual panoptic operator. By telling the story of the 'forbidden' love of these two, Velutha's father is also included as the actors of panopticism for the love of Ammu and Velutha. Upon seeing Velutha, Mamachi curses and spits on him, saying "If I find you on my property tomorrow I'll have you castrated like the pariah dog that you are! I'll have you killed!" (The God of Small Things, 269). Unlike the minor story of the same-sex relationship behind the History House, Ammu and Velutha's clear desire to be with each other "challenges monolithic social norms and becomes a matter of life and death" (Lanone, 2002) as "Ammu and Velutha are completely aware that they can be caught together at any time by anyone, but keep meeting" (The God of Small Things, 206).

These love laws apply to in the life of an Indonesian character in *Insensatez*, a work by Agus Noor. The character Aku is a divorcee, a man with a daughter. He is afraid of his



own self because if he was really going to confess his preference, the society would condemn him.

Sambil menunduk aku bercerita, kalau dalam mimpi basah pertamaku, aku bermimpi berciuman dengan seorang bintang film. Tentu saja, aku berdusta saat itu. Aku tak pernah berani bilang, kalau dalam mimpi basah pertamaku, aku bersenggama dengan ayah... (Insensatez, 9)

If only he revealed the truth to his friends, his dreams of his own father, the society would have condemned him for two kinds of sexual deviance; one is his incestuous relationship and his same-sex desire. The homophobic society restricts him from having freedom in expressing his sexuality to the rest of others. The panoptic is performed by his friends, the society in which he lives. He lives in a segmented, immobile, and frozen space. He is fixed in his place. If he moves, even the littlest move one, he does so at the risk of his life, contagion or punishment. His inability to resist that particular situation forces him to continue living in fear of the society's punishments because the society 'observes his actions' (Foucault, 1975).

Sejak itu, aku selalu risau untuk membunuh mimpi-mimpiku. Fantasiku. Aku tak kunjung berani mengakui orientasi seksualku. Sampai aku bertemu Maya, seorang waria yang benar-benar membuatku kasmaran dan jatuh cinta. (Insensatez, 9)

He bravely bares his sexuality just when he has met a *waria*, the Indonesian word for transgender. He is brave enough to disclose his sexuality to himself because he is currently in relationship with someone whose physical appearance is a female. One time, he introduced his little daughter to her, stating —

Ini Bettita. Anakku... Aku tarik Bettita mendekat.... Sini sayang... Beri salam ama Tante Maya... Lidahku seperti terbelit, nyaris kegigit, ketika mengucapkan "Tante Maya". Ganjil kedengarannya... (Insensatez, 5).

His uneasiness when addressing Maya as "Tante Maya" represents his anxiety of his own sexuality. *Aku* once trembles when he is asked to kiss Maya, to which Maya replies "*Aku bisa merasakan getaran bibirmu... Kamu tidak mencintaiku. Kamu bernaifu padaku...*" (Insensatez, 6). This strengthens his anxiety and fear that he is in love with a she-male, which is still considered as a taboo object in Indonesian society. The image of judgments and punishments from the society disciplines him to keep his sexual desire in a closeted place. Moreover, that he is a married man with a daughter also proves that the concept of panopticon succeeds in disciplining his sexuality, even though it ends up in a separation. In Indonesian, one does not ask, "Is he/she married?" but "Is he/she married yet?" to which the correct response is, "Yes" or "Not yet." The same is true in questions about whether a person has children. Unmarried adults are uncommon, though urban people are marrying at later ages than in the past or in rural society. Even homosexuals are under family pressure to marry, whether or not their orientation is known. His marriage is used



by him to please the panoptic watchers by obeying the law which regulates a man must get married with a woman. This is how the disciplinary society is portrayed in the short story.

In 2011, a survey by the CNN-IBN television news channel revealed that as many as 73 per cent of Indians believe homosexuality should be illegal. Former MP B P Singhal from India's main Opposition Hindu nationalist Bharatiya Janata Party believes homosexuality to be an —evil exported from the West - a view echoed by many other parliamentarians. Father Dominic Emanuel of India's Catholic Bishop Council reacted angrily when the legal ban on gays was lifted saying that the church did not "approve" of homosexual behaviour as it did not consider it —natural, ethical or moral". The Kerala Catholic Bishops Conference in southern India went a step further by declaring that homosexuality was against Indian culture. However recently, the elders of India have decided to allow inter-caste marriage due to the increasing numbers of unmarried youth. Modern societies still function as the disciplinary to keep the society running.

