

CONSTRUCTING INDIA: CULTURAL IDENTITY AND POLITICS OF REPRESENTING SHASHI KAPOOR IN THE SELECT MERCHANT IVORY FILMS

*A Thesis submitted
in partial fulfilment for the Degree of*

Doctor of Philosophy

by

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July 2018

CERTIFICATE

This is to certify that the thesis entitled **Constructing India: Cultural Identity and Politics of Representing Shashi Kapoor in the Select Merchant Ivory Films** submitted by **Jayalekshmi N S** to the Indian Institute of Space Science and Technology, Thiruvananthapuram, in partial fulfillment for the award of the degree of **Doctor of Philosophy** is a *bona fide* record of research work carried out by her under my supervision. The contents of this thesis, in full or in parts, have not been submitted to any other Institution or University for the award of any degree or diploma.

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DECLARATION

I declare that this thesis entitled **Constructing India: Cultural Identity and Politics of Representing Shashi Kapoor in the Select Merchant Ivory Films** submitted in partial fulfillment of the degree of **Doctor of Philosophy** is a record of original work carried out by me under the supervision of **Dr. Babitha Justin**, and has not formed the basis for the award of any other degree or diploma, in this or any other Institution or University. In keeping with the ethical practice in reporting scientific information, due acknowledgments have been made wherever the findings of others have been cited.

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ABSTRACT

Merchant Ivory Productions, an international collaboration of an American director James Ivory, Indian producer Ismail Merchant and Jewish scriptwriter Ruth Prawer Jhabvala, is renowned for its transnational and cross-cultural themes. From 1960s onwards they started producing films and documentaries on India. While analyzing the initial movies of MIP, *The Householder* (1963), *Shakespeare Wallah* (1965), *Bombay Talkie* (1970) and *Heat and Dust* (1983), we can understand that they share some commonalities. The select films were directed by Ivory, produced by Merchant, script written by Jhabvala, and Shashi Kapoor acts as the protagonist. Domesticity, socio-cultural changes, displacement and class and gender divides in pre and post-Independent India were the recurring themes of MIP, while the popular Hindi films of the time deal with Indian culture and family values.

Through Shashi Kapoor, the select movies portray the different facets of middle and upper class life in India as he acts as an inexperienced householder, a play boy, a chocolate hero and as a Nawab. This thesis critiques the role of Shashi Kapoor as an ironic representation of India, which is moving towards modernity after the troublesome years of colonial invasions. Interestingly these movies were released in the European Union nations. Thus, the main objective of the research is the critical analysis of the hero, as an image of the newly Independent nation. For the analysis, we consider the complicated perspectives of coloniality, post-coloniality, cultural conflicts, anxieties and illegitimacies of miscegenation, and the elements of space, time and nostalgia that shape the identity of the hero. For the study both discourse analysis and content analysis are used, along with literary and film theories like gaze theory, theory of nostalgia, feminist theories, etc.

The first section of the thesis analyses the hero with respect to the various socio-cultural incidents in India between 1920s and 1980s, like the clashes of tradition and modernity, problems of displacement, decline of Elizabethan theatre, the flourishing of Bombay film industry and the various cultural biases and policies on health and hygiene in India. The uncertainty and helplessness of the heroes become a tell-tale narrative of the Nehruvian India, struggling to create a new identity. The next section deals with the analysis of the hero on the basis of his sexual desires and anxieties. The debauchery of the heroes and their rejection of the women of 'public' place make them mouthpiece of India, in the time of high-strung nationalism. The presence of homosexuality and transgender is also remarkable here. The liberated western women are contrasted with the timid patriarchal and misogynistic Indian heroes.

In addition to the former queries, the hero is analyzed with respect to the spatial and temporal dimensions. Here memory and history become the signifiers of identity. Here, the hero is placed in the matrix of geographical and climatic diversities. Ambiguity and confusion of the hero are portrayed here as a reflection of his complex nature. Along with these findings, we can also trace the interconnections between Hollywood and Bollywood films. Thus, the initial infatuation and final rejection of the Western lovers for the sake of Indian traditional women and belief systems make the hero an ironic symbol of modern India.

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CHAPTER 1

Introduction

“Cinema is universal, beyond flags and borders and passports.” (Alejandro Gonzalez Inarritu)

Cinema is more than just a medium of communication. It exerts its power by creating a mesmeric world that caters to the fancies of the audience. Through its audio and visual effects, cinema enables people to traverse realms beyond their spatio-temporal limitations within seconds. Through the purveyance of visual pleasure cinema takes the imagination and creativity of its audience beyond social, political, cultural and linguistic boundaries too.

Indian films belong to a multitude of genres like romance, tragedy, comedy, melodrama, thriller, cartoons and animations. India has one of the world's biggest and most vibrant film industries and the multi-lingual and multicultural nature of the country and the industry provide an unparalleled diversity of visual experience. Yet there are certain common features that run through much of our popular cinema. In the words of Manjunath Pendakur, the cause behind the mass appeal of Indian films is their “bigger-than-life sets, locations, stars, fights, songs, dances and melodramatic storytelling techniques” (229). Indian films are renowned in the world for their song and dance sequences, which are used to intensify situations. The locales and backdrops also gain their own characteristic peculiarities by ranging in locale from cradle to graveyard.

Though cinema is considered as a collaborative endeavor, it carries within itself the latent values, assumptions and motives of the director and producer, and what they deem to be socially relevant and acceptable. Thus, perceived reality and screened reality become removed from the so called ‘actual reality’ depending upon the factors related to production, distribution and revenue. This disparity widens even further when a film

is produced for a foreign audience, who often has a totally different cultural milieu. So, a film on India can produce differing semiotics when it is produced by an Indian producer/director for an Indian and for a foreign audience. It will be a different extravaganza when it is directed, produced and screened by a foreign director for the foreign audience. Thus, we can discern the power relations within the screened society as well as those in the industry. Through its repeated images cinema creates and nourishes the identity of its viewers.

While going through the history of Indian cinema industry, there exists a number of Indian and foreign production companies that makes films on India (details are provided in the coming section of this chapter). Among them the American film production company Merchant Ivory Productions is relevant, as it becomes the only one company that produced a series of films on and in India. It is a collaborative enterprise of the American director James Ivory, Indian producer Ismail Merchant and Jewish script writer Ruth Praver Jhabvala. This research analyses their four films, which were produced during the initial years of production. In James Ivory's words, Merchant Ivory Productions (MIP) is 'rather cranky and individualistic, and not particularly marketable... reflecting our own preoccupations and our lives as we've lived them in different parts of the world... (films are) a kind of joint autobiography of the three of us'¹. MIP movies basically deal with romance, domesticity, socio-cultural changes, identity crisis, alienation, problems of the displaced, class struggles, gender conflicts and the complicated perspectives of the East-West conflict and conciliation in Independent India, while super hit Bombay films deal with the reverence of Indian culture, patriotism, family values, marital integrity, loss and reunion of family members, plight of courtesans, the flourishing of cabaret and the problems of industrial life.

This research work focuses on the early movies of Merchant Ivory Productions on India, especially *The Householder* (1963), *Shakespeare Wallah* (1965), *Bombay Talkie*

¹ Quoted from "Dialogue on Film: Merchant and Ivory", by American Film institute/ (1987), published in Lawrence Raw's (Ed.) *Merchant-Ivory Interviews*.

(1970) and *Heat and Dust* (1983). Though MIP produced a large number of films and documentaries on India, only these four feature films of three decades share some commonalities. The films are selected with respect to their technical and cinematic peculiarities, like whether it is a documentary or a feature film, duration of it, its protagonists, etc. These are the initial films of the company. And, these films are directed by James Ivory, produced by Ismail Merchant and scripted by Ruth Prawer Jhabvala. And more than that, Shashi Kapoor plays the role of the protagonist in all of them. English actors Michael York and James Mason are in leading roles in *The Guru* and in *Autobiography of a Princess*, while Victor Banerjee is the protagonist of *Hullabaloo over Georgie and Bonnie's Pictures*. These become the reason behind the rejection of *The Guru* (1969), the one hour drama film *Autobiography of a Princess* (1975) and *Hullabaloo over Georgie and Bonnie's Pictures* (1978) from the list. Since Shashi Kapoor acts as the hero in the select movies, the main objective of the study is to analyze how the select Merchant Ivory films portray the hero, as an image of a newly Independent nation. For this, we consider hero, ie, Shashi Kapoor as a text on whom the complicated perspectives on post-coloniality, cultural changes, and conflicts are engraved, and the discourses of anxieties and illegitimacies are expressed, and the elements of space, time and nostalgia define the identity of the hero.

1.1. History of Indian Cinema: 1960s- 1980s

The glorious history of Indian cinema commences from the Silent Era (1912-1930), which was nurtured and nourished by the contributions of Dadasaheb Phalke (1870-1944), Babu Rao Painter (1890-1954) and V. Shantaram (1901-1990). As per the records of the National Film Archive, India produced almost 1313 films within the critical 22 years, which includes the first full length feature film *Shree Pundalik* (1912) of Dadasaheb Torne (1890-1960). Films like *Raja Harishchandra* (1913), *Mohini Bhasmasur* (1913), *Satyavan Savitri* (1914), *Lanka Dahan* (1917), *Bhakta Vidur* (1921), etc, set the trend of the time as nationalist (anti-colonial) and mythical allegories. From the silent era onwards Indian films document the socio-cultural ethos and aspirations of the nation. More than a mode of enjoyment they become part and parcel of our culture,

striking roots in the customs and traditional belief systems of the nation. While going through the chapters of Indian film history, we can notice the emergence of film companies, especially in Bombay and Kolhapur. The 1930s also witnessed the emergence of Indo-European co-productions like 'Mughal romances' that provided an oriental portrayal of India for a foreign audience. The introduction of playback singing in 1935, added one more credit to the industry.

India produced almost a hundred movies between 1926 and 1927, based on mythological, historical and themes of empire in different genres. The Censorship Act (1918) controlled certain elements in these movies such as the portrayal of women, sex, nudity, etc., ostensibly to protect Indian culture from Western influences. It also carried notes to limit the screening of nationalist and patriotic elements in India, considering it as a threat to the colonial power and administration. The Imperial Film Conference of 1926 provided a reservation system (7.5%) for British films and non-nationalist Imperial films for distribution in India. From that time onwards we can see the presence of foreign production companies on Indian soil.

When India's first talkie, *Alam Ara*, (1931) was screened at the Majestic theatre (Bombay) it added voice to movies. Interestingly we can trace the influence of theater, and theatric art forms like Kathakali (Kerala), Tamasha (Maharashtra), etc in Indian films. Indian cinema adopted this traditional heritage of the nation by interposing these along with song-dance sequences. This hybridity makes the movies distinctive and attractive and more appealing to foreign cinemagoers. The talkie films in India evolved with stories concerning social, historical and mythological themes. It was also coterminous with the emergence of Hindi - Urdu as the most widely used language of Indian cinema. However, a simultaneous film movement begins in the South as well and Bombay, Madras and Calcutta became the major production centers in the 1930s and 40s.² The emergence of the studio system in Bombay, Pune, Calcutta, Madras, etc, accelerated the production of Indian films. V. Shanta Ram's *Prabhat Film Company*

² In the words of Thoraval, India produced a minimum of 4000 full length features between 1930 and 48, in the midst of wars and other national conflicts. (22)

(1929), B N Sircar's *New Theaters* (1931), Himansu Rai's and Devika Rani's *Bombay Talkies* (1934), S S Vasan's *Gemini* (1940) and Ashok Kumar's and Shashadhar Mukherjee's *Filmistan Studio* (1943) are examples of it.

Another important development along with the advance of film companies was the introduction of women into the acting field with stars like Zubeida (*Alam Ara*), Devika Rani (*Achhut Kanya*) and the first upper crust Brahmin woman Durga Khote (*Amar Jyoti*) and fearless Nadia (*Hunterwali*). The earlier films had nationalistic themes veiled in mythology. Films like *Sant Tukaram* (1936) and *Gopal Krishna* (1938) revived the *Bhakti* tradition of the rural people. Translations of Shakespeare, Indo-Arabian and Parsi musical scores nourished the Indian film industry. Movies like *Achhut Kanya* (1936) highlighted literary and socio-cultural issues prevalent in India.

The 1950s, marked by the movies of Bimal Roy (*Do Bigha Zamin* (1953), *Devdas* (1955)), Guru Dutt (*Pyaasa* (1957), *Kagaz ke Phool* (1959)), Raj Kapoor (*Awaara* (1951)), and Mehboob Khan (*Mother India* (1957)), is often regarded as the Golden Age of Indian cinema. The films of these directors were centered on the melodramatic sensibilities of the middle-class, struggles of urban women, problems of the marginalized social groups, and concepts of love, marriage, poverty, unemployment and migration. In these movies we can also sketch the portrayal of women, either as an embodiment of all virtues or as a *femme fatale*, or as a prostitute. The 1960s was remarkable in the history of Indian cinema, as Technicolor was introduced during that time. Like other art forms cinema also reflects the tonalities of its time through its narrative style, protagonists, and theme. Films like *Gumrah* (1963), *Dil Ek Mandir* (1963), *Tere Ghar ke Samne* (1963), *Guide* (1965), and *An Evening in Paris* (1967) portray the conflicts of married women inside and outside home, cultural clashes of East and West, problems of the courtesans, etc.

While the main purpose of Indian cinema in the immediate aftermath of Independence was the integration of the nation beyond its linguistic, regional, religious and cultural disparities, the 70s documented socio-political restlessness in the midst of economic crisis and natural calamities, through its male protagonists. The Nehruvian era

witnessed the nation's rapid drive for industrialization and economic sustainability more than the need for entertainment. Paradigms of strength and progress were invented and constructed through male protagonists with moral fabric and physical strength. In addition to this, censorship was strict and aimed to maintain and preserve traditional belief systems from Western encroachments. "Gandhi's moralism and nativism and Nehru's internationalism and modernism" molded a "cultural and cinematic bureaucracy to counter the dominance of the commercially oriented film industries" (Ganti, 47). But, the films of the 70s (like *Zanjeer*, 1973) shifted in theme from the domestic to the ineffectual public domain of insecurity, unemployment and violence. Interestingly, the trend of the 80s was the 'lost and found' theme, in accordance with the optimistic reunion of traumatic separations inside the family. Entry of New Indian Cinema in the early 70s with its socio-realistic themes, low budget films, and close to life locations and incidents marked a parallel development of the film genre, through neorealist directors like Satyajit Ray, Ritwik Ghatak, Mrinal Sen, etc. A thematically divided list of Indian films produced from 1960 to 1990, and the main socio-political and cultural developments of Indian cinema from 1960s to 80s are included in Appendix A.

1.2. Outsider's Films on India³

In the words of Martin Scorsese, "Cinema is a matter of what's in the frame *and* what's out". (Emphasis added) The Western portrayal of India in the cinematic medium as well as the Western gaze at Indian cinema and its themes has been unmistakably coloured by decades of colonialism and the hegemony of colonialist perceptions and values. The portrayal of the Third World as the "other" through the subjective perception of the foreign artists resulted in divergent representations of India for a long time. Social reform movements and power shifts after the World Wars propagate an influx of nostalgia and interest in Western countries. Their curiosity and euphoria to know more about the East resulted in recreation of Raj in different ways. A large number of film

³ The heading is a variation of the book title *Outsider Films on India: 1950-1990*, edited by Shanay Jhaveri (The Shoestring Publisher, 2009)

producers and directors from the West have been interested in India. Through their personal experiences and perceptions, they create ‘multiple Indias’ in their frames for viewers in their home countries. The 1920s marked the initiation of foreign interest in Indian locations and themes and this interest has persisted up to the present.

Since the present research is centered on the period from 1960 to 1980, major films by foreign producers/production companies from 1950s to the 1980s are taken for framing the background for analysis. Jean Renoir’s *The River* (1951) is significant, as it formally inaugurated a divergent ‘idyllic’ (Jhaveri, 2009) version of India. Shanay Jhaveri quotes Ronald Bergan to illustrate the movie is characterized by ‘simplicity’, ‘serenity’, ‘human realities’, and ‘religious simplicity’ (2009). In technicolor the film adaptation of Rumer Godden’s novel of the same title recreates the nostalgia of the characters through personal and collective memories, set in pre-industrial banks of the Ganges. Through legends and snake charmers, Renoir recreates a credible India. Roberto Rossellini’s Italian documentary; *India: Matribhumi* (1959), Fritz Lang’s German adventure drama film; *Journey to the Lost City* (1959), Louis Malle’s French Documentary; *Phantom India* (1969), Pier Paolo Pasolini’s Italian documentary; *Notes for a Film on India* (1968), Marguerite Duras’s French drama film; *India Song* (1975), Alain Corneau’s French film; *Nocturne Indien* (1989), etc, illustrate the West’s interest to document India, based on experienced, perceived and imagined realities of the nation. In addition to this there are a large number of English language films set in British Raj, which include the elements of Raj, pre and post Independent India, Partition, etc (Appendix B).

1.3. Merchant Ivory Productions on India

“Without being known too well, (India) has existed for millennia in the imagination of the Europeans as a wonderland. Its fame, which it has always had with regard to its treasures, both its natural ones, and, in particular, its wisdom, has lured men there.”⁴

⁴ Hegel quoted in W. Halbfass, *India and Europe*, 2. Here it is quoted from the World Wisdom Online Library, titled *The Debate about “Orientalism”*.

Noticeably, both native and foreign film makers of India have imagined, re-imagined and re-created, implicitly and explicitly, many of the social transformations in India at various times. Among the foreign film production companies, the contributions of Merchant Ivory Productions (MIP)⁵ are significant for their elegant handling of transnational and cross-cultural themes with ingenuity and imagination. In 1961, the MIPs emerged as a noteworthy film company. Their films for the most part were produced by Ismail Merchant (1936-2005), directed by James Ivory (1928-), and scripted by Ruth Praver Jhabvala (1927-2013), and were often based on adaptations of fictional works, particularly those of Henry James, E. M. Forster, and Jhabvala herself. According to Ismail Merchant, MIP ‘is a strange marriage... I am an Indian Muslim, Ruth is a German Jew, and Jim is a Protestant American. Someone once described us as a three-headed god... our work should follow and try to do something of the same pattern (Ray’s style), but make it in the English language which is much more international and has a bigger market’ (Raw, 4).⁶ Merchant’s ‘fascination for the English way of life’ and Ivory’s experiences with Delhi along with Isobel Lennart’s interest in *The Householder* (novel) resulted in the creation of the Merchant Ivory collaboration and their first feature film of the same title, in 1963. In the words of Ivory, MIP movies provide an ‘outsider point of view’ (15). Their films ‘do not depend on the Indian market’ (18), for the lack of art theatres and the laws of censorship (19).⁷

India had been a center of attraction and curiosity in the West right from the Renaissance period. Missionaries, merchants, artists, adventurers and travelers have been fascinated by the country and they have explored various facets. They even document the new nation with detachment and prejudice in various ways. Interestingly, at the same time, India started producing documentaries to make the people (Indians) aware of indigenous art and cultural forms in the 40s, especially after 1948, as the

⁵ Merchant Ivory Productions will be referred as MIP in the further portions.

⁶ Quoted from Lawrence Raw’s (Ed.) *Merchant-Ivory Interviews*. University Press of Mississippi, 2012. “James Ivory and Ismail Merchant: An Interview” by Jag Mohan, Basu Chatterjee, and ArunKaul, 1968.

⁷ From Lawrence Raw’s edited book, *Merchant Ivory Interviews*, titled “James Ivory and Ismail Merchant: An Interview” by Jag Mohan, Basu Chatterjee, and ArunKaul, 1968 .

Government of India declared policies to encourage the “production and distribution of information films and newsreels”.⁸ They include films on ‘local contexts, post-colonial exigencies, colonial influences, and international influences’ (Jain, 2013).

Ismail Merchant, son of a textile dealer, was introduced to the fascinating magical world of cinema by the then stunning heroine of the Bombay film industry, Nimmi (1933-), while he was just thirteen. Nimmi’s influence on Merchant is explicit in the portrayals of Indian women in the select movies, especially in *The Householder*, *Shakespeare Wallah* and in *Bombay Talkie*. It will be discussed in the coming chapters. His openness, persistence in chasing goals, charm and generous behavior led him to New York University and, then to Los Angeles after his artistic years in the St. Xavier’s college (Bombay University). There he was introduced to Paul Newman, who later worked with him for the movie *Mr. and Mrs. Bridge* (1990), Saeed Jaffrey and his award-winning actress wife Madhur Jaffrey, and eventually James Ivory too. There he also got a chance to watch Satyajit Ray’s films along with the works of Fellini, Bergman, Truffaut and De Sica. Merchant’s genuine inspiration to make a film on India, based on the mythological concepts was fulfilled in the fourteen-minute film *The Creation of Woman* in 1960. It was Isobel Lennart (screen writer at MGM) who introduced Ruth Praver Jhabvala’s novel, *The Householder* to Merchant, helped him to concretize his aspiration to satisfy the “public’s fascination with Indian culture and mysticism” (Merchant, 36) , by advising him, ‘Hollywood would never make it, but you should’.

While doing his Masters in filmmaking at the University of Southern California, James Ivory directed his debut documentary *Venice: Themes and Variations* (1957), as he was fascinated to the magical city. Through the perceptions of certain artists on Venice, the documentary, in silent speed⁹ details the paintings of Steinberg, Guardi, Veronese and Tintoretto, Titian and some from Academia Museum. Ivory’s entry into the field of Indian film industry can be placed in the matrix of the emerging documentaries of India

⁸ By Bhuvan Lall’s *Before Bollywood! The Long, Rich History of Documentary in India*. (2004)

⁹ 16 frames per second. Ivory details it in his interview with Long in *James Ivory in Conversation: How Merchant Ivory Makes its movies*. 2005.45-6

like that of Paul Zils¹⁰ (who started a quarterly magazine- *Indian Documentary* in 1949), Roberto Rossellini (after his neo realistic *Open City*, *Paisa* and *Europa*’ 51 he screened *India*’57), Roman Karman (documented Spanish Civil War), Arne Sucksdorff (*The Flute and the Arrow*, about Murias, a Bastar tribe in 1957), etc.¹¹ Ivory, with the help of selected paintings from the Museum of Fine Arts (Boston), the Freer Gallery (Washington DC), the Metropolitan Museum of Art, etc, recreates the (hi)story of medieval Indian paintings as the ‘immemorial and tranquil life of India’. After this initiation, he turned to documenting Indian miniature paintings of the medieval period in the film titled *The Sword and the Flute* (1959). This documentary in 24 minutes frames the history of Rajput and Mogul paintings, which influenced the Asia Society to document a film in India. Ivory makes use of the voice-over narration of Saeed Jaffrey, and artistically utilizes Hindustani and Carnatic ragas¹² through the instrumental music of Ustad Ali Akbar Khan, Chatur Lal, Ravi Shankar and D .R. Parvatikar. Though Ivory historicizes the Hindu and Mohammedan painting styles of devotion and imperial vigor respectively, he creates a fantasy world of India, its nature, women and culture, hiding the brutalities of the Mughal emperors, though they are portrayed as patrons of art through the scheming gaze of the viewers.¹³

Ruth Praver Jhabvala, wife of an Indian architect, Cyrus Jhabvala, was primarily a self-contained writer from Germany. She had won the Booker Prize once (in 1975 for *Heat and Dust*) and Oscar twice (in 1987- *A Room with a View* and in 1992- *Howards End*). She has written 12 novels, 8 short story collections and almost 23 screenplays. *The Guardian* quotes her on her rootlessness: ‘I stand before you as a writer without any ground of being out of which to write: really blown about from country to country, culture to culture till I feel-till I *am*-nothing’. (Emphasis added) Her initial novels like *To Whom She Will* (1955), *The Nature of Passion* (1956) and *Esmond in India* (1958) reflect her ‘outsider’ ironic perceptions of the struggles of the middle class, confusions of arranged marriage, socio-political conditions under the reign of Nehru, etc. Ivory’s

¹⁰ Zils, appointed by the British India Govt. to produce ethno-documentary of India filmed *Oraons of Bihar* (1955) *The Martial Dances of Malabar* (1958) and *The Vanishing Tribe* (1959).