In Indonesia, transgender is treated like an object of mockery and a source of pleasure in making fun of others. Just like the media's bombardment in comedy shows. It is also revealed that Oppression, alienation, marginalization, sexual harassment is directed towards Indonesians who act 'queer' (Krupat, 2001). Transgender and homosexuality is the object of mockery as it gives a sense of —malu-maluin (shameful) in the Indonesian society's eyes that it often leads to violence done by the —normal people towards the deviants. Boellstorff (2004) develops that —the sense of malu is masculinized can be seen not only in that the perpetrators were male, but that the response took the form of violent group attacks — of amok. This may be because the nation is perceived to be in imminent danger of being represented by non-normative men. (Boellstorff, 2004).

Conclusion

To sum up, both Indonesia and India have the *Love Laws*. Indonesia regulate its laws in love when there is a sense of danger when the deviance arises to public because it hurts the nation's pride and its standard of masculinity. While in India, its sensitivity towards deviant love relationships is because of the caste system, the culture, the religion and the refusal of a "western" idea. Torture, punishment, discipline and the prison systems are the means of the regimes of power central to the construction of the societies in both countries. The Love Laws are used to be the panopticons in each of the nation in order to discipline the way the community members love. Even love has its regularities. So, love actually is not a socially acceptable insanity, instead, there is nothing acceptable when it is insane.

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The Narrative of Cine-text

Mrudula Lakkaraju

The entire world loves a story and the art of storytelling is ingrained in our life styles. Storytelling is pervasive to the most public to the most private zones. It has transcended into an art form. It is a part of every culture with various forms of sharing stories as a means of cultural preservation, instilling moral values, entertainment, and education. The term 'storytelling' is used in a narrow sense to refer specifically to oral storytelling on one end and also in a looser sense to refer to techniques used in other media to unfold or disclose the narrative of a story. Film features on the other end as being the most sophisticated technique of storytelling.

For many, watching a film is a three hour and INR 100-150 commitment. One can afford to love it, like it, dislike it or dismiss it. But the film as a narrative has started humbly by recording a drama (Phalke's *Shree Pundalik*) with the help of, the Lumière brothers' invention the *cinematographe*, to the most evolved state of the art technology 'Autodesk Maya' (Cameron's *Avatar*). Along the evolution we have countless instances of experimental cinema. It is a multilayered and complex narrative which is not given its due because the only factor that ensures its run is its commercial viability. For example from the hundreds of movies produced in 'Hollywood' only a few reach Indian screens as the person who is investing in buying the rights has to ensure profitable returns. Many movies do not get to be viewed by the global audience if it was not for the internet and piracy (Mentioned with extreme caution, and restraint!!).

'Film' came into the field of literary study with the adaptations of the literature that has stood the test of time - classics. In a way the 'film studies' got diverted into the technicalities of making a film than understanding the film as a narrative. The adaptation transforms itself into another kind of a text, very different from the original one. The author of the written text visualises and then translates it into the words and narrates the story in mind. The director or/and the writer reverses this process and brings these words to life. Creating a visual narrative out of the words the author has used. During this translation, the director/writer has to make a coherent and sequential narrative in his/her own way. A director visualises a movie and understands how all these parts fit into a whole. He/she wants to tell the story in a particular way. Meaningful and well researched cinema takes sometimes years in pre production to work out all the details that would contribute to the whole.

The movie as a narrative is under appreciated because the audience's eye is not trained to recognise its uniqueness. This brings us to the concept of entertainment in the Indian Context. Entertainment in the traditional context of India draws its archetype from the oral narration of our mythology. The elaborate costumes, narration song, music and dance are a norm in its presentation. Indian cinema started with the lesser known



recording of a stage play 'Shree Pundalik'. The trend grew and improvised but what Indian cinema could not overcome is the archetype of the genre. Somewhere the elements of genre can be seen in the elaborate settings, costumes, acting, music and dance.

The entertainment our tradition prepares us is the diversion type. There are two kinds of entertainment that is offered through film. One that distracts you from the everyday issues of life and takes you on a fantasy filled with hopeful and impossible components and the second is the one that advocates a different and alternative view to everyday issues and the audience is welcomed into it. The first one is passive and the second one active in terms of audience participation.