¹¹ Detailed in *Filming Reality: The Independent Documentary Movement in India* by Shoma A Chatterji.

¹² Like Bhairavi, Charukesi, Ahir Bhairavi and Khamas, create the mood of the painting narrated.

¹³ In “Documenting Indian Rhythms in James Ivory’s the Sword and the Flute” . Jayalekshmi N S and Babitha Justin, in *International Journal of Humanities and Social Science Studies*.

proposal to write the screenplay for her novel *The Householder* (1960) formally created the trio for the later movies of MIP. For Jhabvala India as a prism ‘refracted riotous histories in myriad colours’.¹⁴ Her colonialist portrayals of India as a place of vigorous climates, snobbery, orthodox belief systems and self- delusion, and the ‘great animal of poverty and backwardness’ (Mishra, 2004) and her dislike for Westernized Indians, who do not know themselves, are exemplified in her writings. Jhabvala has never seen any Indian film from 1951 to 1975 , and for her Indian cinema was the one of Ray’s, comparing to that her films were mere products of a “European view” (Pym, 68). Her experiences with the foreigners, who run away from the complacent materialism to find solace in India, their struggles and frustrations, sexual exploitations, ‘feckless middle-class Westerners, unctuous Indian middlemen, and charismatic but fraudulent gurus’ (Pankaj Mishra, 2004) flourished creativity in her novels like *A New Dominion*, *A Backward Place*, etc. In the late 70s, she concentrated much on the adaptations of E.M. Forster (*A Room with a View* and *Howards End*), Henry James (*The Bostonians*) and of Kazuo Ishiguro (*The Remains of the Day*) and the problems of the displaced and the search for roots in *In Search of Love and Beauty*, *Three Continents*, etc. In precise and perfect words she depicted the complexities of human relations, ambiguities of human behavior and inexhaustible portrayals of landscape. Jhabvala’s writings are “neither novelistic nor autobiographical” (Raw, 95), and her emigrant foreign characters are attempting to escape from a “boring English background (materialistic)” (97).¹⁵

James Ivory’s knowledge of India, coupled with “the idea of using the history (of this medium) to explore historical events, life and spirituality” (Merchant, 39) attracted Merchant. While in search for actors for the making of *Devgar*, an anthropological film on Gujarat, based on the script of Gitel Steed, he was introduced to the dashing and ubiquitous figure of theatre, Shashi Kapoor, who later became one of the charismatic

¹⁴ Taken from Jayalekshmi N.S.’s ”Ruth Prawer Jhabvala: Writing form the Outside.” *TES Literary Supplement*. vol. 2, no.1, 2013. June.

¹⁵ Michael McDonough’s (1986) interview with Ruth Prawer Jhabvala, published in the collection Raw, Lawrence. (Ed.) 2012. *Merchant Ivory Interviews*. University Press of Mississippi.

heroes of many a Merchant Ivory film. Later, he got the chance to get the skilled cameraman of Ray, Subrata Mitra for his first movie, having the French-Indian actress Leela Naidu as the heroine. The movie is unique as Ray edited the whole movie to give it a new ordered structure, and even composed musical scores for both *The Householder* and *Shakespeare Wallah*, which was their first internationally acclaimed movie.

After *The Sword and the Flute*, MIP has produced a number of documentaries on India, *The Delhiway* (1964), *Adventures of a Brown Man in Search of Civilisation* (1972)- of Nirad Chaudhari, *Helen; Queen of the Nautch Girls* (1973), *Mahatma and the Mad Boy* (1974), *The Courtesans of Bombay* (1983), *Street Musicians of Bombay* (1995), etc, along with films like *The Householder* (1963)- adaptation of Jhabvala's novel, *Shakespeare Wallah* (1965), *The Guru* (1969), *Bombay Talkie* (1970), *Autobiography of a Princess* (1975), *Hullabaloo over Georgie and Bonnie's Pictures* (1978), *Heat and Dust* (1983), *The Deceivers* (1988), *The Perfect Murder* (1990), *In Custody* (1993), *Cotton Mary* (2000), and *Mystic Masseur* (2001). Since *The Guru* and *Autobiography of a Princess* are unavailable for study and *Hullabaloo over Georgie and Bonnie's Pictures* is a TV movie, only *The Householder*, *Shakespeare Wallah*, *Bombay Talkie* and *Heat and Dust* are selected for the present study, as they are directed by James Ivory, produced by Ismail Merchant, scripted by Ruth Prawer Jhabvala and feature Shashi Kapoor in the protagonist role. While going through the history of Merchant Ivory productions (Appendix C), we can understand that after the initial years of filming India, it turned to Western nations like contemporary America; *Roseland* (1977), England; *The Europeans* (1979), *The Bostonians* (1984) and *The Remains of the Day* (1993), New York; *Jane Austen in Manhattan* (1980), Paris; *Quartet* (1981), *Jefferson in Paris* (1995) and *Soldier's Daughter never Cries* (1998), Florence; *A Room with a View* (1986), Manhattan; *Slaves of New York* (1989), Trinidad; *Mystic Masseur* (2001), etc.

1.4. Literature Review, Methodology and Chapterisation

1.4.1. Literature Review of the Select Merchant Ivory Films of India

While tracing the **literature** of the select Merchant Ivory films, there exist a number of research papers in the field. Most of them deal with the Experiences of Indians and the English in both pre- and post-independence India, the clashes between high art and popular culture, decline of the Empire and rejection of the foreign ideologies. They also portray the complex ambivalences of colonialism and post colonialism through the power exertions of East and West, both in Pre-and Post-Independence time. They are detailed as follows.

1. Experiences of Indians and Westerners in both pre- and post-independence India.
 - a. frictions of high art and popular culture (*Shakespeare Wallah*)
 - b. 'Chekhovian tragicomedy about flawed and ruined figures' (*Bombay Talkie*)
2. The complex ambivalences of colonialism and post-colonialism through fraught encounters between British women and Indian men.
 - a. 'the decay of traditions and the failure of hopes' (*Shakespeare Wallah*)
 - b. The Shakespeare was used to influence the native intelligentsia, based on colonial politics becomes an icon of British superiority
 - c. metaphor for the end of the Empire in India & rejection of foreign ideologies
 - d. 'psychopathology of power, the process of domination in personal relationships' (*Heat and Dust*)
 - e. 'frustrations and aspirations of the displaced Europeans'
 - f. Stereotypical depiction of Indian and American characters (*Bombay Talkie*)

3. Long, Robert Emmet. *The Films of Merchant Ivory*. Harry N. Abrams, Inc., Publishers, 1991.
 - a. *The Householder*- criticizes the “ingenuous Indian youth” Prem, “previously sheltered by his family” (43)
 - b. Indu & Prem -“children, unacquainted with the realities of the world”
 - c. In *The Householder*, the less developed foreign characters, “quiet moments of visual perception, the images complement the observant spirit of the film that, although modest and sometimes awkward, seems full of promise” (44)
 - d. Lucia Lane as a “Circe figure who turns men into swine... she manages to ruin two men... the most complex and interesting character in the film” (95).
 - e. *Heat and Dust*, is “more literary” (110) and more complicated as it has to portray India of the pre- and post- Independent India.
 - f. Jennifer Kendal, while in *Bombay Talkie* she acts as a “femme fatale” in *Heat and Dust*, a “morbid neurasthenic” (114).
4. Pym, John. *The Wandering Company: Twenty-one Years of Merchant Ivory Films*. BFI Publishing, 1983.
 - a. “They are all slightly perplexed human creatures trying to grapple with hard fact” -On *The Householder*
 - b. *The Householder* produces a “discerning Western eye, made both believable and comprehensible”. (34)-
 - c. Jhabvala, “*Bombay Talkie* was chiefly fashioned on ... a string of favourite images: a wrestling match; restaurant life; a desire to put on to the screen the Bombay film star’s fantastic bedrooms” (47).
5. Raw, Lawrence, ed. *Merchant Ivory Interviews*. University Press of Mississippi, 2012.
 - a. “Indian heroines are always shown *within* the framework of their own world.”¹⁶
 - b. “*Shakespeare Wallah* put the new company on the art-house map”.¹⁷

¹⁶ Trojan, Judith. *The Merchant Ivory Synthesizers*. 1974.

- c. *Shakespeare Wallah* is a “poignant drama of failing theatrical company, is considered a classic.”¹⁸
- d. “*Bombay Talkie* is a movie about things not working out, of how people can believe in all sorts of wonderful things happening in their lives.”¹⁹
- e. *Bombay Talkie* is “hysteria! Manic... the movie is the playing out of a final act of hysteria” (Varble, 25).
- f. *Bombay Talkie* “doesn’t have enough dialogue. The characters don’t express enough to each other, it is all very thin” (161)²⁰

In addition to the literature of the select films, we have to consider the theoretical framework behind the topic of analysis, regarding gender discourses and power structures. There are researches regarding the construction and representation of masculinities, gender relations in South Asian cinema (Gita Rajan, 2006). Gardiner published a paper on the ideological construction and consolidation of white masculinity with regard to feminist theories in *Handbook of Studies on Men and Masculinities* (2005). In addition to this, Butters Jr. (2014) mentions about the interconnections of masculinity, national identity, stardom and performance in Hollywood films, and Smith (2003) discusses on the sexual and patriarchal colonization of the native women. Mazierska (2003) critiqued the representation of masculinity in Polish Postcommunist cinema, regarding misogyny and patriarchy through decades of communism. As far as the Indian context is concerned, Butalia (1984) analyzed the women characters in Indian cinema considering the stereotypical binaries of modernity and tradition. Mohan and Chaudhuri (1996), Mazumdar (2007), Vitali (2008), Mukherjee (2009) explore the roles of women from silent movies onwards. Interestingly, Chakravarty (1993) mentions about the portrayal of hero as a cultural signifier of the nation, Zankar (2003) considers heroes and villains as embodiments of

¹⁷ Newman, Charles. *Ismail Merchant: Snowballs to Eskimos*. 1984.

¹⁸ *Dialogue on Film: Merchant and Ivory*, by American Film institute/ 1987. (From *American Film*, January/February 1987, 13-15, 54.)

¹⁹ Varble, Stephan. *Interview with James Ivory*. 1972 .

²⁰ McGrath, Declan and MacDermott, Felim. *Interview with Ruth Praver Jhabvala*. 2003.

virtue and vice and Mazumdar (2007) critically analyses the hero's physical and psychological portrayals.

We can also trace the elements of nationalism and cultural changes in Indian cinema in Chakravarty (1993), Griffiths (1996), Bhaskar (1998), etc. Viridi (2003) documents the concepts of nation on the basis of gender roles in Indian movies. Both literary and film critics have traced the interconnections of spatial and emotional elements that navigate the narrative. Bissell (2005) maps the elements of colonial nostalgia in post colonial politics and history. Smith (2008) analyzes spatial, visual and material cultures in the writings of Giuliana Bruno. Chakravarty (1993) outlines the gender based allegory of the nation through heroes and women in the Pre and Post colonial times. She also mentions about the recuperation of time, history and memory in Bombay films. Vasudevan (1994) mentions also mentions of the presence of time, personal memory and history in the works of Andrei Tarkovsky. Armstrong (2001) deals with the association of cultural landscapes and myths and fiction, while Hess-Lüttich (2012) talks about the cultural, spatial and literary turns, in literary and textual analysis. Deshpande (2004) and Majumdar and Chakravarty (2007) examine films as historical sources or as alternative history. We can also find out the elements of Raj and Raj nostalgia in Ballhatchet (1969), Allen (1975), Tomlinson (1982), Bence-Jones (1984), Hitchens (1985), Bandyopadhyay (2005), Mezey (2006), Buettner (2006), Roye and Mittapalli (2013), Justin (2017), etc. Since we are discussing on Nehruvian India, we can find literature of Nehruvian reign in Dantwala (1964), Gopal (1976), Parekh (1991), Banerjee (1998), Ghosh (2001), Daiya (2008), Mishra (2009), Khilnani (2012), Arnold (2013), Needham (2016), etc.

1.5.2. Methodology

The thesis makes use of four films, *The Householder* (1963), *Shakespeare Wallah* (1965), *Bombay Talkie* (1970) and *Heat and Dust* (1983) as primary texts. By the help of discourse analysis, the select movies and its heroes are critically evaluated. For this, different film techniques (*mise-en-scène*) like semiotics, lighting, sound, shots, points of

view, angles of the camera, focus, frame, cuts, editing paces and tone along with the theme and title, narrative pattern, characterization and costume used in these films are examined. The films are analyzed with the help of various film and literary theories like post-colonial theory, gender theory, gaze theory, theories of nostalgia and travel. In this research, both the films and their protagonists are considered as texts for analysis. Along with discourse analysis, content analyses also help to comprehend the identity of the hero. Online film rating sites like IMDb and Rotten Tomatoes are also used to find out the rating of the select movies. A concise story line of the select movies is attached in the Appendix D.

1.5.3. Chapterisation

This research work is presented in five chapters, considering Introduction as the first chapter, **Introduction**, which deals with the history of Indian cinema, along with the socio-political milieu till 1980s. It also throws light on the ‘outsider’s’ films on India, briefly introduces Merchant, Ivory and Jhabvala and spells out the parameters and theories used for the analysis.

The second chapter of the thesis, titled “**Nation and (its) Hero: Nehruvian India in Shashi Kapoor**”, critically evaluates the role of Shashi Kapoor as the protagonist of the selected movies with respect to the norms of hero in the Hindi film industry as well as in foreign India-centred films. The chapter also throws light on the societal and cultural scenario of India from the 1960s to the early 80s, as the *The Householder* is placed in the matrix of Nehruvian era, a period of clashes between tradition and modernity, Eastern and Western philosophy of life and class struggles in the newly Independent nation. The second movie *Shakespeare Wallah* is on the encounter between different art forms in Independent India, which prefers films rather than the Shakespearean theaters. Next movie *Bombay Talkie* is a sarcastic reflection of Indian film industry. And, *Heat and Dust* becomes an ironic comment of Indian culture of two decades.

In the next chapter, “**Desiring Men of India: A Critique of the Heroes’ Carnal Desires**”, themes such as the urban anxiety over women’s sexuality, patriarchal belief systems on the behavior of a woman inside and outside her house, how the roles of women vary in different classes, the reflection of modernity in different sexes, are taken up for discussion. The chapter also focuses on the heroes and heroines of the selected movies, with special focus on the struggling college teacher Prem (*The Householder*), the playboy hero Sanju (*Shakespeare Wallah*), the chocolate hero Vikram (*Bombay Talkie*) and the cunning Nawab (*Heat and Dust*). Along with this, the roles of both Indian and Western female characters are also discussed here, like the optimistic village belle Indu, with respect to the women of upper class (*The Householder*), public acceptance of the Indian actress Manjula and that of the theatre actress Lizzie (*Shakespeare Wallah*), the flamboyant Lucia vs. the traditional, orthodox Mala (*Bombay Talkie*), and the changing nature of women of two periods, Olivia and other British women, and Anne (*Heat and Dust*).

The fourth chapter, “**Space, Time and the Hero**”, is about the concepts of time, space, travel and nostalgia in the select movies. It traces the different modes of travel in Independent India during the years, reflected through the movies (1963-83). It also focuses on the representation of the geographical and climatic peculiarities of India, and how the natives and the foreigners face them. The chapter discusses nostalgia in detail, from the personal nostalgia of Prem (*The Householder*), Raj nostalgia of the foreigners (*Shakespeare Wallah*), and the differing nostalgias of female characters like that of Indu (*The Householder*), Lizzie (*Shakespeare Wallah*), Lucia (*Bombay Talkie*) and of Anne (*Heat and Dust*), who goes beyond the margins to satisfy her nostalgic blending with her great grandmother Olivia. It also critiques the personality of the hero with respect to the geographical characteristics of the nation, India.

The final chapter, **Conclusion**, deals with the findings and conclusion of the research work along with its scope and limitations. It also discusses the distinctive features of the selected MIP movies, especially songs, as an imitation of Indian musicals. As they are screened for the most part in foreign nations, this thesis critically analyses the kind of

pictures of India sought to be created in the minds of foreign film-goers who watch them.

The **Appendix** section gives a detailed analysis of the films released in India from the 1960s to 80s and its thematic division, English films set in the British Raj, details of Merchant Ivory Productions, story line of the select films, list of Hindi film heroes related to the period of discussion, table of Indian films released in the foreign nations along with that of the Merchant Ivory too, and the details of the select films, respectively. This thesis also has an **Endnote**, which provides additional knowledge related to the topic.

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CHAPTER 2

Nation and (its) Hero: Nehruvian India in Shashi Kapoor

In literary works the hero is the masculine incarnation of bravery, intelligence, morality and strength. While heroes of classical literature are skilled warriors who live and die for honor, in Indian movies the skillful protagonists accept both physical and psychological adventures and dilemmas for the sake of the truth. The hero can be a prince or a commoner. In films they become role-models for the audience. Actors, especially heroes of Bombay cinema, are both similar and different from the Western world. In order to analyze the construction and dispersal of indigenous culture through heroes, we need to probe into the detailed transformations of Indian heroes. For this we have to consider the technicalities and discursive practices used in the film, its Indian and foreign connections, etc. Heroes of the Indian epic films were carved with respect to the parameters of renouncer and the man of the world, keeping Rama and Krishna figures in the background. But, later, the focus on characters like Arjuna and Karna delimits the figure of the hero. In most Indian films men are the central figures who carry the burden of meaning and cultural codes in their persons across the boundaries of space and time. Thus, the discourses of both stability and instability through diffusion of meaning beyond cultural limitations are mapped on the bodies and actions of the heroes. The heroes spread out the meaning of film text in conjunction with various cinematic and narrative techniques like camera angles, lighting, montage, modes of language, accent, dress, gestures, etc. Thus, they expand the spectator's recognition of the self through different modes of expression.

This chapter analyses the cult of the hero through different decades in Indian cinema. And, it also places Shashi Kapoor in the context of the heroes of Indian cinema. His characters in the select Merchant Ivory films are analyzed with respect to the pre and post Independent nation. Thus, Prem (*The Householder*) is analyzed in the milieu of the clashes of tradition and modernity, class struggles, and of Eastern and Western philosophies of life. The protagonist of *Shakespeare Wallah*, Sanju, becomes

representative of the youth confused between the worlds of English theatre and Indian cinema. Sanju also portrays the elements of displacement, decline of theatre in Independent India, and cultural clashes through his romance with Lizzie and Manjula. *Bombay Talkie* becomes a meta-film through its stunning hero Vikram. It also throws light on the prevalence of superstition in the modern nation. And, finally the Nawab of *Heat and Dust* is considered as a connecting link of history of two decades of India - 1920s and 1980s.

Various social, political and cultural developments of the 1960s propelled a developing India towards attaining a new identity beyond its colonial subjugation. Pandit Jawaharlal Nehru, the 'architect of the modern nation', contributed a lot to the establishment and constitution of a new India. Under the reign of Nehru, India recreated itself in a mould distinct from its mythical past and its colonial lineage. Nehru's emphasis on industrial development and five-year plans gave vigor to the developing nation to go beyond the multiplicities of language, religion and culture into a shared terrain of modernity. It is obvious that the Hindi movies of the early postcolonial period had a poignant played up social angle and served as excellent commentaries on the socio-political conditions of the new-born nation. Interestingly, films of the 1950s and 60s, like, *Awaara* (1951), *Shree 420* (1955), *Mr. and Mrs. '55* (1955), *Pyaasa* (1957), *Mother India* (1957), *Phir Subah Hogi* (1958), *Sujata* (1959), *Dharmaputra* (1961) and *Mere Mehboob* (1963) are critiques of both the ebullience and the lethargy of Nehruvian dialectics. While going through the Hindi films of the 1960s, among different genres, comedy brings out laughter through amusement and exaggerations of day-to-day affairs as well as through forms like irony, sarcasm, slap-stick drama, etc. In the 60s, independent film producers produced star-based movies. Most of these films have a class angle, with the experiences of the relatively powerless youth opposed with the obstacles of class, gender, caste, societal norms and time (Marteinson, 2006).

Ironically, the 1960s also witness a stagnation and decline of the uprising rays of development due to India's failed foreign relations with China and Pakistan, along with relentless famines. Nehru was succeeded by Lal Bahadur Shastri and then by Indira Gandhi. Mrs Gandhi took the nation forward in the agricultural front with the Green

Revolution in agriculture of the later 1960s. Yet in cinema, the coming years, i.e., the 1970s, constituted a 'dark age' compared to optimistic years of Nehru. During this time the actor became parallel text of the Bombay film industry, epitomized mainly through the angry man roles of Amitabh Bachchan. His constant introverted brooding and anger on social injustices like unemployment, homelessness, and violence of the time symbolize the raging youngsters of 70s. His *Deewar* (1975, Yash Chopra) portray the trauma of the displaced self, its urban experiences and dilemmas in the matrix of post-colonial nationalism. His “dialogue delivery, sense of timing and superbly crafted new kind of anger on the screen, an anger generated primarily by his gestures and movements” (Mazumdar, 9),²¹ create a cathartic effect on the celluloid, which resulted in the creation of melodramatic themes. The 1970s also witness the emergence of new trends in the Indian film industry, the New Wave Cinema from different parts of India, West Bengal, Kerala, Karnataka, etc. They provided a realistic portrayal of the marginalized, the subjugation they face in the society. Interestingly, movies of the early years of 1980s are about family reunion (*Asha* and *Ram Balram* of 1980), industry life (*The Burning Train* of 1980 and *Avtaar* and *Mawaali* of 1983)), foreign education (*Naseeb* and *Yaarana* of 1981), rape and kidnapping (*Vidhatha* and *Prem Rog* of 1982, *Hero* of 1983) and patriotism (*Shaan* (1980), *Kranti* (1981), *Desh Premee* (1982)).

Since the present research concentrates on the Merchant Ivory movies produced in 1963 (*The Householder*), 1965 (*Shakespeare Wallah*), 1970 (*Bombay Talkie*), and 1983 (*Heat and Dust*), this chapter analyses the general trend of Hindi movies of the chosen time (1960s-80s). Along with movies on migration, economic, social and domestic anxiety, the Hindi film industry had also started producing interesting sub-genres in 1963 and 65, like Muslim social drama (*Mere Mehboob*), historical romance (*Taj Mahal*), dacoit drama (*Mujhe Jeene Do*), romantic crime drama (*Gehra Daag*), etc. These films reinforced the secular fabric of the nation as well as proclaimed the high patriotic aspirations and socio-cultural anxieties. The Hindi films in the period 1970 - 1983 explore different genres like crime comedy drama (*Johny Mera Naam* (1970)), mystery (*Kab? Kyoon? Aur Kahan?* (1970)), romance (*Pehchan* (1970)), and crime thriller (*The*

²¹ Rage on Screen, Mazumdar.

Train (1970), *Jeevan Mrityu* (1970)). The following movies of 1970 have themes as diverse and wide-ranging as the sufferings of the hero (*Safar* and *Mera Naam Joker*), patriotism (*Prem Pujari*), Hippie culture (*Purab Aur Paschim*), identity crisis (*Sachaa Jhutha*, *Kati Patang*), marital issues and integrity (*Abhinetri*, *Geet*, *Agar Tum Na Hote*), psychological problems (*Khilona*), issues affecting the lives of household women and public women (bar dancers and courtesans) (*Sharafat* (1970)), and of 80s gambling (*Ghar Ghar Ki Kahani* (1988)), family reunion (*Coolie* (1983)), industrial life (*Avtaar* (1983)), etc.