The spectacle of drama which percolated into the mainstream is in a way escapist. In a country where 30% are still illiterate and they are rooted in rural areas with physical labour as the only means of income prefer the escapist kind of an entertainment. For them the engaging kind of entertainment reminds them of their everyday struggles and is not welcome. The entertainment the working class prefer needs directness, comedy, music, emotion, variety, effect for effect's sake, immediacy, sense of identity and localism. Mc Grath further analyses, that these elements can degrade if used without thought and discretion. This entertainment, he evaluates, as also holding a seed of revitalising into a new king expressing the richness and complexity of the working class. (Mc Grath, 212)

We now come to the second kind of cinema that is an inclusive kind. It is that which engages the audience on an intellectual level, arguing, discussing and leading to possible new strains of thought processes. The sense of inquiry is piqued in the audience forcing them to think and analyse. This kind of a cinema is more suitable for the educated class who have raised themselves beyond the travails of physical labour and enjoy this engaging of the intellect. They might even on one level think that the previous kind of entertainment is crass and unrefined when compared to the latter kind.

Narrative Structure:

Macbeth by Shakespeare is an example to start with. If one needs to talk about its base story line would be something like this. *A trusted soldier comes across a prediction and is encouraged by his wife to make the prediction a reality in a hurry. This leads to many murders, guilt and in the end the death of the culprits.* This does not do the drama or the film any service beyond enticing the reader to go on to read the drama or watch the film.

A narrative is a complex way of storytelling which includes the setting, the characters, the dialogues, the third person observations and many more which bring the story to life. For literature, the words in the novel come to life through its interaction with the reader's meaning generating systems. In the case of a film, the dynamics are different. The words of a novel or a script, are interpreted by the director, endorsed and approved by the producer, are presented to the audience. The narrative takes on more complex



levels of meaning generation with the help of the background score, sound tracks, erecting the story into a quasi real experience. The audience's meaning generating systems are not put to work. The audience's role in the process of meaning creation is relatively reduced and becomes passive. The interaction is reduced to absorption of the readily constructed author's interpretation. The audience hence can only comment whether they agree or disagree to the presented perspective. The book on the other hand is open ended. There is no previous authority. The reader response theories have endorsed the various perspectives that are produced in the act of reading. The film is already 'read'. It is a multi layered interpretation of an existent discourse.

Now, going back to the example we begin with. Now why do we have so many interpretations of Macbeth, nearly 26 of them in both Film and TV adaptations? As a way of understanding one can understand these adaptations as different reader responses to the original play. When one watches an adaptation, one is watching a reading, an interpretation of the director. If it matches with your comprehension levels you will like the film and if it doesn't we do not like the film. Also when one watches the adaptation, the basic level of interpretation (Character, setting, mood etc.,) is handled the audience can revel in what changes each director has brought out to narrate the now familiar story. Watching each adaptation would still be an exciting new experience because each director represents the story using his own elements and devices.

For instance, the monologue of Lady Macbeth

Out, damned spot! out, I say!--One: two: why, then, 'tis time to do't.--Hell is murky!--Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account?--Yet who would have thought the old man to have had so much blood in him.

Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Wash your hands, put on your nightgown; look not so pale.--I tell you yet again, Banquo's buried; he cannot come out on's grave.

To bed, to bed! there's knocking at the gate: come, come, come, come, give me your hand. What's done cannot be undone.--To bed, to bed, to bed!

This monologue will be compared in two film adaptations, one of the director Roman Polanski, a 1971 release and the other one by director Justin Kurzel, a 2015 release. In Polanski's adaptation the scene is of a distressed Lady Macbeth in her sleeping chamber waking up from her sleep and has who has stripped all her clothes and washes her hands in an effort to go back to her innocent self. She is talking to herself to bring some sanity amidst the insanity of their present. In Kurzel's adaptation, we have Lady Macbeth sitting in a church, dark, with the only light streaming out from the wall into which a cross is cut.



She is talking to her child, who is innocently playing on the floor. In this adaptation, the interpretation of Macbeth and his wife having a child who dies young is added to explain the bitterness and unemotional responses to killing people. It also explains the scene in the church. The child is a state of innocence and the child in the church is rotting, depicting the rotting innocence in these two grownups. Any adaptation needs to be viewed with the intention to experience newer modes of interpretation.

Music Background & Onscreen Tracks

There are two kinds of music in a cinema. The continual background score and the situational on screen tracks. One can clearly distinguish these two different kinds of music in the genre of a 'musical'.

Let us take the instance of the movie *The Sound of Music*. As the movie progresses, along with the narrative the music plays in the background in places where there are no dialogues. In a way the audio visual medium of the film requires it to communicate with the audience using the media, the audio and the visual. The music enhances the mood and makes the movie watching an emotional experience.

Every known society throughout history has had some form of music. Humans were already playing such complex instruments as bone flutes, jaw harps and percussive instruments long ago in the earliest civilizations (Weinberger, 2004). Music has been associated with physical and emotional healing throughout history. The ancient Greeks assigned the god Apollo to reign over both music and healing (Trehan, 2004). Ancient shamanic curative rituals used rhythmically repetitive music to facilitate trance induction (Lefevre, 2004). Aristotle and Plato both prescribed music to debilitated individuals. Plato prescribed both music and dancing for the fearful and anxious, while Aristotle spoke of the power of music to restore health and normalcy Music on Humans to those who suffer from uncontrollable emotions and compared it to a medical treatment (Gallant & Holosko, 1997).

Along with endorsing the effect of music on human beings one can draw a comprehensive conclusion that music is a very powerful medium of communication. Combined with a visual medium it can become a very powerful tool for effective communication.

Previous research appears to converge on four dimensions of influence of music: *social functions* (such as the expression of one's identity or personality), *emotional functions* (such as the induction of positive feelings), *cognitive or self-related functions* (such as escapism), and *arousal-related functions* (such as calming down or passing time). These four dimensions might well account for the basic ways in which people use music in their daily lives. (Schafer 2017) To take the research further, music is used to convey information in these four dimensions.



The Director of Photography

Cinematography is the art of photography and camerawork in film-making. It also has to incorporate screenplay, the script of a film, including acting instructions and scene directions. Photography is one of the prime and unique elements of the film. The frame of the shot, the components of the shot, the stage directions and screen play, the lighting and the unique look of a film along with the camerawork all add meaning to the text.

The text does not offer this depth and complexity of meaning making. We have numerous theories on the act of writing, reading and interpretations which grapple with the nuances of the text and its dynamics whereas the film narrative creates a very unique communication system with its own unique tools. One needs to understand these components of film making to be aware of the meaning they are collectively presenting to the audience.

A shot (either static or moving) converses with the audience on many levels. The uniqueness of the shot, the background, the foreground, the placing of symbols, the design of the symbols and the intention of the director, the placing of the characters, the play of the light, the camera angle and many other things. An example from the movie *The Revenant* is taken to offer an explanation the potential of a shot.



<https://www.foxmovies.com/movies/the-revenant>

The background is that of white snow, in the wild. We do not see any human construction. But it is all blurred to tell us that the background is important but not all important. We as an audience should focus on what is in front of our eyes. The protagonist becomes the main focus of our comprehension. His eyes are painful and teary. He is passing through some anguish of physical or mental or both. He has a gash on his cheek, which is long and bleeding, telling us that it is made from a long sharp object and it is recent. The beard is frozen informing us that he has spent some time outside in the cold weather. His lips are dehydrated to inform us that he has struggled to survive. The play of light indicates that it is a day, a new beginning, the end of darkness or suffering. The protagonist is a white male, blue eyes and he is looking up as a kind of looking for hope, salvation, help or a kind of a prayer.



Symbols

Nothing in a film is accidental. Every frame, shot, scene and sequence are intentional. If there are certain things one finds in a frame, a shot, a scene or a sequence hold an extremely important place in the creation of the 'syntagmatique' (a basic component of meaning formation) of that particular film.



Image 1



Image 2

The above two movie characters are representing certain ideas about the film. Image 1 is of a young boy, with a lost look, glasses indicate that he does not receive enough nutrition or spends his time reading a lot. The tie, the white shirt and the sweater indicate that he is a pupil of some academic institution. Now, these glasses have become iconic and immediately relates us to Harry Potter and so does his uniform. The Image 2 is the iconic James Bond with the suave suit and a weapon, this undercover MI 6 spy is instantly recognised by a suit and a weapon with the posture which has been the trademark of the James Bond franchise. These symbols create meaning and sustain it adding another dimension of meaning making in a film.

The Image 3 below is the iconic movie *Godfather* by Francis Ford Coppola is about the underworld mafia. The title of the movie has an embedded 'marionette', a puppet controlling device, giving a clue to the audience about how this family controlled all aspects of life. The red rose and the black tuxedo represent the wealth and the high class crime the godfather would control.