Cult of the Hero

Though a systematic production of movies in India started in 1913 with Phalke's *Raja Harishchandra* with a mythological theme, the industry grew rapidly only after the introduction of talkies like *Alam Ara* (1931). In order to contextualize our discussion of the heroes of Merchant Ivory Productions, a brief analysis of the heroes of the Hindi film industry from the 1930s to 80s is important at this juncture (Appendix E). They are arranged with respect to their date of birth, with the help of Internet Movie Database (IMDb), an online information provider on movies, actors, television programs, documentaries, etc, launched in 1990.²²

Charismatic performances of actors like Prithviraj Kapoor (1906-1972)ⁱ in *Awara* (1951), *Par desi* (1957) and *Mughal-E-Azam* (1960), Ashok Kumar (1911-2001)ⁱⁱ in *Achhut Kanya* (1936), *Kismet* (1943) and Balraj Sahni (1913-1973)ⁱⁱⁱ in *Do Bigha Zameen* (1953) and *Kabuliwala* (1961) set the emergence of the heroic figure in India. In the 40s, the filmgoers have witnessed the development of the hero image through the veteran actors like Dilip Kumar (1922-), Dev Anand (1923-2011), Raj Kapoor (1924-88), Guru Dutt (1925-64), and Raaj Kumar (1926-96). The influential actor Dilip

²² For the proper analysis of the heroes of Hindi film industry from 1930s, the researcher has taken only fourteen actors from the list of thirty, provided by IMDb, by selecting only the leading figures in films (protagonists). Comedians and villains have been largely kept in the margin. For the selection of the films of the selected actors, rating scales of IMDb (≥ 8 out of 10 per IMDb rating) and Rotten Tomatoes (an American online film review aggregator launched in 1998) have been used. The list of film heroes based on their scoring ($8 \leq$) is provided in Appendix E.

Kumar^{iv} is renowned for his realistic performances that made him ‘tragedy king’ of the industry. From 1940s to 80s, he acted in many roles like the romantic hero in *Andaz* (1949), historical figure in *Mughal-E-Azam* (1960) and character role in *Kranti* (1981). For more than five decades the stunning star Dev Anand^v acted in many women centered movies like *Vidya* (1948), *Jeet* (1949), *Sanam* (1951), *Do Sitare* (1951), etc, with the leading actress Suraiya. Later he became a stunning star through the crime thriller *Baazi* (directed by Guru Dutt in 1951) with Kalpana Kartik. The duo made hits like *Aandhiyan* (1952), *Taxi driver* (1954), *House No. 44* (1955), *Nau Do Gyarah* (1957), etc. His rapid dialogue delivery made him distinct in the field. In the 60s, with Waheeda Rehman (*Guide* 1965), Nutan (*Manzil* 1960), *Tere Ghar Ke Samne* (1963), Vyjayanthimala (*Jewel Thief* 1967) he became a romantic icon of the time. Raj Kapoor^{vi} is best known as the ‘greatest showman of Bollywood’ in the words of Dr. Narasinha Kamath. Though he acted in several films, *Neel Kamal*, a 1947 movie is remarkable for his performance with Madhubala. His films are remembered for their romantic and responsible themes and characters like the issues of unemployment and poverty in the prevailing conditions of national pride. Guru Dutt^{vii} is an icon of the golden age of Indian cinema, with respect to the artistic and literary contents of his movies. He is renowned for his epic performances in *Pyaasa* (1957), *Kaagaz Ke Phool* (1959) and *Sahib Bibi Aur Ghulam* (1962) with the heroines of the time like Mala Sinha, Waheeda Rehman, Meena Kumari, etc. Raaj Kumar’s^{viii} *Mother India* (1957), with Nargis was a path breaking movie.

Saeed Jaffrey (1929-2015)^{ix} is a versatile British Indian actor from Punjab. He is involved in more than two hundred national and international movies and documentaries through his voice and performance, after his experience in All India Radio. He also acted in Shakespearean plays like *Romeo and Juliet* and *Taming of the Shrew* with touring companies. *The Little Clay Cart* inaugurated his collaboration with Ismail Merchant. Later, he narrated James Ivory’s *The Sword and the Flute* (1959) and the Oscar nominated *The Creation of Woman* (1960). He collaborated with MIP in *Guru* (1969), *Haullabaloo Over Georgie and Bonnie’s Pictures* (1978), *The Courtesans of Bombay* (1983) and *The Deceivers* (1988), and with Satyajit Ray in *Shatranj Ke Khilari* (1977).

1960s was a distinctive decade with the presence of super hero figures through Dharmendra (1935-), Sanjeev Kumar (1938-85), Amitabh Bachchan (1942-) and Rajesh Khanna (1942- 2012). From 1960-68 Dharmendra^x, the ‘he-man’, has acted mainly in woman centered films, from 1968-69 as romantic hero, and in the later years as action hero. His action films include *Charas* (1976), *Dharam Veer* (1977), *Azaad* (1978), *Raaj Tilak* (1984), etc. Sanjeev Kumar^{xi} is remembered for his versatile roles, irrespective of age in movies like *Koshish* (1973), *Mausam* (1975) and *Aandhi* (1975). He also acted 9 roles in *Naya Din Nai Raat* (1974). Amitabh Bachchan’s^{xii} performance as Inspector Vijay Khanna in *Zanjeer* (1973) introduced the ‘angry young man’ trend in Hindi cinema. He also performed in different genres like comedy (*Chupke Chupke* (1975), crime drama (*Faraar* (1975)), action drama (*Adalat* (1976) and *Mahaan* (1983)), adventure (*Sholay* (1975)), romantic drama (*Mili* (1975)), crime (*Don* (1978)), action comedy (*Satte Pe Satta* (1982), *Coolie* (1983)), etc. The first superstar of the Hindi film industry, Rajesh Khanna^{xiii}, has seventy-four Golden Jubilee hits and twenty-two Silver Jubilee Hits. He was the leading star of 70s with five box-office hits. He also acted in various genres like tragedy in *Babu* (1985), thriller in *Red Rose* (1980), crime in *Phir Wohi Raat* (1980) and comedy in *Joru Ka Ghulam* (1972).

Shashi Kapoor (1938 - 2017); the prominent Indian hero of the Merchant Ivory Productions, is from Calcutta. Shashi, the youngest son of Prithviraj Kapoor, practiced the initial lessons of acting from Prithvi Theaters. He entered the film industry as a child artist in movies like *Aag* (1948), *Sangram* (1950), *Awaara* (1951) and in *Dana Paani* (1953) too. *Dharmaputra* (1961) is the first movie of Shashi as a protagonist. Among the 160 movies in which he acted, 148 were in Hindi and 12 were in English. With his wife Jennifer Kendal, Shashi established Prithvi Theatre in Mumbai in 1978.

In the 60s, he acted with his favorite heroine Nanda in *Char Diwari* (1961), *Mehndi Lagi Mere Haath* (1962), *Jab Jab Phool Khile* (1965), *Mohabbat Isko Kahete Hain* (1965), *Neend Hamari Khawab Tumhare* (1966), *Raaja Saab* (1969), *Rootha Na Karo* (1970), etc. Shashi Kapoor also acted in several romantic thrillers opposite Raakhee; *Sahrmelee* (1971), *Jaanwar Aur Insaan* (1972), *Kabhi Kabhie* (1976), *Doosara Aadmi*

(1977), *Trishna* (1978), *Baseraa* (1981), *Bandhan Kuchchey Daghon Ka* (1983), *Bandh Honth* (1984), *Zameen Aasman* (1984) and in *Pighalta Aasman* (1985), Zeenat Aman; *Roti Kapda Aur Makan* (1974), *Chori Mera Kaam* (1975), *Deewaangee* (1976), *Heeralal Pannalal* (1978), *Satyam Shivam Sundaram* (78), *Krodhi* (1981), *Vakil Babu* (1982), *Bandhan Kuchchey Dhaagon Ka* (1983), *Pakhandi* (1984) and *Bhavani Junction* (1985), Parveen Babi; *Kaala Patthar* (1979), Moushmi Chatterjee; *Naina* (1973), Sharmila Tagore; *Waqt* (1965), *Aamne Saamne* (1967), *My Love* (1970), *Suhana Safar* (1970), *Patanga* (1971), *Aa Gale Lag Jaa* (1973), *Vachan* (1974), *Paap Aur Punya* (1974), *Anari* (1975), *Gheri Chot* (1983), *New Delhi Times* (1985), *Maa Beti* (1986), *Swati* (1986) and *Ghar Bazaar* (1998), Hema Malini; *Abhinetri* (1970), *Aap Beati* (1976), *Apna Khoon* (1978), *Maan Gaye Ustaad* (1981) and *Aandhi Toofan* (1985), Babitha; *Haseena Maan Jayegi* (1968) and *Ek Shriman Ek Shrimati* (1969), Sulakshana Pandit; *Salaakhen* (1975) and *Phaansi* (1978), Asha Parekh; *Kanyadan* (1968) and *Pyar Ka Mausam* (1969), Mumtaz; *Chor Machaye Shor* (1974) and *Pyar Kiya Jaa* (1966), and Shabana Azmi; in *Fakira* (1976), *Chakkar Pe Chakkar* (1976), *Farishta Ya Qatil* (1977), *Junoon* (1978), *Rahu Ketu* (1978), *Suhaag* (1979), *Neeyat* (1980), *Kali Ghata* (1980), *Kalyug* (1981), *Vijeta* (1982) and *Ijaazat* (1987).

He also acted in many multi-star movies. Co-starred with Amitabh Bachchan in Shashi Kapoor acted in 12 films like *Roti Kapda Aur Makaan* (1974), *Deewar* (1975), *Kabhi Kabhie* (1976), *Imman Dharam* (1977), *Trishul* (1978), *Kaala Patthar* (1979), *Suhaag* (1979), *Do Aur Do Paanch* (1980), *Shaan* (1980), *Silsila* (1981), *Namak Halaal* (1982) and in *Akayla* (1991). He also had films with Jeetendra in *Neeyat* (1980) and *Sindoor* (1987), Rajesh Khanna in *Prem Kahani* (1975), Dharmendra in *Krodhi* (1981), Dilip Kumar in *Kranti* (1981), with Ashok Kumar in *Chori Mera Kaam* (1975) and with Rishi Kapoor in *Doosra Aadmi* (1977) and in *Duniya Meri Jeb Mein* (1979). With Pran, Shashi Kapoor had films like *Biradari* (1966), *Chori Mera Kaam* (1975), *Shankar Dada* (1976), *Chakkar Pe Chakkar* (1977), *Phaansi* (1978), *Rahu Ketu* (1978), *Maan Gaye Ustaad* (1981). Sanjeev Kumar also acted with Shashi Kapoor in *Mukti* (1977), *Trishul* (1978), *Muqaddar* (1978), *Swayamvar* (1980), *Sawaal* (1982) and in *Pakhandi* (1984). He also acted in double roles in *Haseena Maan Jayegi* (1968), and appeared in cameo

role with Shammi Kapoor in *Jabse Thumhen Dekha Hai* (1963). He also performed the epic character Lakshman in the mythological movie *Bajrangbali* (1976).

Though Shashi Kapoor has acted in many English language films, his Merchant Ivory films are remarkable, like *The Householder* (1963), *Shakespeare Wallah* (1965), *Bombay Talkie* (1970), *Heat and Dust* (1983), *The Deceivers* (1988), *In Custody* (1993) and *Side Streets* (98). Along with the MIP films, Shashi Kapoor also acted in the British movie *Pretty Polly* (1967), American film *Siddhartha* (1972), *Sammy and Rosie Get Laid* (1987), and in an Indo-Canadian and Bangladesh co-production film *Gehri Chot-Urf: Durdesh* (1983). As a narrator he also participated in the biographical movie *Jinnah* (1998), directed by Jamil Dehlavi.

Shashi Kapoor has won the Filmfare Best Supporting Actor Award in 1976 for *Deewar* (1975), and won Best Actor Award of Silver Lotus in 1986 for *New Delhi Times* (1986). He also received The Bengal Film Journalist's Association Award (BFJA) for Best Actor in 1965 for *Jab Jab Phool Khile* and in 1988 for *New Delhi Times*. Shashi Kapoor also produced a number of films like *Junoon* (1978), *Kalyug* (1981), *36 Chowringhee Lane* (1981), *Vijeta* (1982), *Utsav* (1982), *Ajooba* (1991), etc. He has achieved Filmfare Award for Best Movie for his movies *Junoon* (1978) and *Kalyug* (1981). In 2010 he received the Filmfare Lifetime Achievement Award. The Govt. of India honored him with the Padma Bhushan in 2011 and in 2015 he has won the Dadasaheb Phalke Award too.

From the analysis of the Hindi film heroes, it is understood that though there were many actors in Hindi film industry, only Shashi Kapoor had leading roles in foreign language films, though Saeed Jaffrey has enacted small roles. While going through the super hit Hindi films, it is clear that the heroes have acted different roles of life, with respect to the different trends of the time. Thus, the role of Shashi Kapoor as the protagonist of early Merchant Ivory Productions is significant, as he becomes an ironic representation of a developing nation, in the Western camera eyes, which is described in detail in the following section of the chapter.

2.1. Prem Sagar: A Symbol of Nehruvian India

In 1963 India was reeling under the euphoria of Nehruvian ideology, which was reflected in all facets of life. Patriotic feelings were at their zenith. Many movies of the era were chronicles of the issues facing the recently created political entity called India. Films of this period had motifs and themes such as ‘the displaced outsider’ in the city space, caste - class and tradition - modernity conflicts, gender politics, changing social order, nationalism and the transforming domestic patterns in the middle-class households. According to Mridula Mukherjee,²³ ‘the Nehruvian years were an extremely creative and innovative period of Bombay cinema that demonstrated exciting developments in all its fields.’²⁴

The ‘new born cities’ in independent India, created under the influence of Nehruvian nationalist trends, were, according to Sunil Khilnani, “not only the symbol of a new sovereignty but an effective engine to drive India into the modern world. The urban world created by the nationalist imagination is certainly no facade - some may still chose to see India’s politics or economic development as a pale imitation of a Western paragon, but they can hardly do so when confronted by the country’s vibrant, but sometimes excessively palpable cities” (Khilnani, 110).

Merchant Ivory’s *The Householder* is about the initial struggles and final reconciliation of a newly married couple. Since Prem is working as a lecturer in a private college he gets a low salary, which seems not enough to make ends meet. Indu, a rustic housewife also has her fantasies and limitations within the walls of their rented home in city, New Delhi. Through the main characters, Prem and Indu and their interactions, the movie represents the issues of middle class youth. In addition to the household issues the

²³ She is the former Director of the Nehru Memorial Museum and Library (NMML)

²⁴ Madhur Tankha reports (in *The Hindu*) that the Nehruvian era witnessed the emergence of a mature and distinctive cinematic aesthetic form with the power and potential of communicating with mass audiences and initiating debates on several pressing political and social issues of the day.

movie also portrays main socio-cultural incidents during Nehruvian time with respect to the discourses of tradition and modernity, Eastern and Western philosophy of life and class conflicts. Prem, the householder protagonist of the movie reflects these elements through his personal and public interactions with the mini narratives of a middle class family life, which in a way reflects the roller-coasters of Nehruvian India.

2.1.1. Tradition vs. Modernity

Under the leadership of Nehru, India witnessed the dilemmas of a recently formed nation. India was torn between various socio-cultural transitions, especially the persistence of fear and anxiety over the possible loss of traditional values. Noticeably, the Merchant Ivory Productions deals with the nuances of nostalgia with subtlety and in detail. The narrative of the film, *The Householder*, revolves around the flashback of the hero and portrays his coming of age as a mature, responsible householder through experiences and realizations of day-to-day life. The plot is complicated as it accommodates the flashback-within-flashback technique to portray Prem's nostalgic distancing from the stark realities of life, since he is an "ingenuous Indian youth...previously sheltered by his family" (Long, 43). We can also note that he assumes the responsibilities of a householder only at the insistence of his orthodox, widowed mother.

The initial frame of the movie presents a quote from *Manusmṛiti* (Chapter 6) along with sad Hindustani music (lasts for some 24 sec) in the background. It introduces the theme- the position and responsibilities of a householder, of the movie. It details the superior status of the *Grihastha* (householder) among the different orders of one's life- *Bramacharya* (student), *Vanaprastha* (retired life), and *Sannyasa* (renunciation). In addition to that, the expositional scenes of *The Householder* begin with the waking-up shots of India (Fig.2.1).



Fig.2.1 The waking-up shot of India, with Indu and Prem on the terrace.

In a long shot, from a shallow focus on an open terrace, on a misty morning, the camera turns to deep focus on the main characters Prem and his wife Indu against the backdrop of a smoky dawn. High angle camera and panning shots reveal a ‘realistic portrayal of India’ of the 1960s. The costume of the characters, wooden furniture, congested buildings and Mogul domes are panned and zoomed into the first shot. It is symbolic of a ‘slumbering’ India waking up to modernity. In the very first shot of this movie, Ivory also adds an Islamic touch with *Subah Namaz*²⁵, retaining the faded domes of Zeenat Masjid²⁶ in the background. The movie thus begins with an antique India; a symbiotic blend of both the Hindu and the Islamic cultures, through the costume of the characters and setting. The inextricability and interdependence of Islamic and Hindu traditions keep the root of the nation strong beyond its multiplicity. This is explicit in the Mughal art history as James Ivory documents in *The Sword and the Flute*.

²⁵ It is an invocation of Allah in the early morning.

²⁶ Zeenat Masjid is built by Zinat-ul-Nissa Begum, Aurangzeb's daughter in 1710AD (used by the British as a bakery in 1857), outside the Delhi Gate, on the banks of river Yamuna.

The All India Radio news on the then President of India, Dr. Radhakrishnan and on the Indo- China war add to contemporaneity to the movie. Another medium shot of the Principal's room reinstates the post independent times of India. The Principal's room has framed pictures of Nehru and Rajendra Prasad, and quotes like 'Work is Worship', 'Be Brief', etc. These make Prem more fragile and diffident in front of his superior whenever he tries to present his intense necessity for a salary hike.

Prem, working as a Hindi teacher in a private college and his housewife Indu become the embodiments of an upcoming middle class society. Indu's role is played by Leela Naidu (1940-2009), Miss India of 1954. Though Indu is rustic in her demeanor, Prem satirically calls her the "city girl" as she prefers to live in the city, for "(she) has seen enough cows, fields, wells... and wants to see more people, cars, and buses" (*The Householder*). In the consequent shots, which portray a wedding scenario, we can see MIP dexterously portray crowds, ruins and the cacophony of an Indian middle class life. Such scenes look straight out of E. M. Forster's *A Passage to India* (1984). As Prem and Indu arrive at the wedding (of his colleague's brother), the blaring film song, "*Chahe koi mujhe jungle kahen*",²⁷ also ironically depicts the insidious mix of crowds, which was trendy at that time. The bridegroom's disinterest in his marriage is reflective of Prem's case. This opens up his flashback on his early married life with Indu (Fig.2.2).



Fig.2.2 Prem recollects his initial struggles with Indu.

²⁷ The song is taken from the movie *Jungle* (1961), sung by Muhammed Rafi for the actors Shammi Kapoor and Saira Banu.

In this family drama, we can also see Prem's very short tempered mother expresses her dissatisfaction with his rented house and its furniture, which comes as Indu's dowry. Just like any stereotypical mother-in-law, she finds fault with Indu and her family and determines to 'put everything in order', and is complicit with her son in their nostalgia of a shared past. She scornfully calls Indu a 'modern girl... who can't keep (a) house'. Symbolizing the prototype of a traditional mother-in-law figure (Fig.2.3) in patriarchal India, her words echo an age-old perception of the 'obedient' Indian housewife who 'dances' to the words of her mother in law.



Fig.2.3. Prem's stereotypical mother finds fault with Indu.

The disparity in the modes of perception of the mother-in-law and Indu reveals the past and present conflicts of a housewife's role. Indu's mother-in-law cherishes her earlier routine as she waits for her husband from office, as "a newly wedded one with oiled hair with flower on it" (*The Householder*). Close-ups of the mother show the stereotypical worries of a mother about the health of her son, loss of her good old days with her late husband, etc. She even wants Indu to wake up early, since she is not in a 'paradise'. She even complains to Prem that Indu is wasting his money to buy bangles, toys and trifles. But, in the entire film we cannot see any lavishness in Indu. In medium shots we can see her lamenting for getting "broken pieces of bread and harsh words"

(*The Householder*) from Indu. As a result, Prem, who seems powerless to solve the problems between his mother and his wife, signifies the inertia of an evolving nation to reconcile the beliefs and interests of different ages. The earlier shots of struggling Prem fade into the brooding one in classroom, unaware of his undisciplined students, which ultimately resulted in his clash with Mr. Chaddha, an aged History Professor. Throughout the movie, Prof. Chaddha and Prem's mother are symbols of traditional inflexible norms and they remain dogmatic obstacles in the paths of both Prem and Indu, "children, unacquainted with the realities of the world" (Long, 43), as representatives of the displaced youth in the era of Nehruvian India. Young Prem's preference of names like Nimmy and Nandita indirectly reveals his desire to get away from traditional Indian names like Indu. He stands in contrast to the traditionalist Prof. Chaddha, who fixes him with a scornful gaze in the same frame.

2.1.2. Class struggles

MIP's *The Householder* also portrays the interactions and difficulties of middle class Indian families in the immediate aftermath of Independence. This differentiates it from the other films of the company. As Taylor comments, 'the identity of India is comprised by the interacting components of physical elements, observable activities and the symbol or meanings of the place' (p. 5). The protagonist's monotonous, troublesome life has been compared and contrasted with the lives of his colleagues and superiors. Though Prem is in need of a better salary, he is very house-proud as a college lecturer. He even employs a servant-boy for his dusty kitchen. Prem's situation becomes more complicated when he comes to know that Indu expects a baby and asks spontaneously, "How can I support a baby? It's difficult enough for me" (*The Householder*) (Fig.2.4).



Fig. 2.4 Prem's initial response on Indu's pregnancy.

And, he even complains ironically that it is her fault and it is very easy for her! Instead of accepting reality, he berates her for disrespectful behavior as she makes somber facial gestures. These incidents make Prem feudalistic and antithesis of the concept of a typical Indian hero, as he seems depressed even hearing the pregnancy of his wife. Just like a silent movie, a series of consequent actions show the clash between Indu and Prem.

Another representative of the middle class is the Prof. of Mathematics Mr. Sohan Lal, from Mehrauli, who has to start his journey early in the morning 'to cycle and cycle' to reach the college by nine. With his limited salary he has to take care of his deceased brother's family along with his own. Instead of being persuasive in trying to convince the Principal, Prem, the hero, becomes philosophical in his request for an increment in salary as he says, "it's not good for one man to have everything and another nothing... life is a hard struggle... and it's the duty of those whose struggles lighter to give a helping hand to those ..." (*The Householder*). Medium to close-up shots portray a philosophic Prem than a realistic one (Fig.2.5).

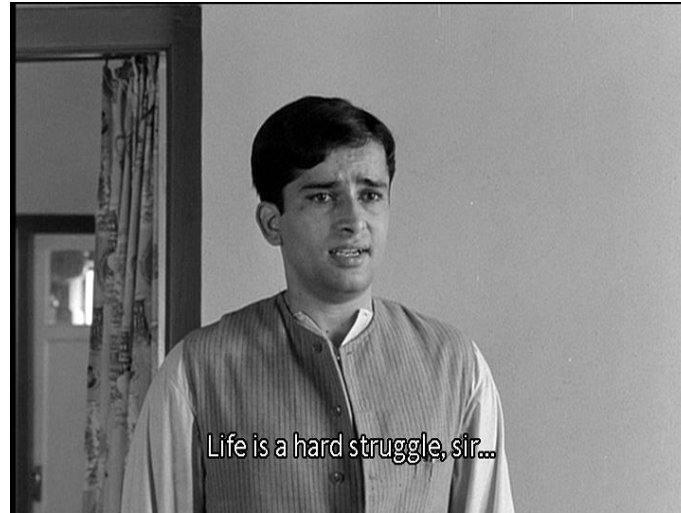


Fig.2.5 Prem becomes philosophic in front of the Principal, Mr. Khanna.