Image 3

Let it be the dress, the things the characters use, the things they decorate their homes with, the life style they display and even the car they drive add meaning to the whole of the cinema. The audience have to pay attention to these details to have an overarching understanding of the director's point of view.

Characters and Casting

Casting Directors organize and facilitate the casting of actors for all the roles in a film. This involves working closely with the director and producer to understand their requirements, and



suggesting ideal artists for each role, as well as arranging and conducting interviews and auditions.

Some characters are written into which any actor can slip into. But some characters are written with lot of investment of thought and meaning and the auditions are a means of knowing if the actor can fit the role and bring something more to it. In India, the Pan-Indian cinema revolve around the star, but the more advanced cinema in India or abroad are now taking auditioning very seriously with big stars dropped from the movie because it does not work out. Sometimes a lesser known actor brings more meaning to the characterisation.

Nicolas Cage was offered the very famous movie 'Iron Man' and then was offered to 'Robert Downey Jr' who has made the series an astounding commercial hit worldwide or a lesser known stars 'Zoe Seldana' and 'Mark Worthington' brought to life the characters 'Neytiri' and 'Jake Sully' in Cameron's magnum opus 'The Avatar'. So the take away for the audience is to never judge a movie by the actors but the meaning and essence the characters bring to the film they are in.

Conclusion

The article tries to chart the various elements and components that compose a composite narrative like cinema which is very different from the regular words on a paper. The Cinema needs to be analysed like a cine-text, a narrative that is unique to cinema, which has another set of meaning making process. Along with the technicalities of a film, the cinema can be interpreted as a text, let us term it as the 'cine-text' for the purpose of analysis. The movie then can be analysed as a narrative created by the director, presenting his vision and how she/he utilises the technical aspects and narrative aspects to tell the world a story, in telling of which the struggle is similar to that of an author. For a research scholar the movie offers itself as a text that can be analysed by the theories of semiotics, interpretations and meaning making.

The audience has to view a film as not just a means of entertainment alone but as a means of telling a story which is as unique as any other text that has ever been written. If the audience is open to this cine text and its cine narration, what she/he experiences is a thought provoking, intelligent, engaging and entertaining, is a kind of wholesome experience of movie watching.

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Water as a Force to Bring Out Human Nature: A Study of '26th July at Barista' & 'Warning'

Naveena V

Water has a ubiquitous presence in all forms of literary discourse whether it could be on stories, novels, theatre or films. The omnipresent water has multiple roles to play in these media. It can be a purer, rejuvenator, life-giver, or even life-destroyer! Life is unimaginable without Water. It can make or mar life. As water has such vital role in one's life and as films portray life in its vivid colours, water does occupy a voluminous space in this attractive visual medium.

Hollywood movies have a curious obsession with water for long. As the market is huge for these movies, Hollywood experiments with innovative and unique subjects on water or water-related themes. However, water is presented more as a destroyer than as a preserver in these movies which is a very curious phenomenon adopted by English cinema industry. Twisters, hurricanes, huge devastating waves, tsunami, and sea/water monsters like Octopus, sharks, crocodiles, piranhas, and even snakes make Hollywood movies not only scary but also disturbing.

From time immemorial, water has been a significant part of not only Indian mythology but also of Greek and Latin mythologies¹. The godly figures Poseidon, Aphrodite, Ulysses, Indra and Varuna represent Water in these great stories. In any religious context, waters disintegrate and dissolve forms, and wash away sins; they are at once purifying and regenerating². And these natural qualities of water have been intensely used in literature, visual arts and also cinema. Water in cinema can immerse a viewer in its encompassing theatrical experience which makes it a unique choice for movie makers. The ever-advancing technology is also a reason for such nuanced experience. Who could exploit technology better than Hollywood directors?

Hindi cinema's tryst with water is also worth studying. Rains, oceans, and rivers do encompass theme of many landmark Hindi movies. Curiously, sea monsters have never made significant entry into these movies. Dozens of movies are available in English with Water as part of their title, but the case is not so in not only Hindi movies but also in Indian movies. 'Mother India' (1957), one of the early important Hindi movies begins with inauguration of a dam and water gushing out of it. These symbolically represented a modern India that the then Prime Minister Jawaharlal Nehru had dreamt of for the post-Independent India. A few of the notable Hindi movies that deal with water in the backdrop are *Sagar* (1985), *Rain* (2005), *Bhopal*, *a Prayer for Rain* (2013), *Rustom* (2016), *Ghazi Attack* (2017) etc.