MIP delineates the rise of middle class society in Independent India. The rise is also looked upon with apprehension and irony. Through Sohan Lal's pathetic condition the film portrays the dilemmas of transport and mobility, job opportunities, familial problems, and poverty of middle class society. Compared to him, Prem is fortunate, for he has a job in the nearby college gained through the influence of his father, who was a Principal of a government college. In the next frame we can hear the scornful words of Prof. Chaddha, who describes Prem as one among the most wretched men on the earth, who are idle, living a life "barren of utility, (who has) nothing to do except to gratify (his) senses"²⁸ (*The Householder*). Mr. Chaddha's words echo the incapability of Prem to stand on his own feet, personify the powerlessness of India to stand alone after long periods of imperialism. Prem's status is analogous to that of Nehru, for in the words of Shashi Tharoor "the domineering Motilal adored and spoiled his son" (Tharoor, 197). Fascinatingly, Prem's middle class life is again complicated in the context of his friend Raj's life style.

²⁸ Taken from the first chapter of *Thrift* by Smiles, i.e. "Of all wretched men, surely the idle are the most so those whose life is barren of utility, who have nothing to do except to gratify their senses. Are not such men the most querulous, miserable, and dissatisfied of all, constantly in a state of ennui, alike useless to themselves and to others mere cumberers of the earth, who, when removed, are missed by none, and whom none regret? Most wretched and ignoble lot, indeed, is the lot of the idlers."



Fig.2.6 Raj advises Prem about wife and children.

He is a government servant and seems an ‘experienced’ householder, who advises Prem to be conscious of women, for they can be “troublesome... you have to keep them in check and the children too” (*The Householder*). The long and medium shots of Raj’s interaction with his wife and family reveal his dissatisfaction (Fig.2.6) with his present life and his opinion on the difficulties in getting a government job.

Prem’s middle class life is portrayed in contrast with that of Mr. Sahgal, the house-owner and Mr. Khanna, the Principal. Mr. Sahgal and his benevolent wife are symbols of an upper middle class family. Their son, Umesh symbolizes the life of a student, free from worries about day-to-day affairs, watching films and reading film magazines, representing the *Brahmacharya* stage of life. Mr. Khanna also enjoys a luxurious life with his wife. Medium shots of his dining table with delicious food, carpets on the floor, dressing style, etc, symbolize his high status in society compared to that of Prem, Prof. Chaddha and even the government employee Raj. Class distinctions in Indian society are well-depicted through the housewives of different strata of society. That is, while Prem’s and Raj’s wives are the spokespersons of the middle class challenges in India, Mrs. Khanna and Mrs. Sehgal are powerful housewives of the upper middle class society. Mrs. Khanna, wife of the principal, portrays the power of the ruling class over those who live on the ‘generosity of Mr. Khanna’. She is very rude in her behavior, and

says “advantage must not be taken of people’s greatness” (*The Householder*). The power of the upper middle class over the lower is captured in detail when Prem approaches both Mrs. Khanna, who opens his written request in front of her sneering friends, and Mr. Sahgal²⁹ for an increment in salary and a reduction in rent respectively. This reveals the economic problems faced by middle class Indians consequent to power exploitation. Thus, the movie can be considered as a “comedy of self-involvement” since it portrays the “failure of understanding among characters (like) the martinet Headmaster, the incredibly pompous elder teacher” (Long, 73). The depiction of a beggar woman with a weeping baby in her hand in the coffee-shop scene of the movie also reveals the presence of lower class society in the newly Independent nation.

2.1.3. Eastern vs. Western philosophy

In addition to the discourses of tradition and modernity and class biases in India, *The Householder* also looks into India through Eastern and Western philosophies of life. The film can be critiqued in the context of other Hindi films of 1963 like *Tere Ghar ke Saamne*, which portray the negative impact of modernity and its sophisticated manipulative impulses disseminated through western culture. In *The Householder*, Ivory includes Shakespeare’s *As You like It* as a parallel text for the *Manusmṛti*. A few lines from “The Seven Ages of Man”, reveal the different stages of a man’s life like those mentioned at the beginning of the movie through quotes from *Manusmṛti*. The only difference is that while the former elaborates the different phases of one’s life in terms of roles –as a helpless infant, a whining school boy, an emotional lover, a devoted soldier, a wise judge, a clueless old man, and finally a corpse, the latter mentions the duties of an individual at four different stages of life- *Brahmacharya*, *Grihasthasrama*, *Vanaprasta*, and *Sanyasa*. It proclaims the eastern philosophy of the importance of *karma* in one’s s life from birth to death. The film produces a “discerning Western eye, made both believable and comprehensible” (Pym, 34). Pym also critiques the failures of

²⁹ He enjoys his bottle and complains about its rate- “60 rupees a bottle”.

generalities, especially the conflicts of East and West through the “distinctly unrooted household of truth-seekers.” (Pym, 34).

The film also provides an oriental perception of India through Hippies, a number of displaced foreigners, who are attracted to Indian culture. They become real caricatures with respect to their interest and experiences in India, seeming to escape from the “boring English background (materialistic)” (Raw, 97). The Hippies questioned Western middle-class norms and practices, hierarchies of class. Thus, they were attracted to Eastern religion and philosophy. Literally and metaphorically, there was a wide-spread curiosity about the hippie movement in Hollywood films.³⁰ The introduction of the American character, Earnest, diverts the plot of *The Householder* to bring out this East West dichotomy prominently. Long and tilting shots of the circumambulating Earnest depict his experience of cosmic energy at Ram Yantra.³¹



Fig.2.7 Ram Yantra, at Jantar Mantar.

Later, through close-ups of Prem and Earnest we can see their perceptions about India. Earnest realizes the cosmic energy within him at Ram Yantra (Fig.2.7), explains the development of the soul through the pointed structure in the background as a symbol of the way to eternity from earth. While Prem, as a mouthpiece of Nehru, is a supporter of

³⁰ Films like *Chappaqua*(1966), *The Born Losers*(1967), *Psych- Out*(1968),and *Easy Rider*(1969)are significant records of the Hippie Movement.

³¹ A cylindrical instrument with 12 stone triangles on ground used to measure both altitude and azimuth of celestial things, at Jantar Mantar.

India's journey towards materialism through national development, steel projects and five year plans, etc, Earnest appreciates the spiritual roots of India, which kindle the soul; "you got the soul and we the flesh!" (*The Householder*). The words of Earnest reaffirm the general observation of East as the spiritual centre of the world and the West, the material one. Earnest's rejection of materialism symbolizes the hippie preference for spirituality and its denial of material development.

Their conversation denotes India's struggles for material development in the wake of independence through five-year plans, while the colonial west pursues spirituality on Indian soil. In addition to this, the setting of the movie deliberately questions the emerging industrial development of India in the wake of independence, for Ivory is silent about the things highlighted by Prem on the technological development of the nation during his encounter with Earnest. And, Ernest introduces himself in an Indian way with folded hands, while Prem tries to give him a handshake. This too portrays India's imitation of the Western ways, while the Westerner follows the Indian way of greeting the individual. Ernest's fondness to the Indian sunset, tigers, women and songs reveal the West's residual Orientalist notions about the exotic Third World and a kind of voyeurism with which the West views India even long after political decolonization. Kitty, Hippie friend of Earnest, compares Prem's name to divine love and spiritual love, and invites him to her home by quoting Christopher Marlowe³²,

"Come live with me and be my love,
And we will all the pleasures prove".

In this context, we can see Prem's interest in English literature, as he appreciates her welcome song. Long and medium shots of the well-furnished hall with modern painting on the wall and decorative lights create a diverse experience for Prem, in that home. From the conversations of Earnest and Kitty, Prem understands the West's interest in the practice of Yoga and meditation. Panning shots of the scene introduce a 'little

³²It is taken from the poem *The Passionate Shepherd to His Love*.

mixed-up' Bobo, a young Indian girl in modern dress. While Earnest becomes reminiscent of his reason for coming to India, Bobo performs a twist dance (Fig.2.8).³³



Fig.2.8 Prem's wonder on Bobo's twist dance in Earnest's home.

This is significant in the history of Hindi cinema, as the movie introduces twist dance into the industry. Though Bobo devalues India as a 'backward country', her painting on the wall, her demeanor, loosened hair, beauty consciousness, and cigar smoking differentiates her from both the natives and foreigners. She embodies another facet of Indian youth, in the long run to modernity, 'a little mixed up' colonized Indian spirit, in the words of Earnest. And, it is ironic that Earnest is supposed to teach her discipline. Prem's detailing of Bobo and her features to Indu intensify his astonishment. He even compares her to a 'memsahib' of a funny film. Indu's imitation of the twist dance provides an Indian version of it. But, from the comments of her mother-in-law, we come to know that a woman from a 'good respectable family' should not behave like this/dance in front of her husband. Here, the mother-in-law becomes the spokesperson of the traditional biases on a woman's space within her family itself. In the very next scene, we can see the prayers of the mother-in-law for blessings for Prem and family that seem ironic because she creates clashes with Indu.

³³ It has been introduced in 1960, by Chubby Checker

The East West confrontation becomes more prominent with the introduction of a nameless American Professor. With the theoretical tools of eugenics and phrenology the Professor tries to analyze and study Prem.³⁴ Close-up shots of Prem remind him of Ajanta-Gupta sculptures. He restates (Fig.2.9) the concept of rebirth, the “drone of continuity”³⁵ (*The Householder*).

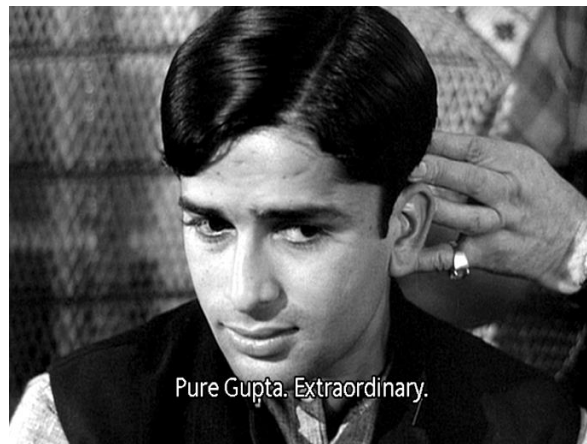


Fig.2.9 The professor makes a phrenological analysis of prem.

In another panning shot we can see him gleaning the ancient history of India from a Jaipuri monument. The shots of Prem’s second visit to Earnest is cinematic as it carries the background score Beethoven’s ‘9th *Symphony on Speaker*’, which intensifies the tone and mood of the American Professor. He considers Prem as a part of five thousand years of Indian civilization. The beautiful garden of the home, along with the music seems lively, compared to the remaining shots of the movie. In the same scene we can see the meditating Earnest and the house owner Kitty. Earnest’s proclamation of ‘non-attachment’ from earthly dealings to the desperate Prem is evident from the long shot of their discussion. Thus, the Hippies, “such a cozy group, all united in (our) quest” (*The Householder*), as Kitty says, open up another vista of India for Prem who usually till then had been indifferent to yoga and meditation. Kitty’s interest in wearing the sari and Earnest’s desire to attain supreme power through meditation are further extended in

³⁴ He touches and studies Prem’s cranium with enthusiasm, and describes the Indian mythology of life and rebirth.

³⁵ He says that, “men die and sink back into the ocean. And then are born again”.

Heat and Dust (1983) through the Western Anne and Chid. They clearly portray the flimsiness and hypocrisy of the Westerners along with their superficial perceptions of India.

The film also adds frames of spirituality through shots of a meditating Yogi with his disciples. The background diegetic score, “*Sharan Ram theri aayo...*”³⁶ *bhajan* proclaims renunciation of material life for spiritual salvation as Prem and Sohan Lal meet him to solve their problems in life. The Yogi is portrayed as an embodiment of spirituality who advises his devotees on the duties one has to perform in order to realize the touch of God. Prem takes Earnest to the same Guru and from him we hear about the presence of eternal life in everyone’s life, attainable at any age. Earnest seems very depressed in his urge for spirituality in India, as he fails to get the easiest ways to attain supreme power from the Yogi. The movie provides an epiphany that Earnest goes in search of spirituality while Prem goes for Indu (Fig.2.10), as the plot evolves.



Fig 2.10 The divergent decisions of Prem and Earnest.

³⁶ It is a Hindi *bhajan* invokes Lord Ram, can be broadly translated as
‘ Hey, Ram, I came to your shelter,
Detaching from the family, and leaving behind the
fort and palace of Lanka and the temples, home, there in Lanka,
Just for the sake of your holy name.’
- Tulsidas Das

The Mogul architecture in the background symbolizes the different streams of culture in India, a place of unity in diversity. Prem's desire towards spirituality is mitigated by the bodily presence of Indu. A close-up shot of the happy Prem illustrates this. And, he wants to be a dutiful householder in her presence. Bobo's comments on the Yogi as 'fake', while she polishes her nails, provides a different perception of slighting Indian spirituality. In this movie Bobo becomes the caricature of the liberated Indian woman, unlike the stereotypical Indu and her mother-in-law.

Though the West perceives India primarily as a spiritual nation, it has an amalgam of cultures as a result of centuries of invasion. The critic Long analyses the less developed foreign characters, "quiet moments of visual perception, the images complement the observant spirit of the film that, although modest and sometimes awkward, seems full of promise" (44) though it was a box office failure. Thus, the movie makes an ironic portrayal of the West's perception of India as a place of spirituality.

2.2. Sanju: the Link between Theatre and Film

Merchant Ivory's *Shakespeare Wallah* (1965) presents Shashi Kapoor as a playboy with his anglophilic interests and personal biases. It displays another face of developing India, which is still in the shackles of traditional belief systems. Sanju is also a parody of Nehru, who oscillated between idealism and dynamism and he becomes a symbolic representation of the era. The roles of Shashi Kapoor in the select Merchant Ivory movies develop from a "woebegone, poor schoolteacher" (Long, 77) to a "shallow but exuberant playboy ... a more suitable kind of part for his personality... (Shashi Kapoor) was at the peak of everything by then." (78) While *The Householder* focuses on actions within the hero's home and office spaces, in *Shakespeare Wallah* the plot evolves along with the wandering theatrical troupe in India.



Fig.2.11 English Beryl makes a commentary on Indian scenario after Independence.

The film is a blend of the protagonist's relationships with two women (one is a white theatre actor and the other one is a Hindi film actor) and his first hand knowledge of the travelling theater company.

The cinema deals with the crisis and anxieties of the Shakespearean theatre in Independent India (Fig.2.11). It historicizes the flourishing new medium called films, which was slowly getting more popularity and approval among the masses. The travelling troupe consists of Anthony Buckingham, his wife Carla, their daughter Lizzie, Bobby and three Indian actors. The movie adapts real life experiences of Geoffrey Kendal, an Elizabethan actor of a travelling troupe. Thus, the movie becomes a "sort of paddling remnants of English culture after the British Raj" (Ivory, 8).³⁷ This movie also details the problems of displacement, decline of British influence and cultural clashes in Independent India. This section of the chapter analyses the hero, Sanju, as an incarnation of the Nehruvian youth with respect to his diverse identity.

2.2.1. Displacement

The expository shots of *Shakespeare Wallah* have a dramatic punch, with a meta-theatrical display. It begins with two actors in Elizabethan costume. From this long shot, the consequent panning shots cover ancient Roman sculptures facing a pond,

³⁷ Taken from Lawrence Raw's *Merchant Ivory Interviews*. (2012).

where some actors perform *The Critic or A Tragedy Rehearsed*³⁸. The entire performance is watched by an audience of mixed race. Their performance, without any audible voice, symbolizes the pathetic state of drama in India. Meanwhile, soft music is used in the background to introduce the heroine, and the music is key to representing ‘the mood of philosophical resignation implicit in the story of the traveling English actors’ (Long, 76).³⁹ The lip-synced dialogues turn slowly audible. The performance is Elizabethan as we can see the characters wear masks in the play as a tree and a river. The play within the film ends with a British musical score, ‘*Rule Britannia*’⁴⁰. It is interrupted by an ironic interlude of a cow, clearly indicating the anachronism and comic presence of Elizabethan drama in Independent India. The scene foretells the possible difficulties the troupe has to face in their open stage performances. The plot of the movie revolves around Sanju’s two-timing relations with the theatre actress Lizzie, and Indian actress Manjula. The dialogue between Lizzie and Sanju is centered around the problems of the travelling troupe in India, keeping ancient carved pillars in the background.

³⁸ Act II of the drama, by Richard Brinsley Sheridan.

³⁹ Quoted from Robert Emmet Long’s *James Ivory in Conversation: How Merchant Ivory Makes its Movies*. (2005)

⁴⁰ It’s British patriotic song written by James Thomson. The song proclaims Britain’s superiority over other nations

*“When Britain first at Heaven’s command
Arouse from out the azure main;
This was the charter of the land
And guardian angels sang the strain
Rule, Britannia!
Britannia, rule the waves:
Britons never shall be slaves...”*



Fig.2.12 Lizzie narrates the troublesome journeys of the troupe to Sanju.

The troupe has to sleep on station platforms and on stones, where cows, people and pariah dogs walk all over them (Fig.2.12). In another scene, Lizzie even complains of a hired car from Delhi, a 'useless old rattle trap' in which they have to travel for performances. Sanju justifies the car as a 'museum piece'. As the plot evolves, the audience can see the difficult and weary life of the theater actors, which is in stark contrast with the luxurious life of film actors.

2.2.2. The Declining British Influence in Independent India

Mr. Buckingham's meeting with the Principal of an Indian school unveils the pathetic status of the troupe over the years in India. While Buckingham expects quite a few shows, the Principal allows only one, mentioning lack of time. This can be seen through the tracking shots, which reinforce the importance of new co-curricular activities such as NCC, gym and cricket. These physical activities have displaced Shakespeare and English theatre from the syllabus. There is also an underlying implication of the displacement of the cerebral with the physical in the new born nation. Through this incident the movie traces the changing trends of the Indian education system, which fosters and develops a nationalist spirit which borders on jingoism in the children.

Thus, the 1970s⁴¹ also witness the displacement of Shakespeare from the Indian curriculum. We can observe that Shakespearean theatre symbolizes British values and ethos. It was used to instill an anglophilic attitude among colonial students. The new trends in curriculum concentrated on the holistic development of the students, taking forward the educational system from an imperial Macaulian sensibility to a nationalistic level. The anxieties of the entire troupe can be seen in the movie, *Shakespeare Wallah*.

In another scene we can see a dancing woman in the valley with an Indian pop song in the background. Here we are introduced to the Indian actress Manjula (Fig.2.13).



Fig.2.13 Manjula's dance, an example of shooting locations in India.

Through the continuing shots we see the whole conundrum of shooting process and the instructions given to the star. The production scene, with its background music, splendid costumes and the dancing style elaborate the visual and auditory variety and diversity of Indian musicals of the time. Actors from the travelling troupe also join the

⁴¹ National Cadet Corps⁴¹, an Indian military cadet corps, is formed in 1948, is intended to groom discipline, unity, social service, leadership qualities and patriotic spirit in students. After the Indo-Pak War in 1965, NCC syllabus was revised to strengthen their participation in the warfront. Though India attained membership in the 'elite club' in 1932 with Australia, South Africa, England, New Zealand and West Indies, it was after the Partition cricket gained popularity. India's victory over England in 1952 was remarkable in the history of cricket. From 1960-70, Bombay was the only leading team of Ranji Trophy. It strengthens the importance of cricket in Indian curriculum. Introducing gym through Physical Education to the school syllabus ensures the emotional, physical and intellectual development of children.

common folk to watch the shooting process. Among the audience, we can also see Sanju, as a hero, wearing sunglasses. Behind him, in a long shot, we can see some upper-class women with vanity bags and sunglasses watching the shooting. In a freeze frame, the camera zooms into his face, as he smokes a cigar. It indicates his power and superior status over the audience.

Manjula, as a practitioner of the nouveau-art, cinema, is characteristically disinterested in the travelling troupe and the art form they perform. She is also uncomfortable (Fig.2.14) with Sanju's intimacy with Lizzie and his appreciation of her superior acting skills.



Fig. 2.14 Sanju appreciates the performance of Lizzie to Manjula.

Sanju is portrayed as a womanizer who double-times both Manjula and Lizzie. He becomes happy when Manjula decides to come for one theatre performance and erotically calls her to bed. The consequent shots display Manjula's entry into the theatre, as *Othello* is on stage. Manjula's visit to the theater distracts the audience from the theatrical performance (Fig.2.15). The vanity and success of the new genre over the old is portrayed successfully as the audience flock around her to get autograph, almost disturbing the performance.



Fig. 2.15 Manjula's presence in the theatre makes a stir in the audience.

While Shakespeare Wallah interestingly portrays the possibilities of 'film' as a new visual medium; it critically engages the medium for its popularity, mass appeal and shallowness in comparison with the theatre. Manjula's superior life style is in contrast to Lizzie indicate the lucrateness of the new medium. Meanwhile Lizzie's father is not just an ardent artist, but also a humane person who supports other actors especially Indians in the movie. This is another point of comparison which shows movies as shallow and self-centered art.

2.2.3. Cultural Clash

The movie portrays the clashes of Indian and Western cultures mainly through the nostalgic and aged Shakespearean artist Bobby (Fig.2.16), who faces death in the course of the movie, and through Mrs. Buckingham, who realizes the lack of future for Lizzie as an artist in Independent India.



Fig.2.16 Desperate Bobby, in front of Lizzie and Sanju.

These incidents are significant as they intensify the lack of hope of the theatre troupe in India, which cherishes the new medium of entertainment, cinema. While the Buckingham's live in the memory of a glorious past, they fear for the future of Lizzie, who is attracted to an Indian, who keeps ambiguity in his relations.

Subsequently, the dissonance of the Indian couple, Manjula and Sanju, is brought out in the course of the movie. The movie has elements of meta-theatre, where the plays (*Antony and Cleopatra*, *Hamlet*, *Othello*, *Twelfth Night* and *Romeo and Juliet*) have dramatic bearings and connections with the movie's plot. Manjula's derisive comment on *Othello* and her interest in film magazines are examples of India's changing aesthetic sensibility. Her failure to comprehend and appreciate the theatrical performance illustrates the decline of British influence in modern India. The rejection of Shakespearean theatre in India is further illustrated in the spectators' reaction to Lizzie on stage. Manjula's subsequent jealousy in Sanju's relationship with Lizzie and her attempts to typecast Lizzie as an easily available woman can be read as the change in Indian cultural perception of the British women. Manjula finds Lizzie as both threat and competition, combined together. Though initially Sanju is sympathetic to Lizzie, when he witnesses the audience's lewd comments on her, his own protective instincts dwindle. He becomes more concerned with *izzat* (honor) of women in public eyes.

Sanju's preconceived motives of female dignity and his double-standards are revealed in these instances.

2.2.4. Sanju: a Caricature of Nehruvian Youth

Sanju, the protagonist of *Shakespeare Wallah*, becomes an ironic representation of Nehruvian youth with respect to his mode of life, interests and attitudes. He considers the narcissistic Manjula inferior to the 'real artist' Lizzie, who is committed to her performance. At the same time, we can see Sanju making derisive comments on Indian cinema as it reiterates a monotonous pattern of singing, dancing, mourning, romancing, etc. But, while analyzing the films of 1960s, we can see that they deal with the importance of family life (*Waqt*, *Jab Jab Phool Khile*, *Guide*, etc). Another nuance of Sanju's hypocritical perception is highlighted while the hero seems to be scornful of Indian cinema, he expresses his desire to produce films as well. This can be read as the changing entrepreneurial interests of the upper class youth of the 60s, who are completely divorced mentally from the enterprise they take up for their livelihood. In Sanju's case, it is the world of films.