Cinema which began with the intention of merely entertaining people, over the period has developed into a visual text that could be read and explored to gather varieties of meanings semantically. In this endeavor, water has many symbolic interpretations. It is also used bring out the innate human nature. The two movies taken for study here do deal with water, one with rains and the other with sea. An attempt has been made in the study as to how water as a force brings out human nature, especially in times of crisis.

The movie *26th July at Barista* was released in the year 2008. Plot of this not-so-well-known movie revolves around the rain disaster that brought the life standstill on 26th July 2005 in Mumbai. The torrential rains which began at around 2 pm that day ended at 8 am the next day resulting in the death of more than a thousand people. The movie tries to narrate this episode involving a few people who get stuck in the coffee shop Barista, their mental agony, their hopes during those horrible hours.

The well-known film critic, Anupama Chopra declares *26th July at Barista* as the worst movie for that year. Choprasums it up as a tiresome joke. She accuses the film of failing the expectations of the viewers miserably as the writing is delirious and the acting comically bad. Setting aside these shortcomings, the movie is worth watching for its thematic content.

In the coffee shop, there is a skimpily clad young woman who is struggling to find a firm foot in Bollywood. She has come to Mumbai from Jabalpur robbing her father's money for this reason. After failing in her attempts time and again, she wishes to return to her house but unable to due to shame. Now, she feels that the rains have liberated her from that shame and she could go back home even with a sense of remorse.

There is another girl by name Raashi who has left her ailing mother at home and she is worried about her health which is the same case with her mother. She is bothered about her daughter's whereabouts as she cannot be reached over phone. Raashi, at Barista meets a lively young man called Shivam whose exuberant nature attracts her towards him even during those troubled times. Raashi does comfort other agonized people at the coffee shop with her matured behavior. On the other hand, Shivam is also a person whose only intention is to see happiness on others faces even in disastrous situations. In the coffee shop, he tries to bring cheers on all the other worried faces. The nightmarish rains fail to dampen his vigorous spirit. He safeguards the stranded people against the mischievous drunkards, he helps them with phone calls, he soothes their tired hearts, and he uplifts their mood on such an appalling night.

The movie portrays the mood of a police inspector who comes in search of robbers who have robbed 2 crore rupees from a nearby bank. He troubles the already disturbed inmates with his irritating questions. He is duty bound and rule minded even on such a night. On the other hand he has a colleague who is financially weak and who wants to go home to save his buffaloes as he feels that rains would wash them away. He is allowed to



go home only after the information about the robbers is found. The rains leave him even more helpless! Among the people stranded in Barista, there is a girl who comes in search of her lost father. Earlier, even the father had come to Barista in search of this girl but had left it after a brief enquiry. If the rains had terrorized the father, the little girl is not so affected by its fury. Child is the father of man. Right?

A woman who was into prostitution in the past enters Barista asking for refuge and water. She orders others not to touch her as she is afflicted with the fatal disease AIDS. However, when she is calmed by Raashi, she narrates her harrowing experience of the night. To escape from the rain, when she had taken shelter in a godown, her modesty was outraged by six persons and now she feels sad for them as they would die soon with AIDS. The lady is repentant as she is the reason for such a tragedy. A script writer salutes her for her selfless attitude. The movie has a few other characters who do have their own problems due to heavy rain. The rain as a force here is used to bring out their true human nature at difficult times.

The second movie taken for study is '*Warning*' (2013). It is the remake of English movie *Open Water: Adrift - Part 2* (2006). The movie narrates the tale of seven friends who get stuck in the middle of sea in the Fiji island. How the huge but calm and serene sea, leaves human beings helpless at crucial times is the theme of the film.

The plot commences with Anshul Pandey finding his school mate Taranjit Singh Bakshi after a long time and getting invitation to visit him at Fiji with his other friends. Anshul visits him with Aman, Gunjan, Sabina and her husband Deepak. One day, Taran takes all of them to the midst of sea in a Yacht and all of them get stuck in the sea as they fail to get back to the Yacht because of a technical glitch. Only the little baby of Sabina remains on the Yacht, sleeping.