The boarding school background of Sanju becomes another satirical portrayal of the Indian youth. Sanju enjoys billiards and cricket, whereas he is completely cut away from Indian traditional systems of knowledge. The anglophilic Sanju fails to recite Sanskrit lyrics, whereas he is familiar with Urdu literature, which was again a fashionable fact of the 1960s. Sanju recites the lyrics of Firaq Gorakhpuri, a Jnanpith winner remarkably. These contradictory elements of Sanju's personality make him the mouthpiece of a new nation of the upper class Indians. Though Sanju genuinely appreciates British theatre, the mock psychology of Indian spectators affects his perceptions to a large extent. Gory scenes on the theatre like the killing of the heroine, committing of murder and violence are unacceptable to Indian spectators.

Sanju is also outwardly worried about the inconveniences faced by the travelling troupe, like the consumption of very small space and lack of privacy. However educated, and aesthetically and creatively adaptable Sanju is, his moralistic inhibitions are again

typical of the educated Indian upper- middle class of 1960s. Thus we can see the hero who tries to appreciate Shakespearean drama utterly fails to adapt with and accommodate the lives of the travelling troupe. Thus, the protagonist Sanju is a hero who is limited by his own perceptions on creativity, morality, etc.

2.3. Vikram: an Embodiment of the Bombay Film Industry

While Merchant Ivory's *Shakespeare Wallah* portrays India of 1960s with melancholy, it also highlights an upstart Indian snobbery. Whereas, *Bombay Talkie* documents the Western 'benign acceptance' of the transition between colonial and independent times in Bombay film industry of the 70s. Here, the plot revolves around the relationship of the hero, Vikram, with his Indian wife and the Western egoistic lover who falls in love with his glamour. *Bombay Talkie* is a meta-film, which gives equal importance to the cinematic techniques used in the industry. Along with it, the movie also critiques the presence of customary belief systems in India, especially superstitions.

2.3.1. Bombay Film Industry

Bombay Talkie begins with zooming and wide angle shots of Bombay city with some indistinct Hindi songs in the background. The exposition of Bombay with its skyscrapers, busy roads, double-decker buses, taxi cabs, flex boards of films and ads, railway, mosques, streets with salesmen, etc, are all indicative of the pandemonium Bombay is (Fig.2.17). The movie is titled talkies to add to its Indianism, as the Bombay sound movies were generally known so. Many new marketing strategies like billboards to introduce the character crew added to the peculiarity of Indian talkies.



Fig. 2.17 An extreme long shot of Bombay city.

The select movie also makes use of this technique to showcase the trend of Indian cinema industry of the 70s, as Bombay was “plastered with garish billboards for films” with colorful portraits of characters (Long, 93). The expository scene of the movie introduces the heroine Lucia Lane, a well-known international novelist to the film shooting studio by Ismail Merchant. Lucia’s curiosity is illustrated with a series of camera techniques. The tracking shots portray her surveillance of the locale and its functioning.

Merchant tells her in detail about the laborious tasks of the crew for the completion of the film, and he introduces her to the writer, Hari and a huge typewriter prop intended for the shoot. The film uses tilting shots to capture dancing women on the typewriter: amidst whom we can see Helen, ‘the Queen of Nautch girls’. Her seductive attire and gestures with Indian music in the background explicitly convey the role of cabaret dancers in Bombay cinema (Fig. 2.18). British film critic John Gillet analyses the role of Helen in commercial Indian cinema, “extravagant, rigidly conventionalised world of mythological sagas and novelette-ish modern dramas where the action always stops for song and dance and the numbers themselves give full rein to some astonishing fantasies. These numbers ... comprise a basic dream world for a vast audience deprived of any other direct sexual stimulus from the censor-bound local screen” (37).



Fig.2.18 Helen's dance in *Bombay Talkie*.

Vikram, the hero, is introduced through a medium shot and his loud costumes and blushing face capture the attention of Lucia in their very first meeting. Hari, the scriptwriter, scorns Vikram as an illiterate man, who does not recognize Lucia, the writer (Fig. 2.19 and Fig. 2.20).

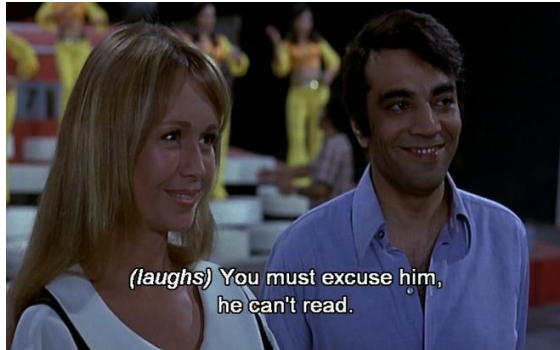


Fig.2.19

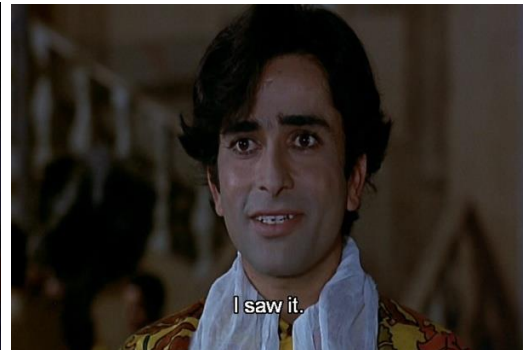


Fig.2.20

Hari's comment on actor Vikram's illiteracy, in front of the American novelist Lucia.

And this incident also reflects on Bollywood which gives more importance to the physical and not cerebral qualities.

The typewriter is symbolic as a *fate machine*, which represents the different keys of life. The director of the movie elaborates thus, "we human beings dance on them and then

when we dance, as we press down the keys of the machine, the story that's written... is the story of our life" (*Shakespeare Wallah*), becomes symbolic of the fate of Vikram and Lucia in the coming shots. Vikram's dance on the fate machine reflects the style of dancing fashionable in the Bombay film industry, which is later imitated by one of his fans. Soon after this, we can see Vikram's fans crowding around him hysterically in a moment of mob mania. Vikram's life that revolves around his expensive car, luxurious home and popularity as an actor are all tell-tale of the glib facet of Bollywood.

Fate machine, an adaptation of the Hollywood musical "Ready, Willing and Able" (1937), connotes Indian belief in fate, *karma*. Thus, the typewriter scene (Fig. 2.21) questions fatalism, a prominent theme of American film noir, where fate exerts supreme power over the willpower of individuals. The typewriter scene is also ironic of the fate of the main characters in the movie.



Fig.2.21 The Fate machine dance on the movie-prop.

The movie also makes use of Usha Uthup's cabaret song, *Hari Ohm Tat Sat* (Fig. 2.22) to document another important trend of Bombay film industry in the 1970s. Usha Uthup⁴² redefined Indian music history through her versatility in selection of songs, raspy voice and costume. She came to the lime light from night clubs in Chennai, Calcutta and Madras through her distinctive fusion technique. Her singing style, just

⁴²<https://www.utsavpedia.com/fashion-cults/indias-soulful-singer-in-a-sari-usha-uthup/> 31.oct. 2017

like her mode of dressing made her different from other singers of the time like Lata Mangeshkar. Usha Utup's popular pop songs in Hindi films include "Hari Ohm Hari" (*Pyara Dushman*- 1980), "Ho Ho Ho Samba" (*Armaan*- 1981) and "Auva Auva Koi Yahan Nache" (*Disco Dancer*- 1982). By that time cabaret songs gained popularity in Indian cinema especially through Asha Bhosle, like Oh Haseena Zulfonwali (*Teesri Manzi* - 1966), "Dum Maro Dum" (*Hare Rama Hare Krishna* - 1971), "Piya Tu Ab Toh Aaja" (*Caravan* - 1971), "Aao Na Gale Lagao Na" (*Mere Jeevan Saathi* - 1972), "Duniya Mein Logon Ko" (*Apna Desh* - 1982), "Hungama Ho Gaya" (*Anhonee* - 1973), "Jawani Janeman" (*Namak Halaal* - 1982), etc.



Fig. 2.22 Usha Utup sings a cabaret song.

In the select movie Usha Uthup is in Indian costumes like silk sari, bindi and gold jewelry. Her popularity as a 'pop singer in Indian sari' inspired MIP to select Usha Uthup as a cabaret singer in the movie, which is released in USA (1970) and in Portugal (1979). Thus, she started her film career through MIP's *Bombay Talkie* and became popular in USA and UK. Though Sharda Rajan Iyengar is yet another popular cabaret singer of the 60s and 70s, it is Usha's English accent in singing made her more appealing to MIP. 'Ohm Tat Sat' is a Sanskrit verse from *Bhagavad Gita*, means Brahman is the absolute truth. Here, by 'Hari Ohm Tat Sat', the verse re-establishes the spiritual codes of India, but in a satirical way, as the very 'quintessence' of the nation is commodified. Here, the value of *moola mantra* is diminished. Interestingly, she sings it like a Christian devotional song, which praises the ultimate victory of truth.

Usha Utup had sung successful pop songs in Indian market, while the Anglo-Burmese Helen projected sexuality and sensuality to cater to the voyeuristic pleasures of the Indian audience. Cabaret, a dance form, especially in Bollywood, had its origin in European countries (France - 16th century, America - 1911 and U K - 1912), and it redefined the romantic fantasies of a booming film industry in Independent India. While analyzing the history of Indian cinema, we can trace the presence/role of Anglo-Indian woman as either a vamp or a femme fatale, an easily available, westernized figure. The traces of the vamp concept are visible in American cinema of the 1940s and 50s (*The Maltese Falcon* (1941), *Leave Her to Heaven* (1945), *Out of the Past* (1947), etc). In Bombay cinema, a vamp's place in the public space is 'liminal' as it demarcates the ideal Hindu women of home (*andarmahals*). The vamp's presence and the roles they partake make them promiscuous. They mark the margin between 'moral East and immoral West' (Gangoli, 145). The vestiges of the exact sentiments can be seen in *Shakespeare Wallah*, where Manjula accuses Lizzie of being an easily available woman.

The select movie makes use of Helen, the cabaret dancer in Indian musicals, from the 50s onwards, though Bindu, Aruna Irani, Jayashree T, and Fayal are the popular cabaret dancers of 1960s and 70s. Helen's Anglo-Indian heredity and anglicized outlook, glittering sexy costume with wigs, glitzy dance, flamboyance and exotic charm appealed to Indian men fantasies for decades. She marked her identity as a cabaret dancer through her golden eyelashes, wigs, gold paint, plumes and feathers, explicit and exaggerated sexual gestures, revealing dresses and voluptuous dancing, in films like *Jaali Note* (1960), *Aansoo Ban Gaye Phool* (1969), *Aag Aur Daag* (1970), *Caravan* (1971), *Anamika* (1973), *Benaam* (1974), *Ek Se Badhkar Ek* (1976), *Inkaar* (1978), etc. Though she has acted in more than 700 Hindi films in 1960s and 70s, most of them were set in night clubs, especially for male audiences. Sometimes the movies also present the Indian women as spectators of her dance. The quintessentially traditional Hindu heroines of the movies are portrayed in contrast with Westernized women. The Anglo-Indian characters were portrayed as a mode of "defiance and an assertion of cultural superiority" (Gangoli, 149). But, MIP introduces Helen more as a dancer,

though she is in her Western golden costume, than as a sensual and ‘vampish’ figure. Her dance with the hero, Vikram, is indicative of cabaret dance of Bombay cinema of the 60s and 70s. *Bombay Talkie* reinstates the concept of femme fatale through Lucia, who seems sexually promiscuous. She is contrasted with the devoted and trusting wife of Vikram, Mala. Thus, the presence of Helen, Usha Uthup and the type writer shots indirectly trace the connections between American and Indian film industries in period of transition in India.

Anjana is yet another important woman character that represents the yesteryear star of Bollywood (Fig. 2.23). She is portrayed as a drunk and fallen woman, whose loose morals and duplicitous character are very well highlighted in the movie. MIP has selected Florence Ezekiel Nadira, a Bagdadi-Jewish actress to play the role of Anjana. By that time Nadira was famous for her vamp roles in Hindi films, like *Shree 420* (1956). Through Anjana, the select movie unveils the hidden practices in Bombay film industry, where aspiring men have to get support from other leading stars to get a chance in films. The three young men, who are in Anjana’s home at late night, to satisfy her physical and sexual needs, illustrate this fact.



Fig.2.23 Anjana, the yesteryear star of Bollywood.

2.3.2. Superstition and Spirituality

Merchant Ivory's *Bombay Talkie* records the seamless coexistence and mediation of both superstition and spirituality in India in the 1970s. From Mala's and Lucia's experiences in India the spectators can trace their belief in superstition and spirituality, as they go through different phases of their relation with the hero. We can see that in the movie, Mala and Vikram face the problem of infertility for years. Mala prefers to meet a guru and to go for a pilgrimage to Badrinath for conceiving a child rather than medical consultations. Vikram looks unaffected in Mala's presence, though he hypes up his condition to Lucia and grieves the absence of a son to conduct his funeral ceremonies. Ironically he recites Gayathri mantra to impress Lucia.

Though Lucia comes to India to make a film on India, she finds it hard to distance herself from the process of film making. In an interesting scene, we can see the western self of Lucia interfering while participating in a Rakshabandhan ceremony in Vikram's house. Not only does Lucia come to Vikram's house uninvited, she insists on gifting a watch to Vikram instead of a Rakhee, which provokes Mala and other women, who were part of the celebration. An offended Lucia throws away the watch and walks out of Vikram's house and she later tells Vikram that she cannot understand the customs of India. Here, Merchant Ivory deals with another nuanced representation of a western woman, who in this case is American, whose self interferes with her own perception of India. Lucia, though she seems interested in India becomes perplexed with its 'bloody customs'.

Lucia's decision to get away from Vikram and to involve herself in a spiritual way of life also bring to light the superstitious facet of her personality, who relies briefly on the palm-reading faculty of Anjana. A desperate Lucia is told that she brings bad luck to people around her. While predicting the same, Anjana tries to seduce Vikram after causing a rift by sowing superstitious seeds in Lucia's mind. By using the dramatic instances of palm-reading and withholding her prediction, she manipulates the already dormant insecurities and superstitions within Lucia, and the incident drives her to an ashram to seek solace. Her Western perception of India as a spiritual place that makes

people 'peaceful' also forced her to lead an ashram life. But, the ashram gives a rude shock to Lucia, as she witnesses everything but spirituality there. The Guru conducts spiritual talks and elaborate prayers. Lucia faces segregation everywhere, where women are treated as servants in the ashram, to feed the Guru. The Guru also seems to make erotic advances towards Lucia, making her cautious of ashram life and eager to get out of there. Lucia believes that something is inherently wrong with her. She seems fatalist and conscious of bad omens like funeral, and pearls and stone jewels.

2.3.3. Alcohol and Cigars

Unlike the earlier movies of MIP, here, in *Bombay Talkie*, the spectators are given a first-hand critique of the changing trends of the upper class Indian youth, especially of the film field. Many shots are filled with smokes of luxurious cigars (Fig.2.24) and drinks. The night club scenes with cabaret songs and bar sequences filled with smoke and luxury are indicative of a neo-liberal lifestyle among the newly emerging upper class of modern India. Interestingly, the night club itself becomes a space on which the synthesis of tradition and modernity happens in a convincing manner. Here, in this space, a sari-clad woman sings Indian mantras with the accompaniment of western music. The diners entertain themselves with drinks, smokes, music and food. Many dramas of romance, jealousies, gossips, seduction and disenchantment are enacted in night clubs, which are shown as closed spaces of elitism and exclusivity, where the upper class men and women socialize and relax.



Fig.2.24 Vikram's cigar smoking, an example of his luxurious life.

Since the movie is about the Bombay cinema industry, alcohol and cigar also become important characters, for Indian films from 1950s onwards relate cigar smoking with romance, style and power according to the mood of the hero. They also become symbols of luxury and they stereotype men and women accordingly. In the select movie both cigar smoking and alcohol consumption of Vikram also reveal the flaws in his behavior. Unlike alcohol, cigar becomes symbolic of male pride, as Hari at first rejects one from Vikram. This reveals the cultural difference between the two. Lucia smokes and drinks and she is contrasted with the orthodox Mala, who is genuinely averse to such habits. We can find that such stereotyping was already prevalent in the Bollywood films of the 60s. Movies like *Sahib Bibi aur Ghulam* (1962), *Gumnaam* (1965), *Kismet* (1968), *Caravan* (1971), etc. highlight the issues, concerns and anxieties of alcohol consumption in men and women. In this movie, Anjana and Lucia smoke and drink, and these symbols make them at once sexually independent, vulnerable and easily available.

2.4. Nawab: the Connecting Link of Two Decades

Merchant Ivory's *Heat and Dust* is an adaptation of Jhabvala's Booker prize winning novel of the same title (1975). The movie was released in UK, France, Australia, Portugal, Denmark and USA (1983), Belgium and Finland (1984), Japan (1988), Peru (1990) and Singapore (1996). It is a historical film, with respect to its theme of discussion, as one of the heroines searches for her roots and re-creates an identity in the 1980s, following the paths of her great grandmother of 1920s. The plot of the movie moves between the past and present as it is set in the 1920s and the 1980s. Though Shashi Kapoor has active role in 1920s only, as the Nawab of Khatam, he becomes a relevant presence in the entire movie, as he becomes the invisible thread that connects two decades.



Fig.2.25 The Nawab's royalty in front of the British administrators.

The film makes use of interview, paintings, various narrative techniques, like the voice over narrations of Olivia, Olivia's letters to her sister, tape recorder and, an album along with architecture and monuments to picturise the (hi)story of 1920s. In the introduction we can see foreign women salute the Nawab in his royal palace, initially in black and white, and then in color with Hindustani background music. It showcases the power of an Indian Nawab in colonial India (Fig.2.25).

For the introduction of the characters of two time spans of two places, the film makes use of paintings and background scores. These paintings are taken from *Antiquities of Dacca* of Charles D'Oyly, Collector of Dacca (1808), which was the capital of Mogul reign. His paintings, printed as folios from 1814 to 1827, provide a satirical portrayal of Anglo-Indian life. The first painting, 'Remains of a bridge near the Tantee Bazar', with an English classical in the background introduces Satipur (Utter Pradesh) of the 1920s (Fig. 2.26).

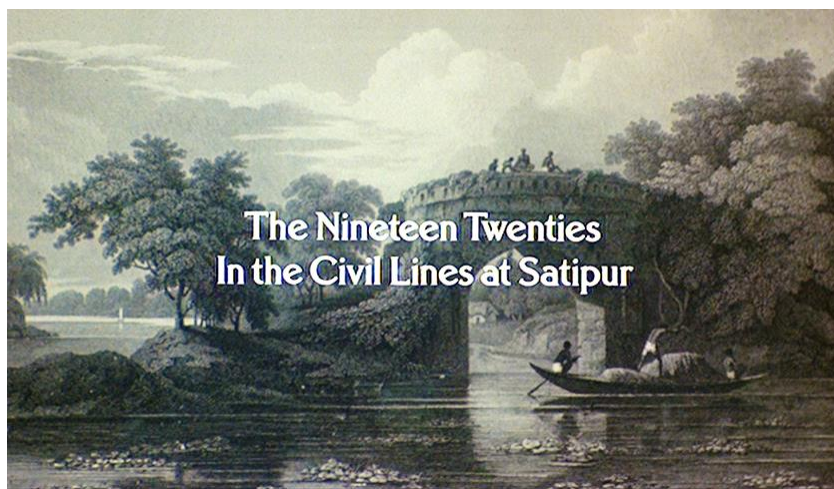


Fig. 2.26 Remains of a bridge near the Tantee Bazar'

Boats, boatmen, trees, a river and Mogul remnants in the painting depict the geography of the 1920s, along with the main characters of the time.

Second painting, 'Mosque in Dacca' (Fig. 2.27) introduces the palace of Khatam (Gujarat), of ruined Mogul architecture, overgrown wild trees, with Hindustani music in the background.



Fig.2.27 'Mosque in Dacca'

Here the Nawab, Begum (his mother), Harry (Nawab's English courtier), Douglas Rivers (Asst. Collector), Olivia (Mrs. Douglas), and other English officials like Mr. Crawford (Dist. Collector), Dr. Saunders, etc are introduced. The third painting, 'Paugla pool, with part of Dacca in the extreme distance' (Fig.2.28) , reveals the story of 1982-Satipur town, with river bank, ruined buildings, and trees.

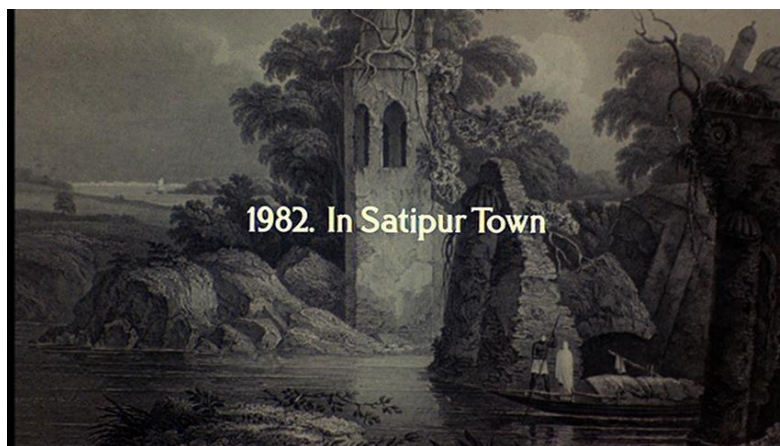


Fig. 2.28 'Paugla pool, with part of Dacca in the extreme distance'

With the background of Hindustani music, characters like Anne (Olivia's great granddaughter), Chid (an American in search of Nirvana), Inder Lal (Indian government servant), and his family are introduced. The final painting, 'The Fort and N. Gateway of

the Great Kuttra' (Fig.2.29), details a rustic place with working men, elephant, horse and dogs, with remnants of ancient dynasty in the background.



Fig.2.29 'The Fort and N. Gateway of the Great Kuttra'

Thus the movie documents two decades of Indian history as a fiction, by the help of colonial paintings in the introductory part.

2.4.1. India in the 1920s:

Heat and Dust begins with the (hi)story of 1920s and it throws light on various socio-cultural and political incidents in colonial India. The movie documents British administration and its struggles with the local Nawab (Shashi Kapoor) and West's perceptions on Indians, in Satipur and Khatm of 1920s.

2.4.1.1 British Administration in Colonial Times

Though the movie is set in Pre-Independence India, it celebrates the supremacy of the Nawab through the welcome ceremony (Fig. 2.30) and the grand feast he conducts for the Western administrators.



Fig.2.30 The grand feast arranged for the British administrators in the palace of Nawab.

We can also trace the undercurrent of British administration as they drink for ‘the King Emperor’⁴³. Though the Nawab seems naïve and co-operative in his interactions with the British officials, he has secret alliance with the ‘wanted dacoit’ Tikaram, and creates turbulence and robbery in rural villagers in the sly. Thus, the local situation is so complicated that Khatam becomes the ‘White man’s burden’ as they have to deal directly with the dacoit and indirectly the Nawab, who is in complicit alliance with the dacoit. The Nawab also becomes an interesting, yet treacherous character, as he himself reveals in many instances, as he narrates the treason of Amanullah Khan (Fig. 2.31), who treacherously murders his guests during an invited feast.

⁴³ George V was the ruler of Britain during that time (1910-1936).

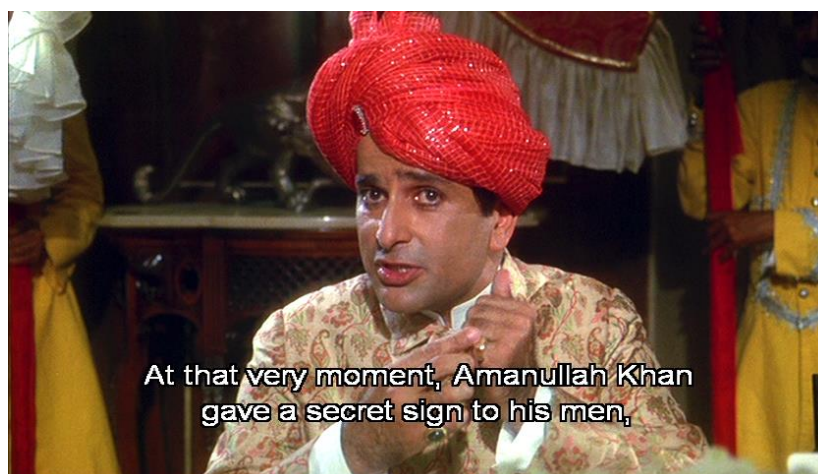


Fig. 2.31 The Nawab's description of Amanullah Khan.

In another instance, we can trace instances of nostalgia in the movie. Mrs. Saunders, wife of Dr. Saunders, who lost their child in India, seems pessimistic and always longs for 'home'. Nostalgia for home is also in the words of Harry, who enjoys an English food⁴⁴ in Olivia's home, in summer. As we can also see from its title, 'heat and dust' becomes a major character that too a harrowing one in the film as well as in the novel it is adapted from. When Harry suffers from heat and ill-health, Olivia gives him a Dickens for reading and relaxation. Paintings and portraits of English people, white bed-sheets and pillows, high ceilings, light walls, candles, home décor, large windows, houseplants, marble bathing tub, mosquito netting, white colored curtains, tiger skin rug, wooden partition, matted floor, flower vases, etc, portray the Victorian home decor of the 1920s (Fig. 2.32), which is decorated with orientalist fineries. In a symbolic display of the home décor, we can see pieces of taxidermy on the walls, which signify the authority of the West over India.

⁴⁴ He enjoys tea, toast and marmalade , boiled eggs and English news paper in Olivia's home.

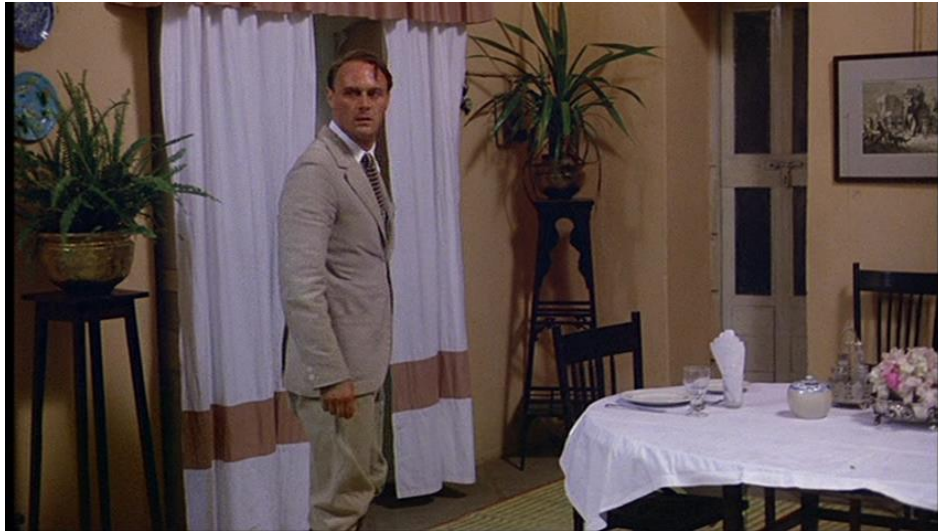


Fig. 2.32 The orientalist interior of Douglas' Indian home.

MIP does not deal explicitly with the freedom struggle of India. However, we can see passing references to it in a couple of scenes as a minor irritant to the British Raj. The movie also mentions Gandhi's struggles against the British, with gunshot sounds in the background. The 1920s were remarkable in Indian freedom struggle as they witnessed protests against the colonial regime, under the leadership of Gandhi, like the Non-cooperation Movement (1920-22), the Chauri-Chaura incident (1922), the *Satyagraha* campaign (1928)⁴⁵, etc.

2.4.1.2. Gaze on the 'other'

Heat and Dust explicitly reveals the superior gaze of the West on the colonized in many instances. While the male supervisors, especially Douglas, consider Indians as 'transparent like children', female characters are paranoid of their Indian servants. From Mrs. Saunders, Olivia gets a bad impression of Indian servants, who are eager to know a white woman (Fig. 2.33). She relates this with the spicy food Indians take.

⁴⁵ These political incidents are related to Gandhi's non-violent methods (*satyagraha*) to defeat the colonizers from India. Under his leadership Indians protest against the British regime, by rejecting foreign products and adapting locally made things. This ultimately led to clashes between the protesters and military.



Fig.2.33 Mrs. Saunders finds fault with Indian male servants.

Douglas also advises Olivia, not to wear the night dress outside the room ‘you shouldn’t let the servants see you like this’ (Fig.2.34). He even suspects Indian’s voyeurism.



Fig. 2.34 Douglas advises Olivia of the servants’ gaze. In the background we can see the servants too.

Doctor Saunders’ grim moralism towards his Indian patients and his wife’s prejudices, and Mrs. Crawford’s comments on Gandhi illustrate the superior attitude of the West over the colonized.

2.4.1.3. The Purdah Quarters

The Nawab’s welcome ceremony of his English administrators with family gives a visual extravaganza of the imperial heritage of India. His royal attire, pink turban, glittering costume, etc, with servants in uniform around illustrate his glorious

importance. In that scene we can also see the royal women in Zenana, watching the ceremony (Fig.2.35). Proliferation of turban and Purdah heritage in the scene reflects the hierarchical power structure in Indian royal households. The power structure of Muslim palaces in the 1920s is also envisaged here.



Fig.2.35 An example of Purdah quarters.

The Purdah segregate Indian women, but we are also given a glimpse into the covert curious gaze which comes from behind the veil. At the same time the women of Zenana celebrate their lives in ways unimaginable to western women. They smoke *Hukkah* and dance to Western songs, and they gamble. In the movie, the western gaze and the reversal gaze are elaborated with subtle nuances.

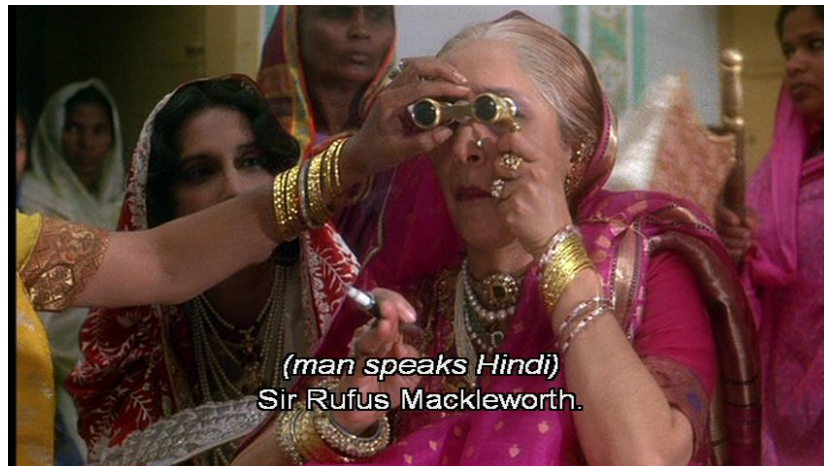


Fig. 2.36 The Begum's surveillance over the incidents in the palace.

The women in the Zenana include Begum- Nawab's mother (Fig. 2.37) (acted by Madhur Jaffrey), and her assistants and maids. They are contrasted with the foreign women with respect to their costume. While the Western women sit on chairs, the women of the palace sit on an embroidered carpet. The way in which the maids surrounding the Begum reflect the hierarchy among them is clearly portrayed through their ornaments and outfits.⁴⁶ This explicates the position of different classes of women inside the palace. The Begum's telescope represents her authoritative position (Fig. 2.36) and her secret gaze on the incidents in the palace. Through the telescope the Begum is "creating and sustaining a power relation (independent of the person who exercises it)" (Foucault, 201).

⁴⁶Here, some upper class fair women sitting near the Begum, young girls in beautiful dress in front of her, while some dark colored maids in white dress standing in a far distance.



Fig.2.37 Madhur Jaffrey as the Nawab's authoritative mother, Begum.

Though she is isolated from the public ceremonies, her dominating gaze on the incidents of the palace reveal her omniscience. Her ultimate surveillance regulates the whole incidents in the palace, just like Jeremy Bentham's architectural design. From the words of Harry we can understand that Begum is "a perfect eye that nothing would escape" (Foucault, 173). The Purdah quarters also carry mysterious histories, like the practice of black magic, rumors about Begum's poisoning of the Nawab's first wife, etc. Through these incidents, the movie subverts the secluded Purdah quarters, where the reversal of gaze occurs.

2.4.1.4. Dossier of health in India

The movie begins in an Indian Hospital, with an English nurse and a doctor, Dr. Saunders, informing Douglas about the disappearance of his pregnant wife, Olivia. We are shown a glimpse of Indians crowding around the hospital waiting for their turn. We are informed about the pseudo-scientific practices of abortion in India. Though abortion was illegal during that time, the villagers practised unhealthy methods to abort children, which ultimately led women to hospitals. The audience also gets a hint of Olivia's abortion, where the midwives insert cloth and twig, to abort the child (Fig. 2.38).



Fig.2.38 The aborting scene of Olivia reinstates the power of the Begum.

The abortion is symbolic, as Olivia tries to get rid of her extra marital liaison with the Nawab, in a violent way. Merchant Ivory suggests that the relation between the Raj and the colony deteriorated by the 1920s, and came to a possible violent end by that time. Though Olivia aborted her illegitimate child, destroying the seeds of miscegenation, she spends the rest of her life as Nawab's mistress in Simla, a hill-station and the summer capital of the Raj. Very subtle resonances of the trade-romance between the British East India Company and India, which turned bitter and the violent consequences during the time of the Nationalist struggle are brought out implicitly in the story of the Nawab and Olivia. Olivia's plight of ending up as Nawab's concubine also shows Britain's slow divestiture of power to India, and the clandestine sustenance of the colonial romance.

We can see in another thread of the story, how Harry devalues Dr. Puran, an Indian doctor, as a quack and a 'witch doctor'. These instances are pointers to the spread of allopathic practices as scientific and rational treatment and the denigration of indigenous medical practices as pseudo-scientific, and irrational bordering on superstition and witchcraft. The movie through many deft maneuvers discusses the pathetic health of Indians. Their hygiene, over population, heat, dust and eating habits are perpetually blamed for the increasing ailments and deaths in colonial India.

2.4.2. India in the 1980s:

Heat and Dust documents the history of India in the 1920s and 80s through the female protagonists Olivia and her great grand-niece Anne. Anne travels to India to search out the roots of Olivia and she stays with Inder Lal, and turns native in her dressing and routines. Chid, an American in search of spirituality is depicted in a rather satirical way that opens up debates about the superficiality of Hippie culture in India. Inder Lal's home, Anne's boarding place is again arranged as a stereotypical Indian home with baskets, pots, brass vessels, cushion chair, wooden shelf, bottles, carved wooden pillars, stained walls, colored window panes, etc,. The movie also deals with the issues in colonial and post-colonial India.

2.4.2.1. Spirituality for Indians and Foreigners

Though *Heat and Dust* portrays the western quest for spirituality through Chid and Anne, Chid is representative of the Hippie generation, westerner's delusion of finding a guru to practice spirituality in India. Chid is ironically represented as a man, running away from West, a place of multi-national corporations and material powers. He was considered weird for his spiritual cravings. His strange association of the power of meditation on sex makes him a complex character. According to him Indians like 'giving', as good Karma for the next life. We can see through certain subtly humorous scenes Chid's failure to live as a yogi. Though Chid talks about the presence of a 'light around our body that controls our mind' and recites some mantras, which deceives Inder's mother and wife, he tries to molest Anne when he gets a chance. The entire idea of 'moksha' is shown in a satirical light. For the West, East becomes a path to attain 'moksha', while the Indians approach moksha as a problem solver.

Through the family of Inder Lal, Merchant Ivory tries to portray the irony of Indian spiritual life. The first instance of mixing medicine and spirituality is illustrated when Inder Lal, an educated, middle class Indian sends his wife Ritu to a pilgrimage to Amarnath to cure her epilepsy.



Fig.2.39 Inder Lal's mother tries to cure Ritu's epilepsy.

Inder Lal's home becomes a citadel of mixing superstitions with medicine as his mother practices some mumbo jumbo to cure Ritu's epilepsy (fig.2.39). Though Anne suggests a psychiatrist, Chid exhorts the family to practice yoga to cure her illness.

The pilgrim centers in India provide yet another spectacle of Indian crowds, squalor and filth. Through body-scaping, a vast array of bodies, are represented in many stages of display, from begging to appealing for charity. We are also shown a glimpse of a widow, who is thrown out of her house by her in-laws. While the pilgrims worship the gods inside the temples with marigold garlands and joss stick, the temple premises teem with beggars, disabled and abandoned people. The irony of ritualistic worshipping and the gruesome practices in real life are juxtaposed in these scenes.

2.4.2.2. Health and Hygiene

The story of the 1980s is almost an extension of the 1920s, in the case of how health is perceived in India. Though India has become an Independent nation, it still struggles with health problems. Harry advises Anne (Fig. 2.40), not to take water, food and salads from any Indian streets.

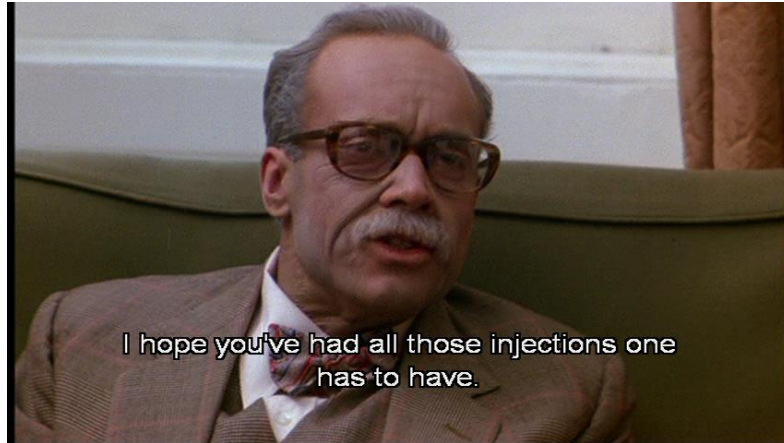


Fig.2.40 Harry advises Anne on India.

It is later illustrated through the deterioration of Chid's health, who suffers kidney and liver problems in India. He longs for the cleanliness and hygiene in Washington even in his most squalid spiritual stage. The movie replays a lot of western stereotypes like hysterical Indian women, superstitious and lecherous men, the practice of black magic, which is reminiscent of voodoo, etc. Like in the 1920s, this ironically happens in the 80s, when India boasts of Independence and modernity. Anne's search for a midwife for abortion also portrays the availability of illegal abortion system in India as in 20s, though it is prohibited by law.

2.4.2.3. Gender Space

While Olivia and the Begum were the mouthpieces of different classes of women, of two different traditions, living in India in the 20s, here, Anne and Ritu embody the gender positions in the 80s. While Anne seems independent and open to accept an Indian child, though in a clandestine manner, Ritu is an obedient middle-class, orthodox housewife (Fig. 2.41). Her red bindi, sari and bangles and her traditional hairdo ensnares her in the household with the steel and copper vessels.



Fig.2.41 Ritu is portrayed as a traditional Indian housewife.

Like Indu of *The Householder*, a stereotypical housewife, she is also nostalgic of her father's home. She is reticent and shy and unable to communicate in English. She is also shown as illiterate and an example of the prevalent early marriage system in India. She seems silent in most part of the movie, and is totally unaware of her husband's affair with Anne. She seems fond of Chid in a naïve kind of way and follows his meditation practices meticulously.

With the passage of time, we can see that Olivia's bungalow is transformed into a government office (Fig. 2.42 and Fig. 2.43), where Inder works.



Fig.2.42



Fig.2.43

Olivia's bungalow in the 1980s and in the 1920s.

The red-tapism and vestiges of British bureaucracy can be seen in the piled up files on the table, the noisy typewriter, picture of Gandhi on the wall, clock and tube lights, etc. Olivia's bungalow now effectively portrays an Indian office of the 80s. The thronging crowds of people inside and outside the office, men and boys in shabby western outfits, the parked cycles, scooters and rickshaws and the street sellers, create a picture of the modern India, caught in between development and chaos.

We can also see the way Indian men desirously gaze at Anne (Fig. 2.44), which makes Inder uncomfortable, and mentions them as 'just ignorant fools'.



Fig.2.44 Anne seems unaware of the gaze of two Indian men.

As in *The Householder*, Merchant Ivory typecasts an Indian middleclass family through Inder Lal's family as well. Inder is a government servant and his wife spends most of her time in kitchen. In his work place also we cannot find out a single woman. The absence of women in public spaces and their confinement in private, domestic and religious spaces also speak volumes about Indian society. Most of the women's conversations also revolve around marriage and children, as we can see in Merchant Ivory movies.

2.4.2.4. India: Nation of Festivals and Busy Streets

Anne's travels and peregrinations are captured with a reversal of gaze, the spectators get to see the landscape of Indian streets and roads. The roads are always crowded with people and vehicles. And, we can also see the vulgarity of modernity, like huge pipes dumped on the side of the road, beside which vegetable selling also happens. Since the movie is set in a town, we get to see more bicycles and scooters on the busy streets.

Heat and Dust also portrays India not only a nation of celebrations but also as a place for exotic celebrations. In the scenes of *Tazkiyah* procession, a cornucopia of colors and objects with musical bands, float of decorated arches, painted lions, multi-color mirror works, acrobats and dancing men; the movie creates a festive season in Indian streets (Fig. 2.45). Another occasion of celebration is at the shrine of Baba Firdaus, built by the Nawab's ancestor Amanulla Khan. This later becomes a pilgrim center for both Hindus and Muslims. As Anne wonders 'everything gets mixed up here', in Indian soil.



Fig.2.45 The *Tazkiyah* procession.

From the analysis of *The Householder*, *Shakespeare Wallah*, *Bombay Talkie* and *Heat and Dust*, we can trace the style of Merchant Ivory productions in documenting various aspects of Indian history from the 1920s to the 1980s through the protagonist, Shashi

Kapoor. While *The Householder* deals with the problems of middle class Indian youth in the Nehruvian era, *Shakespeare Wallah* bemoans the decline of the Shakespearean theatrical tradition or British literary tradition, in the age of films. Interestingly, when Sanju of *Shakespeare Wallah* stands as a confused and diffident youngster to accept his foreign love and English theatre, Vikram of *Bombay Talkie* becomes a satirical portrayal of an Indian film actor, bogus in his relations and superficial in his commitment to art. Through the protagonists of the select movies, MIP gives us a glimpse of the life and values of India after Independence.

The select movies, *The Householder*, *Shakespeare Wallah*, *Bombay Talkie*, and *Heat and Dust* narrate the continuous journey of India through decades, as a new nation, grappling with its difficult diversities. These movies showcase the various aspects of Indian middle/upper class men, through its heroes from that range from a householder, a playboy, a chocolate hero to a Nawab. Though the movies highlight the issues of class of various decades they are silent to the prevalent caste system of India throughout the ages. For instance, *Bombay Talkie* is remarkable in the history of Indian films as it is the first movie that popularized the Indian folk song, “*Mere Angane Mein*”, which is later used in Hindi films like *Maze Le Lo* (1975) and *Laawaris* (1981). The movie also documents the poor telecom service, song recording facilities, shooting process, streets of Bombay, and even family planning agendas in India during the 70s. As a meta-movie, it talks about the slice of life within the Hindi movie industry much before the nomenclature of Bollywood was assigned to it.

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CHAPTER 3

Desiring Men of India: A Critique of the Heroes' Carnal Desires

Merchant Ivory films are renowned for their treatment of a large range of issues from those affecting a householder to that of a Nawab. These movies highlight the private gendered interactions of the protagonists with Indian and foreign women: British and American. The nodal point of these interactions is hinged on desire: a strong feeling for someone or something to happen. Interestingly, Shashi Kapoor, the protagonist of all the select movies becomes the repository of the carnal desires of Indian men in his relation with both Indian and Western men. The Indian man, through the protagonist, becomes a hyper sexualized being, in all its obviousness. Sexuality, “a central aspect of being human throughout life, (which) encompasses sex, gender identities and roles, sexual orientation, eroticism, pleasure, intimacy and reproduction” (WHO, 2006). By highlighting sexuality, the sexual anxieties of the heroes are opened up to expose the inbuilt traditional biases of the nation.

This chapter focuses on the portrayal of India through the heroes, in the select films of the renowned Merchant Ivory Productions, as ironic incarnations especially in terms of their sexuality. Prem, the hero of *The Householder*, is critiqued with a gendered nostalgia. Consequently, the play-boy and chocolate heroes of *Shakespeare Wallah* and *Bombay Talkie* respectively portray the ambiguity and the confused romance with Indian and foreign women. In *Heat and Dust*, the Nawab re-establishes miscegenation through his exertion of power over Olivia, the British Administrator's wife. This chapter concentrates on the representation of male sexuality, “expressed in thoughts, fantasies, desires, beliefs, attitudes, values, behaviours, practices, roles and relationships” (WHO) and its anxiety in *The Householder*, *Shakespeare Wallah*, *Bombay Talkie*, and *Heat and Dust*, keeping the cultural transformations of the Hindi film industry in the background. It also focuses on the representation and positioning of

different genders (male, female and hijra) in the private and public sphere of life and their heterosexual and homosexual interactions, spotlighting the role of the protagonists in the selected film texts.

For a close-look at the sexuality of the heroes in these movies, they are analyzed in tandem with the Hindi films that are released in foreign nations from 1960-1985 (Appendix F). In addition, we can see that, the select MIPs were released in the European Union nations⁴⁷ - Belgium, Denmark, Finland, France, Germany, Hungary, Portugal, Sweden and the United Kingdom. For the convenience of study, the researcher has selected Hindi films released in the West during that time span. This deliberately excludes those films released for any film festivals and released before 1960 and after 1985, since the last Merchant Ivory film of the study was released in 1983. As a result, 90 Hindi films are selected for analysis. From these the stock themes/storylines of the time could be easily traced. In the 60s, there were only two Hindi movies belong to this category- *Arzoo* (1965) and *Ankhen* (1968). *Arzoo* portrays the triumph of love over fate, while the spy thriller *Anken* is on terrorist attacks in Independent India. In the 1970s there was a wide variety of stock themes, like betrayal and loss of love, orphanhood, identity crisis, treachery and corruption in society, conflicts of Eastern and Western world-views, relations inside families, class difference, separation of siblings and their reunion, miscegenation, rural development programmes, superstition and black magic, and the conflicts in a triangular relationships. In the early half of the 1980s, films documented issues such as the corruption in the legal/judicial system, the abduction of the powerless, rivals against the British, the caste system and untouchability, life and business in the criminal world/ underworld, along with the common theme of romance through genres like satire, action drama and psychological thrillers.