A few of the attempts to get back to the Yacht fail and petty squabbles begin among friends. Jeanine, the girlfriend of Taran dies in the water due to heart attack after quarrelling with Gunjan. Even Anshul who is sad at the death of Jeanine, loses life because of thirst and desperation. Gunjan and Aman who love each other, but who had been finding it difficult to express the same with each other till now decide to swim to their ultimate destination, Death together. Deepak who loves his kid very much curses and fights with Taran for inviting them to this deadly island. In that helpless situation Taran confesses that he is not the owner of the luxury Yacht but it belonged to someone else and he is just a worker on it. He tries his best to save Deepak and Sabina. He succeeds in his frustrated attempt but gets killed by a deadly shark. The movie ends with Deepak and Sabina succeeding in getting help from local authorities to reach shore.

Sea in *Warning* could be taken as another vital character. Man who succeeds in playing with waters of sea should remain cautious. If not, the same calm sea can be disastrous. Even rains that are stereotypically used in movies sensuously and aesthetically,



can have an ugly face too seems to be the message of the movie *26th July at Barista*. Rain is the most important character of that movie.

To conclude, water can be, as mentioned earlier, a life-generating and also a life-destroying force. Man always attempts to exploit nature to meet his selfish needs, but at times, he is brought to his knees by the nature just to teach the lesson that he is nothing before the mighty forces of nature. Water is one such natural element. The two movies discussed here in the paper attempt to tell this simple truth, in their own style!

Notes:

1. D' Aloia, Adriano, *Film in Depth. Water and Immersivity in the Contemporary Film Experience*. Essay. Pp 89.
2. Ibid. pp 90

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Malayali Grooms and Nurse Brides: An Analysis of the film *Kadal Kadannu Oru Mathukutty* (2013)

Stenza Augustine

The film *Kadal Kadannu Oru Mathukutty* (2013) (From Across the Seas, Came a Certain Mathew) was a concoction for a festival season release with perfect ingredients for theatrical success. The film celebrated the much loved theme of a non resident Malayali's nostalgia, his arrival to his small village and the inevitable return to the foreign land. Films like *Varavelppu* (1989) (Welcome), *Garshom* (1999), *Pathemari* (2015) (Dhow) and *Swapna Sanchari* (2011) (Dream Traveller) have been made around similar themes and unlike them *Kadal Kadannu Oru Mathukutty* is about a man whose struggles are rather intense where the traditional gender roles of the 'bread winner' of the family is reversed than his 'home sickness'.

In the article "Construction of Masculinity in India: A Gender and Sexual Perspective", Ravi K Verma and Vaishali Sharma talk extensively about the construction of masculinity in Indian family (70). According to them, the young men in the family are endowed with mobility, autonomy, opportunity and power as they mature whereas the young women get comparatively lesser leisure time and restricted mobility which will eventually prepare them to fit in the confined roles of wives and mothers. These restrictions are often justified on the grounds of concerns about sexual safety (70-72). These constructs insist a man to be "daring, courageous, confident and command respect" and he is expected to be "responsible towards the family" (70-72). In the film, Mathukutty is someone who had been brought up in this context. He is married to Jansamma who is a nurse and now bears the lion's share in maintaining their family. He lives in Germany with their two children. Mathukutty is not employed as he doesn't accept the German ways of life and socialising and instead he chooses to stay at home to take charge of household tasks. The difference in the earning potential of Mathukutty and Jansamma creates an imbalance in their conventional gender roles in their family as Mathukutty is seen cooking, attending to the needs of children, and cleaning while Jansamma comes home after work and presumably not very happy to spare the hard earned money for her husband's unnecessary expenses.

The afore mentioned reversal in gender roles of the bread winner is peculiar in families where the wife is working abroad as a nurse and the husband lives with her who is either working in any other sectors with lower earning possibilities or not working at all. But this phenomenon is new to the Malayali culture as it was not always the case with the expatriates earlier. A highest literary rate and lower employment opportunities in Kerala, once forced many men to seek work elsewhere. This resulted in the migration of many Malayalis to the metropolises of India in the 1960s and to Persian Gulf in 1970s (Parcot 8). Parcot says that 'migration' is a common term for a Malayali as in most of their



families there is at least a member who works abroad (8). 'Gulf' was a promising option for them as the jobs there, at first, didn't require higher educational qualifications and the travel fare was affordable. Consequently, the mass remittance of money from Gulf began to flow in and it caused the rise of a 'new elite' in Kerala (Kurien and Thakkore 20-25). This new middle class was, at the outset, more concerned about enjoying the luxuries they hadn't been able to afford earlier and as life in West Asia gradually opened their minds, they utilised the money for something beyond mere consumerism. The people from the lower strata could come up and this caused a major wave in the societal refinement as there were both physical and ideological changes in the state, in the fields of education, health care and women empowerment (Kunhimohammed 13). The wives of the expatriates, in Kerala, were able to handle the external windfall remittance in the physical absence of their husbands and this put them singlehandedly in charge of the running of the household (Banerjee, Jayachandran and Roy 1756).