MIP's Indian films exemplify the hybridity and the problematic of the inter-twinning of Indian and Western cultures right from the first movie, *The Householder* (1963), onwards. In the Hindi cinema of the 1960s, the male body can be seen as the text that

⁴⁷ A solidarity of 28 states of Europe, politically and economically united, formed in 1958, January 1st.

goes beyond various religious, linguistic and regional boundaries. Popular films like *Hum Dono* (1961), *Chinatown* (1962), *Love in Tokyo* (1966), *Mera Naam Joker* (1967), *An Evening in Paris* (1967), etc. exemplify “the ‘enigma’ of (male) subjectivity and the need for the disavowal of fixed notions of identity” (Chakravarty, 200). In contrast to the roles of the male characters, women become the embodiment of obedient and loyal preservers of traditional values. Interestingly, another category of women characters become the upholders of modernity, and iconoclasts of their own bondages. This contrasting stereotype is the result of “the hypocrisy that equates independence and modernity with badness is very much a product of the middle class morality that pervades Indian films” (Butalia, 109). Another interesting factor in the industry is the presence of item dance. The dancers’ presence and performance in the ‘hypersexualized’ space satisfy the illicit voyeuristic desires of the audience through “transgressive sexual relations” (Dwyer, 68).

Sexuality, which encompasses the “ideas about pleasure and physiology, fantasy and anatomy”, defines “both internal and external phenomena, and both the realm of the psyche and the material world” (Bristow, 1). Merchant Ivory production’s films of India like *The Householder* (1963), *Shakespeare Wallah* (1965), *Bombay Talkie* (1970) and *Heat and Dust* (1983) are portrayals of the socio-cultural changes in pre and post-independent India. Concurrently, except in *The Householder*, these films give a detailed illustration of miscegenation and the sexual anxiety of Indian men while mingling with foreign women. Signifiers of language and costume of the characters influence the spectators “both identify and nullify marks of (intercultural) difference in a wide variety of textual situations” (Chakravarty, 200). *Shakespeare Wallah* and *Bombay Talkie* are significant in the film heritage of the MIP, as both historicize the literary, cultural and aesthetic trends of the newly Independent nation, India of the 60s and 70s. Through Shashi Kapoor these films document another face of India, and explores question regarding miscegenation, misogyny and xenophobia. As far as *Shakespeare Wallah* is concerned, parallel to the introduction of the heroine, Lizzie who appears in Elizabethan costume, the hero Sanju is portrayed as a playboy, superficially English in taste. Eventually, his inner conflicts about his Western lover’s sexuality make him synonymous with the traditional Indian man. Parallel to this, in *Bombay Talkie*, the

American novelist heroine Lucia is introduced into the studio of a Bombay film, where the stunning hero Vikram discusses his role. His charming costume, physique and feminine and charismatic performance remind us of the cult of the chocolate heroes of the 70s, epitomized by Rajesh Khanna. The heroine is fully attracted to the hallucinogenic world of the Bombay film industry, and more to its romantic hero Vikram. Through the Nawab of *Heat and Dust* we also get a clear picture about the illicit relationship between an Indian ruler and white women, which connotes the affection of Nehru and Mrs. Mountbatten (Edwina), wife of the last British Viceroy and first Governor –General of Independent India. *Shakespeare Wallah*, *Bombay Talkie* and *Heat and Dust* are biographic in nature as they replicate Shashi Kapoor's romance with the Shakespearean actress Jennifer Kendal.

3.1. Gendering Nostalgia in *The Householder*

The Householder makes use of nostalgia, 'a sentimentality for the past, typically for a period or place with happy personal associations', to unravel the problems of a newly married couple. The movie develops its plot around the flashback of the hero, Prem, in his rented home in Delhi. The flashback begins with Prem's musings of his early maladjusted days with his newly wedded wife, Indu. Almost all the main characters are engaged in nostalgic reminiscences throughout the movie. The major ekin of the movie is thus the longing for a pristine past, which is a tantamount to the condition of a disappointed new generation. Here, we can observe that the past is idealized through memory and desire. The temporality of the past more than its spatiality, modulates the nostalgic reminisces, which 'exiles (us) from the present as it brings the imagined past near' (Hutcheon, 1998).

Prem's emotional response to his present state of affairs makes him nostalgic about his family and friends, which was "the simple, pure, ordered, easy, beautiful, or harmonious past" (Hutcheon, 1998). Private and collective memories of the protagonist render clues about the struggles of the youth to come into terms with the turbulences of a developing country under the euphoric leadership of Nehru. On one occasion, Prem's reminiscence fades into the excerpt of a film song of his favorite actress Nimmy; "*Aye mere dil kahin*

*aur chal...*⁴⁸ which mirrors his longing for a secure place, from the ‘unexpected and the untoward’ (Lowenthal, 1985) present. In juxtaposition to this, we can see the mundane, dull life of Indu as a housewife, lying on the bed, reading books, posing in front of the mirror, ‘a principal metaphor for both sinful vanity and truthful introspection’ (Manukyan, 2009), etc, with pigeons in the roof and a rattling fan in the background. Through this she tries to assuage the monotony and boredom of housewife. Even within the marriage tie Indu tries to search for her identity. The camera frames are also pertinently arranged to invoke nostalgia. In one frame, Prem approaches Indu with ladoos while she combs her long hair in front of the mirror.



Fig.3.1 Prem writes a letter to Indu in front of her mirror.

In Indu’s absence too we can see Prem’s occurrence in that (her private) space, i.e. in front of her mirror and shelf, in many scenes (Fig.3.1). At the climax of movie we can see the romance of Prem and Indu in front of the mirror, behind the curtain. She realizes the happiness she always longed for.

⁴⁸ This song has been taken from the movie *Daag* (1952), Singer: Talat Mehamood.
*“Aye mere dil kahin aur chal
 aur chal...”* It means,
 ‘Oh my heart, move to another place
 I’m over with this world of pain
 Now find some new home’.

Just like Indu and Prem, the aged mother-in-law too lives in the world of nostalgia as she cherishes the sweet memories of her late husband and children. Her reminiscences and collection of old photographs exemplify her egotistic attachment and possessiveness to the memories of the past. Women's identities are constructed not only through the conventional practices in the outside world, but also through the self-reflexive processes like watching mirror images. In the words of the feminist-psychologist Carmen Williams, "the values, expectations, and norms associated with gender in our society powerfully affect women's self-perception and behavior" (28). In this film, Indu became a self-reliant woman and, at the same time satisfies the gendered notions of married life too. Prem's insistence on cooking and tidiness, a "spic and span" house and her mother in law's loveless relations make her feel depressed and inferior in the family.



Fig. 3.2 Sanju becomes a stereotypical husband.

As a result of the prevalence of the *ghar* and *bahir* dichotomy of the time, the domains of women and men are restricted respectively. The *bahir* phenomenon by extension becomes anything which is outside, means the profaneness of the outside world, a replica of the West. The costume of Indu in the establishing shot of the movie gives a clear picture of the traditional concepts of dressing up. Her confusion, whether she should select a 'pink or a blue sari' for the wedding, places her as one among

stereotypical Indian women, fussing about clothes and ornaments. A typical Indian husband, Prem always asks her to emulate his mother in cooking and in housekeeping. He even tells her that she does not have any other work in the house, compared to his busy schedule in college. The camera renders a new visual life to capture the homesick Prem who is not at all satisfied with his present home. Subtle shots of a weeping Indu are also juxtaposed in the movie. Prem's sexist or male-centered language unsettles Indu, who is portrayed as uneducated and sentimental. Prem is also a typical middle class Indian male who has to constantly choose between his mother and wife. In certain deft symbolisms too Prem's suffering is poignantly captured in the movie.

Merchant Ivory Productions introduce both twist dance, the predecessor of 'item dance', and 'femme fatale' in India, through the character Bobo. Her twist dance complicates the conflict of Eastern and Western concepts of aesthetics, insider-outsider dichotomy and self-expression. Prem's astonishing comments on her dance to Indu clearly bring to screen the cultural cleavage of different classes in India and the 'urban anxiety about women's sexuality' (Mazumdar, 79). With respect to the moral discourse, Bobo's dance resembles that of a 'westernized vamp, pitted against the female protagonist'. Even, the name Bobo is a playful western one, which does not have any Sanskrit/ Indian origin, like other Indian characters' like Prem, Indu, Sohan Lal, Raj, etc

The setting of the movie is limited mainly to Prem's personal (rented home and Raj's home) and the official (classroom and staff room) spaces. Gender based discrimination in India is pictured throughout the movie through the families of Prem and his friend Raj, different from that of Mr. Khanna and Mr. Sehgal. While Prem's and Raj's struggling wives are secluded inside the house, Mrs. Khanna and Mrs. Sehgal become symbols of the upper middle class housewives. This categorizes the public and the private spaces assigned to both men and women with respect to their relationship to the external world and class positions: i.e. the upper middle-class women were secluded in *andarmahals*,⁴⁹ like the house-owner's wife. Just like a traditional middle-class

⁴⁹ Used by Ranjani Mazumdar to describe the palace interiors.

housewife, Indu's exposure to the world is limited to the internal space of the home only, unlike the Principal's wife, who exerts control over the college staff. Prem considers Indu as a docile woman, who does not know how to speak in front of others. Her lack of experience with the outside world is explicitly portrayed in the tea-party arranged by Khanna's family, "the first of the ghastly and failed social occasions to be seen in many Merchant Ivory films" (Long, 44). For Indu, her world is limited within the traditional domestic space- family and friends. Women in the party reflect their status in society, through their way of talking, eating, etc. Mrs. Khanna, the socialite, seems to have authority over all the people there, while Indu is carefree while indulging with sweets and delicacies. Prem is embarrassed, but Indu is at ease with a typical village-belle naiveté. The party hall is huge and donned up in the Western styles, with refrigerators, high chandeliers and fans.

The unrestrained sexuality and license expressed in Bobo's dance place her in the public space as an available, desirable and licentious commodity. As a result of the confrontation of nationalism and colonialism, 'women in fact became the site on which tradition was debated and reformulated' (Mani, 1989). Indu does a blind imitation of the dance, which is inappropriate for a married woman in the words her mother-in-law. Here, the control of a woman's body is in key to the space she creates for herself in the society. Bobo's sensual letting go of the body is interpreted as licentious, while Indu is asked to again and again to control her body and thereby take control of her sexuality. We can also see that the freedom of a woman is restricted within the private sphere of home while Prem's mother warns him to restrict her freedom to behave like the wife of a college lecturer, and daughter-in-law of a college Principal.⁵⁰ Women are deliberately neglected in Prem's college and they are restricted to the positions of teacher or student. In Nehruvian time, "Challenging the patriarchal ethos of our society had never been on the agenda of the Indian state ... women were back to their iconic roles within the family, (Where, women education was a means to) better homes, better family and better society" (Banerjee, WS2).

⁵⁰ That, Indu should not laugh and dance even in front of her husband. She should be polite to her mother-in-law, and Should not spend her son's money for bangle like things.

Indu's rural life with her past friends under the fully bloomed vaka tree seems much more buoyant and happy than her present life in a rented home (Fig. 3.3).



Fig. 3.3 The nostalgic Indu in her husband's home.

Indu's longing for the past is veiled and brushed aside and the absence of any mention about her childhood, education and exposure to the outside world are unconscious patriarchal tools of 'erasing' and absenting the woman's nostalgic experiential realm.

In the domestic spaces, we can see that Indu's sexual energy is veiled. In one of the dress changing shots of Indu (Fig.3.4), Prem is seen as correcting some papers and listening to the AIR news. Her silhouette through the curtain creates erotic nervousness in Prem; representing his timidity, which is explored in detail in the movie. Here, she becomes a "signifier of the male other, bound by a symbolic order in which man can live out his phantasies and obsessions through linguistic command by imposing them on the silent image of woman still tied to her place as bearer of meaning, not maker of meaning" (Mulvey, 834). The erotic encoding of nostalgia provides another face of Prem's psyche. His obsessive voyeurism manifest in watching Indu as she changes her clothes evokes instinctual sexual desire.



Fig. 3.4 Indu's dress changing scene.

It is quelled by his ego, which “continuous to exist as the erotic basis for pleasure in looking at another person as object” (Mulvey, 835). Prem's active male gaze makes Indu the passive sexual object for the spectators, “to be looked at and displayed”, with her embedded strong visual and erotic appearance. At the end of the movie, as an indication of modernity, Indu rises to the level of the house owner's wife as she engages in needle work during her free time, an imitation of the west.⁵¹

3.2. The Playboy hero of *Shakespeare Wallah*

A ‘playboy’ is a wealthy man who behaves irresponsibly, spends his time to enjoy himself and is sexually promiscuous. In *Shakespeare Wallah*, Shashi Kapoor immortalizes the playboy concept of the industry through the womanizer, Sanju Roi. In the film, the entry of the romantic gallant Sanju to the troubled Shakespearean troupe at

⁵¹ It is mentioned in Partha Chatterjee's “The Nationalist Resolution of Women's Question”, edited by Kumkum Sangari in *Recasting Women: Essays in Colonial History* (1997).

night with his men and gun, and his first negligence to stop vehicle for them portrays him as a heroic figure (Fig.3.5).



Fig. 3.5 The introduction of Sanju in front of the theatre troupe at late night.

His role is heightened with its anglicized gimmicks, when Sanju doffs his hat like a gentleman, as he introduces himself to Lizzie. Her full blown smile in the background of soft music romanticizes her relation to Sanju. His fascination with the travelling troupe and billiards are examples of his interest, however superficial, in European culture.

Sanju's gaze is an important vantage point in which multiple takes of conflict and desire are etched (Fig. 3.6). His masculinity etched out while he smokes his cigarette.



Fig.3.6 Close-up of Sanju, keeping the tents of the troupe in the background.

At the same time, his mimicry of birds and animals make him more appealing to Lizzie. The romance of the Indian hero and the Western heroine is detailed throughout the film. As the plot evolves Sanju compares Lizzie with other Indian actresses, and calls her condescendingly ‘a nice little English girl’(Fig. 3.7).

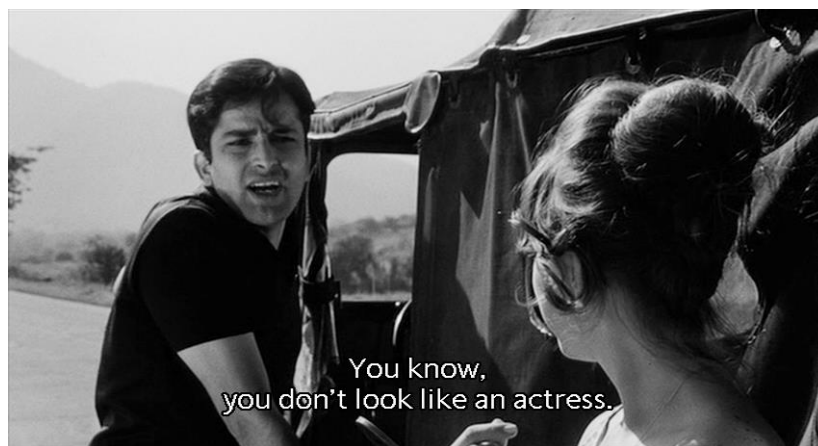


Fig. 3.7 Sanju compares Lizzie with Indian actresses.



Fig. 3.8 Sanju's erotic gaze on Lizzie.

He pins her down with his gaze too (Fig.3.8). And Lizzie too falls for the outwardly charm of Sanju as she clandestinely watches him from the window and surges with a sudden joy at his arrival.

Simultaneous to the theatrical performance of the travelling troupe, we also witness the shooting process of a Hindi movie, starring Manjula, an Indian actress. Her location of shooting and the presence of Sanju are juxtaposed with the incidents in the green room of Lizzie, who faces the mirror donning make-up. Through that mirror we can see Sanju's arrival and Lizzie's joy at seeing him. In the next moment, Lizzie, very seriously tells him that, "no one is ever allowed in the dressing room when we make up" (*Shakespeare Wallah*).



Fig. 3.9 Sanju's efforts to make Lizzie cheerful in her dressing room.

In her words we can detect her despair and disappointment over his absence at her last show (Fig.3.9). Sanju tells her that he has already sent her a note regarding the reason, and approaches her romantically by touching her nose and does some buffoonery actions to make her smile. Their romance is checked by Mrs. Buckingham, who mentions that, "an actresses' dressing room is absolutely private... especially sacred to us for at least one hour before the performance" (*Shakespeare Wallah*). As she leaves, Sanju violates the norm further, "you know I wanted to see you" (*Shakespeare Wallah*) and touches her nose. Lizzie's happiness at seeing Sanju and her concern for him are highlighted in the scene. Her performance as Ophelia (*Hamlet*), "a document of madness", wins the heart of Sanju.

Soon after, we are also given a glimpse of Sanju's romance with Manjula (Fig.3.10). Their close moments and Manjula's dumb maid Didiji's expression of Manjula's awaiting Sanju adds more force to her romance.



Fig. 3.10 Sanju's romance with his Indian mistress Manjula.

In their close moments we can see Sanju appreciating Lizzie as a 'fine artist' and disgracing Manjula's roles in movies, as "singing, dancing, tears and love" (*Shakespeare Wallah*). This is a commentary on Indian films, which is further developed in *Bombay Talkie*.

Scenes of Lady's Grave, the burial place of an English lady, who failed in love, connote the condition of Lizzie. Sanju's emotionless gaze and smoking a cigar in the mist reveal his inner conflict about his relation with Lizzie. His anglophilia is further exemplified by his boarding school background and interest in cricket. In one scene Lizzie asks him to recite some Sanskrit words, he fails and recites some Urdu lines. Sanju touches her nose and as they walk away from camera, we can see them hugging, covered by heavy mist, which creates a dreamlike effect, along with flute in the background, as the heavy mist stays for a longtime. The subsequent shots capture Manjula's demeanor as supercilious as she manicures her hand. Her response to Didiji as she comes to know about the secret relation between her lover and his mistress explicitly reveals her possessiveness. It is here, that Sanju's lovers meet and, their encounter is dramatic, in Manjula's luxurious home.



Fig.3.11 Manjula expresses her dislike on Lizzie's relation with Sanju.

Manjula exerts her superiority over Lizzie (Fig. 3.11) by asking of the latter's exposure in the film field, fans associations, etc. The ménage a trois becomes intimidating, as Sanju arrives there ignorant of what is happening. The scene becomes fiery when Lizzie walks out from there. Manjula's narcissism, her supercilious self-righteousness, expensive costumes and luxurious life style are contrasted with the artistic life style led by Lizzie.

Parallel to the romance of Lizzie and Sanju, we can also see another triangular relationship developing in the troupe as a young Indian actor; Aslam develops feelings for Lizzie and asks to accompany her for a walk (Fig.3.12).



Fig. 3.12 Aslam's gloomy face on the departure of Lizzie with Sanju.

This triangular relation of a foreign woman with two Indian characters is later developed in *Bombay Talkie* too. In these movies we can see the infatuation of western women towards the superficial male figures like Sanju and Vikram, while the real artists like Aslam and Hari are in sincere relationships with them. Mrs. Buckingham's advice to Lizzie to select a partner from her own field is also remarkable here.

Sanju's failure of romance in the public space (Fig.3.13) is an important tool in the movie. The camera frames the shift between the outdoor spaces of the theatre and the indoor spaces of the celluloid world.



Fig. 3.13 Sanju's romance with Lizzie, while others do rehearsal in the background.

The public spaces indicate discomfort, wanton wanderings, uncertain nature of artistic life, and the inner spaces indicate luxury, power and promising future.



Fig. 3.14 Sanju's discomfort in romance with Lizzie in public space.

Lizzie belongs to the outside space, where even her private life falls under scrutiny and public appraisal. While kissing, Sanju overhears the dialogues of rehearsal and stops from kissing her as he says that, he are “not used to living in public” (*Shakespeare Wallah*) (Fig. 3.14). Lizzie is explicit about her public life, “We never have a moment. We even have to dress and undress in public” (*Shakespeare Wallah*). Here again the contrast of living in public spaces (like Lizzie does) and private spaces (like Manjula does) is brought out explicitly in the movie. The very public nature of artistic living makes Lizzie vulnerable to lewd and erotic. While Lizzie defends her position Sanju becomes more and more obsessed with his patriarchal insistence upon woman’s *izzat* or honor (Fig.3.15).



Fig. 3.15 Sanju’s silence on Lizzie’s romance.

Sanju’s rejection of Lizzie can be read in connection with sexual anxiety of post Independent Indian youth. They become conscious of the interconnections of “nationalist modernization and upper-caste cultural fears of female sexual energy and subaltern stirrings” (Mazumdar, 84). While Manjula’s dance become a representation/mirror of the historical and cultural meaning of India, which exhibits the traces of the trends of a society, Lizzie’s performance in the ‘closed space’ of the theatre makes/equates her to a cabaret dancer, who makes a direct display of the body in front of the public. Though both Manjula and Lizzie are actors, this public accessibility makes Lizzie ‘vulnerable’.

3.3. The Chocolate hero of *Bombay Talkie*

The chocolate hero, a romantic figure with a young fresh-face, is popular among women because of his polished behavior and feminine and soft appearance. *Filmigoris*, a Bollywood diablo, relates the etymology of the word to the handsome portraits of men used to decorate chocolate boxes. Shashi Kapoor's chocolate hero figure Vikram in *Bombay Talkie* brings to light the luxurious life (Fig.3.16) of a Bombay film star.



Fig. 3.16 A glimpse of Sanju's luxurious dining hall.

His interactions with his traditional housewife Mala and his Western novelist lover Lucia portray philandering Indians. Vikram's dance with the cabaret dancer Helen also throws light on the eroticization of body, which becomes a spectacle for the hidden sensual and romantic inclinations and fantasies of audience. Presence of the "wanton sexuality" (Mazumdar, 86) of cabaret dancers was an important marketing technique in Indian cinema in 1960s and 70s, where the dancer was placed in contrast to the moral conventions of the nation. The movie also showcases Indian's interest and reception of porn movies through the director Bevin Bose. Hari mentions his presence as 'not congenial' and 'positively putrid'. Mr. Bose justifies his profession as the new religion of foreign films and magazines that portray the human body in all its aspects.

The American novelist Lucia comes to India with the intention of making a movie about a Hollywood actress, "who has everything, except happiness" (*Bombay Talkie*). Her

description of the spiritual bankruptcy of the heroine, like ‘the decadent west’, and other details ring an autobiographical bell. For her, India is a place of ‘colorful festivals’. Lucia’s characterization of an Indian hero oscillates from a simple peasant to a fisherman and then, to a prince or maharaja. Lucia wants a “tremendously vital and handsome” (*Bombay Talkie*) person to represent India. In Vikram, Lucia finds the correct representation of her quest, and he reciprocates her literary interest (Fig.3.17).



Fig. 3.17 Vikram’s (erotic) acceptance of Lucia’s dealings.

In the movie, we can see instances of sexuality, hidden under the veneer of conventions. On Rakhi day, Lucia also reaches Vikram’s home to give him a gift, a watch. She ties that to Vikram, seeking his help ‘to guide and protect’ her. Though all women including Mala express their disapproval on tying a watch instead of a *rakhi*, when Mala tries to force her to take back that watch, Vikram prevents Mala from doing so and Lucia becomes very angry and nervous and throws the watch away and leaves to the hotel Taj. Vikram expresses his anger at Mala and follows Lucia, a “Circe figure who turns men into swine” (Long, 95), to solve the ‘misunderstanding’. In this drama, again the complexities of a triangular relationship arise. Vikram is torn between legitimate and illegitimate love.

Merchant Ivory try to create a spectacle of Vikram, dressed up as a prince/maharaja in his attire and the Taj background complements it nicely. Like Lucia, who is conscious of her beauty, Vikram too is conscious of his physical beauty, as a dazzling film star.