More than two million Keralites work in West Asia means at least ten lakh households have female heads. It means that at least from seventies until the development of modern tele-communication facilities in the late nineties, major decisions in the Gulf migrant families were taken over by women without even consulting with males abroad (Odengadan 174)

Higher education for women was no longer unaffordable. As for the ones from the lower strata, since jobs in the manufacturing sector were lesser, nursing was a suitable career. Besides, nursing offered a secure work atmosphere to young women since most of the institutions were run by the Catholic Church. In the article "Nurse Emigration from Kerala: Brain Circulation or Trap" M Walton Roberts and S Irudaya Rajan explains how the active aid of church helped Kerala nurses to find jobs in Italy, Germany and Austria in the early years. There was a higher need for care sector workers after World War II (Alspach 8). Later, when the U.S reframed immigration policies, it opened more opportunities for nurses from Kerala. The 'nurse daughters' were a great support to the farmers to face the agrarian crisis in the Kerala. In the words of state finance minister Dr. Thomas Isaac, 'they are the unsung heroes' behind the state's economic growth.

In the film, Jansamma is someone who had to earn her dowry to get married in a socially acceptable way. The marriage was seen as a business proposal for Mathukutty's family since they were bankrupt and on the verge of suicide. Jansamma had the money to solve their crisis and her job ascertained the financial security of the future. In the film we see Jansamma takes care of Mathukutty's ancestral house through a care taker she hired. It is also assumed that she took care of both her and his parents until death. While her character is not explained or elaborated in the film verbally, Mathukutty has a voice in the long complaints he makes about his domineering wife. He can be seen, arguably, as one of the Malayali young men who sees nursing as an 'attractive life strategy with a potential for migration' (Johnson et al).



...the possibility of emigration that they may offer to their (nurses') future husband will play a role in the negotiation of the dowry amount that their parents will have to pay...In a Western country, it is even simpler due to the immigration laws allowing family reunification; for many young men, that is a door open to most of their dreams (Percot 76)

When Mathukutty moves to Germany with Jansamma he seems himself bemused by the shifting of the roles they are expected to fill in. In addition to this his life is unhinged by his consistent refusal for a conscious assimilation of his and German cultures. He is seen, by his children, as lazy and over parenting. His attempts to save his teenage daughter from a possible love affair seems pathetically 'uncivilized' to her. The children are adherent to Jansamma who prefers the more liberal life style of the country they live in. This contradicts with Mathukutty's rigid parenting rules and over protectiveness of children. He is often laughed at and ridiculed.

As we see in the film, Mathukutty resents going back to his life with Jansamma and the children as he confesses to Rosy, his ex girl friend, that he'd like to stay. If we are to analyse his persona psychologically, it indicates certain possible reasons for his indifference to his family. The imbalance in the natural role of men and women can cause consequential results varies from lower self esteem to inability to sexual performance in bed (Pierce et al). In the words of the American journalist Liza Mundy, many couple in the U.S are "perfectly content and well adjusted" with a situation where wife earns more than the husband (Torrengrosa). But the Indian husband wants to dominate and expect his better earning wife to be submissive to them embracing the conventionality (Mattoo). Otherwise, he is likely to respond by having an extra marital affair to prove his superiority (Mattoo, Luscombe). Though Mathukutty doesn't go for an extra marital affair, his double dealing with the money to help Rosy's family is, plausibly, to prove that he is still in charge of the situation.

The characterisation of both Jansamma and Rosy contradicts with each other as the former is seen in Western clothes of darker shades and with untamed curly hair while the latter is shown elegant, pious, wearing modest and traditional clothes and singing in the choir with nuns. The feminine charm of Jansamma is stripped off by the film maker while Rosy is ever docile and still more suitable for Mathukutty.

The film offers no possible solution to the current gender struggle that is going on in many Malayali nurse families. Mathukutty, like every other hero of such films, returns to Germany to continue his life with Jansamma. However, he makes one more attempt to regain his status by taking up a new job in Germany. But this endeavour can be either futile or repetitive as long as Jansamma has more earning potential than him.



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