Lucia confesses that she has four ex-husbands, as “I fall in love very quickly” (*Bombay Talkie*). Vikram tells her that since he is a realist, “a realist and a romantic make a very good combination” (*Bombay Talkie*) and kisses her. Just like Sanju in *Shakespeare Wallah*, here too Vikram asks Lucia, “Don’t you like me?” Lucia playfully asks him to go away from her and they give in easily to each other.

In contrast to this passionate relationship, we can see the desolate bedroom of Mala, where she is caressing a pink doll. When a tired Vikram comes home, she requests him in a depressed tone to accompany her to a Swami of Badrinath for a child. As a stereotypical wife she asks, “Then what should I do? Sit here quiet with my hands folded waiting for you, while you run with her all over town?” (*Bombay Talkie*), as he rejects her request (Fig.3.18). Vikram justifies this as ‘an intellectual relationship’ and accuses Mala of stupidity which misinterprets it.



Fig.3.18 Mala’s request for a pilgrimage and Vikram’s disagreement to accompany her.

Another character, the middle-aged Anjana, a star of yesteryears, brings to light the condition of film actresses after their active role in the industry. Anjana is portrayed as a loose and wayward actress, whose market value has gone down. She sings songs and entertains young actors. Her singing of “*badimushkil se dilkibeqarari*” (*Naghma*-1953) symbolizes her intimacy with Vikram, which is explicitly expressed through her efforts

to kiss him.⁵² Vikram is also aware of her jealousy towards his *girl friends*. She also exercises a certain level of freedom with Vikram, as she asks him about his fights and cancelled shootings, and tries to read his palm to find out his fate. But he asks Anjana to read Lucia's palms to find out "how many best sellers and how many husbands" (*Bombay Talkie*) she had, from her palm. Anjana reads that 'she wants too much'. She spells doom for Lucia and Vikram's love. This scene has the undercurrents of superstition and sexuality. In another scene at Anjana's home we can see the celebration of three young men with her, another representation of sexuality and licentiousness in the film world. Anjana's life is symptomatic of the Bombay film industry. One moment she is at the pinnacle of popularity, another moment she vanishes. Her beautiful face, ornaments and luxurious room with lots of sandals in rows reveal the luxury she once enjoyed in the film world.

Lucia escapes to spirituality as a means to escape from Anjana's predictions of doom, only to discover the hypocrisy there. While the Guru walks through the corridor talking with his devotees on spiritual love, Lucia is seen to be discomfited by her sari. Lucia experiences instances of segregation in the ashram. And, in another scene the Guru's request for food to Lucia and his desire to be fed like a child by a mother seems improper (Fig. 3.19 and Fig. 3.20).



Fig.3.19



Fig.3.20

Lucia is asked to feed the Guru, seems erotic in an ashram milieu.

⁵² And when they are about to leave, Anjana calls him back to her room and hugs tightly caresses his face, hair and tries to kiss his fore head, nose and the lips, but he prevents her attempts and goes to Lucia.

We can also see Lucia's desirous gaze looking at a bathing foreigner on the ashram premises. His strange rebuttal expresses his lack of interest in her. Unlike other women devotees, Lucia carries her vanity around and thinks the ashram is a "positively gruesome" place with "unsexed people ... I know if I stay here another day, I shall do something desperate" (*Bombay Talkie*). She is portrayed as sexually depraved. Unlike Lizzie, the British theatre artist, Lucia, here, becomes the stereotype of the typical American woman in search of adventure, sexual adventure, especially. Lucia's ashram life is an interlude which throws light on her sexuality.

Mala's dullness as she prays in front of Lord Krishna is juxtaposed with the scenes of Vikram's romance with Lucia. It reveals her powerlessness and sorrow. In the coming sequences Mala is chased by Mr. Bose, the porn movie director. He tries to seduce her and emotionally bullies her into obeying his wishes as a compensation for the money he lost on Vikram (Fig.3.21). Parallel to the ordeal of Mala, we can see Lizzie and Vikram enjoy themselves, careless of time.



Fig.3.21 Mr. Bose's efforts to seduce Mala.

In the final scene, Lucia's merry making with Vikram reaches his home, where she tries to wear Mala's wedding sari. An irate Mala, who witnesses the scene, walks out of Vikram's home, after warning him. In the tussle after this, Vikram shows his real playboy nature, as he asks Hari to use Lucia for sexual pleasure, "She's not bad. She's damn good for her age" (*Bombay Talkie*) (Fig. 3.22 and Fig. 3.23). While rating Lucia

sexually, his eyes glitter and his clandestine smile tells the viewers more than what he actually says. Instead of responding in words, Hari brutally stabs Vikram with that knife, ‘for that beautiful dancing girl’.

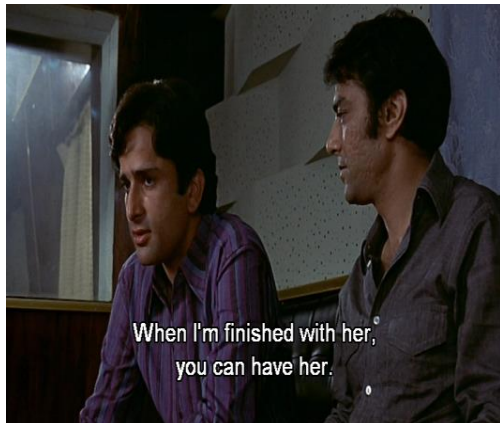


Fig.3.22



Fig.3.23

Vikram's egoistic and erotic rating of Lucia in front of Hari in two contexts.

Certain other stock characters, like the nameless admirer who wants to discuss the ‘valuable book’ *Consenting Adults*, with Lucia become examples of Indian men, who are attracted to western woman with sexual intentions. In another context, through the portrayal of an Indian woman devotee, who discovers a ‘good time’, in the ashram, the audience gets a clear picture of the enigmatic ashram life in India. It is enshrouded with the enigma of spirituality on the one hand and crass hypocrisy and materialism on the other. Another significant character of the movie is Hari, portrayed as a poet, albeit an unsuccessful one. He falls in love with Lucia from the very beginning, but he feels insecure because of Vikram and is jealous of Lucia's attentions towards Vikram. Though Lucia knows about Hari's sincere love (Fig. 3.24), she seems more interested in the colorful, luxurious life and glamorous looks of Vikram. Hari is more concerned with Lucia and helps her out whenever she is trouble, especially in her liaison with Vikram. Her stint as a cabaret singer also makes her a public woman, unattainable to the poor poet. Hari feels inferior to Vikram, “something happens to me when I see him. It's his

fault” (*Bombay Talkie*). Hari seems always envious to Vikram’s wider accessibility and appreciation as a chocolate hero, desirable to many women.

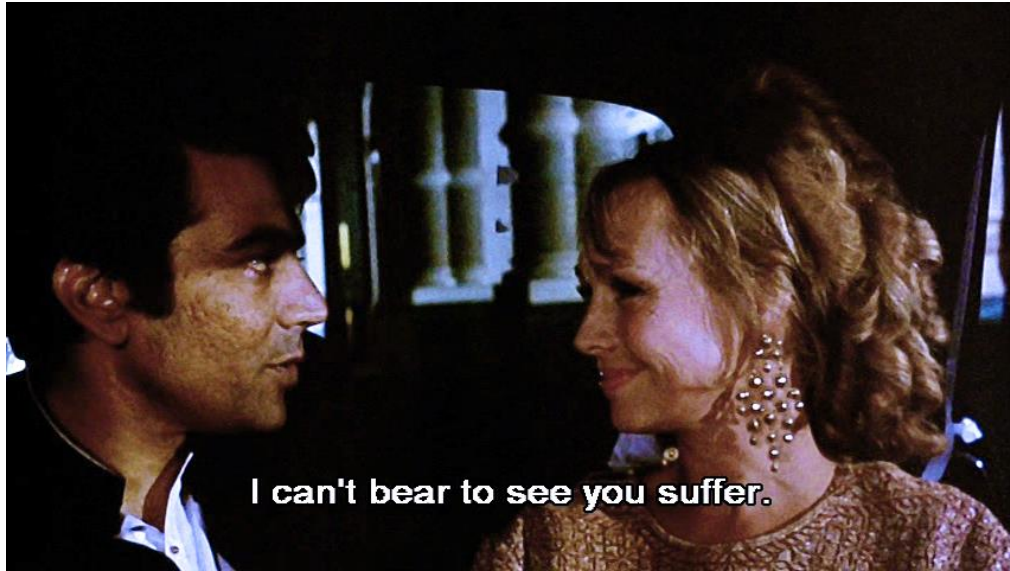


Fig. 3.24 Hari unravels his sincere love to Lucia in a car.

Lucia shares the elements of the Western interest and curiosity in Indian culture as she comes in search of new spectacles and sensations that India can provide. Through the contrasted life styles, ethnicities and attitudes of Mala and Lucia, the movie throws light on the lives of a traditional Indian housewife and a flamboyant Western/American woman respectively. We can also trace the elements of cabaret in this movie. It reveals the changing cinematic trends in India, which moves away from enduring character roles of women to making them objects of visual entertainment. In this meta-film, the chocolate hero, the script writer and the director of porn movies characterize the different aspects of Indian male sexuality, and their misogynistic positions on women. Through the male and female characters, and their love triangles, many layers, from sincere love to superficial exploitation of sex are explored.

3.4. The Astute Nawab and the (Im)Proper Memsahib of *Heat and Dust*

Like *Shakespeare Wallah* and *Bombay Talkie*, MIP's *Heat and Dust* also illustrates Indian protagonists, involved in complicated sexual liaisons with Western women in two time periods, the 1920s and the 1980s. Through the Nawab (Shashi Kapoor) of the 1920s, and Inder Lal (Zakir Hussain) of 1980s, the movie showcases the theme of interracial sexual unions in two decades. This section of the chapter deals the gaze of the West on the East, and the reversal of it, in pre and post Independent India, in *Heat and Dust*. The film represents India through the intricate gazes of the Nawab who wins over the West by conquering the heart of the wife of his British administrator (Douglas). Along with the portrayal of the Nawab, this section also focuses on the gaze of the West on Indians, and the representation of different races and genders in the movie. This movie revolves around the triangular relations between Indian and western families, in post and pre Independent India. The movie also has very curious features of the transgenders, in the 1920s, in their dark colored costumes and dancing styles.⁵³

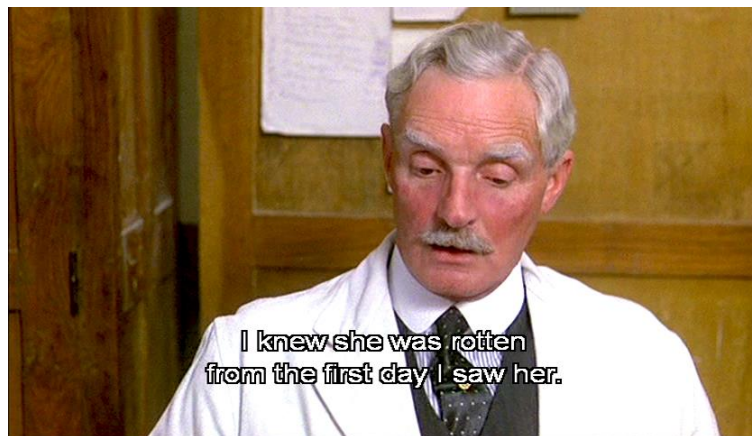


Fig.3.25 Dr. Saunders' observations on Olivia.

⁵³ As the commoners clap with vertical palm, as the closed fingers strike each other.

Olivia, the female protagonist of the 1920s, is portrayed as an improper memsahib of the age. She is introduced as a ‘rotten’ woman, who illegitimately aborted her illicit child (Fig. 3.25). Her character is later described through the words of Harry, as a failure in empire building (Fig.3.26).



Fig.3.26 Harry compares Olivia and Mercia to Anne, as she documents it in a tape recorder.

According to critics, the memsahib was responsible to ‘ensconce’ a flawless “happy domesticity- entailing femininity, which was associated with domesticity, emotionalism, and submissiveness” (Roya and Mittapalli, 7). A memsahib also needed an enduring skill, which was to be built up by the Western woman to be safe in a foreign land. Her homemaking skills replicated a microcosm of empire making through her masculine attitudes. The memsahibs maintained a distance from the ‘other’, especially from the servants at their call. But, in this movie, Olivia becomes symbolic of ‘unbecoming’ a proper memsahib to acquire an individual status of her own. It seems significant for her to place herself in an “aggressively masculine empire that designates a specific position or role and prescribes a precise code of conduct for its female members” (Roya and Mittapalli, 2).



Fig. 3.27 Olivia's infatuation on the Nawab, in their first meeting.

The sensual attraction of Olivia to the Indian Nawab (Fig. 3.27 and Fig. 3.28) is reflected in her words as she calls him *terribly handsome*.



Fig.3.28 The Nawab's fascinating gaze on Olivia.

It was the duty of the Memsahib to keep the house English in style. But in this movie Olivia never involves herself in the fineness of housekeeping, which was expected of a memsahib. She decorates her home with available Indian stuff (Fig.3.29). Olivia's

monotonous life in the house is mitigated only by her interest on playing a piano, having caged parrots at home, etc.



Fig.3.29 Olivia used to keep champa flowers in her room to make it more Indian.

In the words of Harry, Olivia was “outraging two conventions, those of her own people and those of the Indians, whose conventions are, if anything, even stronger” (*Heat and Dust*). Olivia’s interest in listening to the musical concert of the palace, which is ‘strictly for men’, throws light on her unconventional urge to go beyond gender binaries. Olivia is very curious about the Nawab and wants to unravel the rumors regarding his wife, his elopement with a Parisian girl, who was 20 years younger than him, the jealousy of the Begum who poisoned the girl, the Nawab’s romance with a ‘dancing girl’, etc. Along with this, the presence of pornographic paintings, memsahib jokes and funny dreams in the palace reveal the homoerotic fantasies of Nawab and his friend Harry. Elements of homoeroticism were also a prominent theme in Indian cinema in the 70s, like *Anand* (1971), *Zanjeer* (1973), *Namak Haram* (1973), *Sholay* (1975), etc. These movies popularize male bonds more than the boundaries of friendship, to avoid the presence/influence of a female love. In *Heat and Dust* too we can see the close bond between the Nawab and Harry in many instances. This implicates the recognition and representation of third gender in the society.

Harry, the English guest of the Nawab, has an ambiguous sexuality, and at times he is portrayed as a closet homosexual (Fig.3.30).



Fig.3.30 Harry narrates his memsahib dreams and fantasies to the Nawab.

Once he comments on Douglas as, “he’s very good looking. I like him” (*Heat and Dust*) (Fig. 3.31). Harry is effeminate in many ways as he plays cards with the Begum and other women of the palace.



Fig.3.31 Harry’s appreciation of Douglas.

Harry timidly complains to the Nawab of cheating by the Begum while playing cards. On another occasion too Harry seems powerless in front of the Nawab who comes to call him back from Douglas’ home. The Nawab seems more concerned with Harry. He

always needs his presence and friendship. He says, “I do grow fond of other people and miss them when they leave me” (*Heat and Dust*). The Nawab even prevents Harry from returning to his homeland and to his aged mother. The entry of the Nawab himself to call back Harry from Douglas’ home is mysterious. For Harry, home is with the people of his race. The Nawab’s triangle relationship with Harry and Olivia is reflected in his words, “once I love a friend, it’s for life, forever” (*Heat and Dust*). But, the Nawab is exploitative of Olivia. He makes use of the romance of Olivia for his personal and political benefit, in order to fight against the British administration. The romance between Olivia and the Nawab is screened in contrast with the dull nuptial life of Douglas, where Olivia seems guilty of her secret affair. Olivia is portrayed as an improper memsahib, who goes beyond the archetypal notions of the memsahib concept, because of her interest in the piano and embroidery, and more than anything else, her intimate and sincere relationship with the Nawab, an Indian man, in India.

Another important theme of discussion in the movie is marriage. While the story of 1920s discusses the failed marriages of both the Nawab and Olivia, the 1980s. Portions deal with the importance of getting married, especially for women. Religious places become centers of frequent questions revolving around marriage and domesticity. These become the pivotal questions for Anne, as she is unmarried. Through Inder’s wife, Ritu, we can see the problems of early marriage, like her frequent psychological illness. Ritu’s silence in the home, unlike other characters of the movie reveals her suppressed feelings in the household. She seems interested in Chid and follows his yoga instructions to get relief from her illness.

Inder Lal, the government employer and Anne’s landlord is yet another stock character (Fig. 3.32) in the movie who expresses the transgressive sexual desires of a householder towards a white woman. His sexual affair with Anne, in the absence of his mother and wife seems parallel to that of Nawab with Olivia. As a ‘good friend’, Inder satisfies the carnal desires of Anne, as we can see the repetition of history after 60 years.



Fig.3.32 Inder Lal tries to seduce Anne in the Nawab's palace.

While Olivia was too nervous to accept her Indian child, Anne decides to bring up her Indian child by Inder. This differentiates Anne, the liberated woman of the 80s, who is free to select her life beyond the boundaries of nation, race and culture in India, unlike the orthodox Ritu. Unlike the housewife Ritu, Anne lives in the public space, shares experiences and rewrites the history of India, as Olivia did in the 1920s.

Since culture is a system of representations, film representations help the audience to restore images that are perhaps 'no longer accessible to (our) perceptual apparatus' (Stuart Hall). It helps the filmgoer to place him/herself within the frame work, as s/he is implicated in the production of meaning. Another interesting thing we have to note here is the interconnections of different types of power in image creation, which give originality to the screened image. At the same time, this representation fixes/limits the meanings of the multilayered film text, and also affects/distorts the perception of reality. Through Shashi Kapoor the hidden/(un)conscious intentions of stereotyping the nation become concretised. In the select movies the hero is portrayed as being timid in comparison with strong women characters, either Indian or foreign. The select movies conceal or debunk hetero-normative Indian masculinity through their superficial heroes. Masculinity is "the pattern or configuration of social practices linked to the position of men in the gender order, and socially distinguished from practices linked to the position of women" (Connell). Indian masculinity, especially that portrayed in movies, where

movies are given superhuman characteristics, is critiqued here. Their bodies become “participants in the historical process; they are both agents and objects of practice”, in the words of Connell. The heroes in MIP movies are fragile, handsome and superficial. They construct, manipulate and subjugate their women (both Indian and Western) through their sexual charm. The heroes of the select films become a pastiche of an emerging India, as the sexuality of the heroes is intertwined with national identity.

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CHAPTER 4

Space, Time and the Hero

Discourses of confusion, contradictions and tensions constitute the heroes of Indian cinema. Heroes of Indian cinema basically symbolise the idea of nationhood through frames, which take the codes of nation and culture beyond geographical contours. More than other mediums of culture, cinema, through the modalities of geography, culture and historicity of time, becomes iconic of the concept of nation. Popular Indian movies make use of “images of the nation-state through the visual shorthand of landscape, maps, particularities of dress and utterances” (Chakravarty, 14). In the select MIP films, interconnections of literature and geography provide a different face to history.

Just like that, history, in convergence with literature and geography, reconstructs the perceptions of the East on the West and vice versa. Through spatial and climatic reflections, we can see the British perceptions of the nation, regarding climate, geography, culture, etc. The modalities of British life are reflected in the elements of the Victorian era in the costumes, home decor and way of thinking too. The uniform architectural patterns of the Victorian bungalows, furniture, and the costumes of the owners and those of their Indian servants (in white dress) remind the viewers of the race and distinct class divisions of the colonial period. They clearly portray the elements of British Raj. The Raj’s contemptuous attitude towards the ‘barbarous’ and ‘uncouth’ culture of the colonised helped the British to keep the illusion of superiority in the colonial era. The popular historian and freelance writer Charles Allen considers the superiority complex of every *chhota sahib*’s initial years in India, “I grew up in the bright sunshine, I grew up with tremendous space, I grew up with the animals, I grew up with excitement, I grew up with believing that white people were superior” (Allen, 21).

This chapter deals with the representation of the heroes of the select films as possessing the quintessential characteristics of the spatial and geographical characteristic of India. These elements are portrayed through the Raj nostalgia of the colonisers in the age of decolonisation. Raj nostalgia, a longing for the past British reign, exemplifies the superior notions of culture and the anxieties of confronting an alien ‘other’ of the British. In this context we can consider the words of Allen, which cue the important feature of the Raj as “learning by being put on a job and requested to get on with it... (because) one had an initiative at a young age which one could never have got in England” (77). The westerner’s way of life and administration made them authoritative and regimented, and it becomes their moral obligation or “burden” to civilize the uncouth people who are colonised.

This chapter focuses on the personal experiences of the Westerns and Indians in pre and post-Independent India in *The Householder*, *Shakespeare Wallah*, *Bombay Talkie* and *Heat and Dust*. Here, Prem, the melancholic protagonist of *The Householder* reflects his disillusionment in his displacement, as he stays in a rented home in a city. Through *Shakespeare Wallah* we get a taste of the Raj nostalgia of the travelling troupe. The film star Vikram’s career, hobby and life style become mouthpieces of the upcoming Bombay film industry, in *Bombay Talkie*. And, finally, *Heat and Dust* gives a concrete picture of Indian geography and the Western perception and confrontation of it through the Nawab’s trips and their consequences (1920s), further elaborated through Inder Lal (1980s).

While analyzing the English language films set in British Raj from 1930s – 1980s, (Appendix B), we can understand that the roles of Indian characters were played by Englishmen; like Douglass Dumbrille (Canada) as Muhammad Khan in *The Lives of the Bengal Lancer* (1935), Henry Gordon (US) as Surat Khan and J. Carrol Naish (US) as Puran Singh in *Charge of the Light Brigade* (1936) and Oliver Reed (England) as Ali Khan in *The Brigand of Khandahar* (1965). But in the select movies Shashi Kapoor, the dazzling hero of Hindi film industry, performs various heroes of the select movies, as a college lecturer, play boy, chocolate hero and a Nawab.

4.1. *The Melancholic Householder*

The Householder can be considered as a movie revolving around the melancholy of the hero. This is symbolic of his displacement from his native place, for he is a migrant to a city for the sake of a job. The displacement of rural migrants and their maladjustment with the rapidly industrializing urban spaces as a result of Independence gave way to 'dissatisfaction with the culture of the present' (Hutcheon, 1998). This had been a common theme among popular Hindi movies of that time. This displacement, which arises from nostalgia can be read with the characters' proclivity to live in the memories of the past, experienced or imagined.

This displacement is manifest in many ways in the movie. In *The Householder*, the modes of travel became pointers to Indian grappling and conjunction with tradition and modernity. The modes of travel in the movie depict India of the 1960s. In the initial shots of the movie, the village girl Indu expresses her excitement over travel in a bus. This movie also provides a detailed geographical portrayal of India, by documenting the rocky, dusty cities and villages (Fig. 4.1). Along with the sordid delineation of the landscape, a glimpse of Indu's broken sandals gives us an example of the unfriendly pathways of the city. The movie also provides gendered notions and commentaries on the landscape through Prem and Indu. While Prem considers the place as 'beautiful and peaceful' (seems ironic), Indu calls it 'dull'. While Prem and Indu go for a wedding, we are shown a crowd of horse carts and bicycles with few motor vehicles, which are the main means of travel inside the city.



Fig.4.1 The wedding scene of *The Householder*, reminds of E. M. Forster's India.

In the background of these vehicles, we can see many rocky, devastated buildings which remind us of an ancient desolate past (Fig.4.2). The vehicles on roads provide life in the scenes of Delhi.



Fig.4.2 India of the 1960s, remnants of the past in the background, while bus symbolizes modernity.

The difficulty in travel and logistics in the 60s is again unraveled through Prem's colleague, Mr. Sohanlal. He cycles a long distance from Mehrauli to Delhi, and shows the scarcity of motor vehicles in the place. The movie interestingly showcases India's logistical transition from road transport to railways. We can see similar concerns voiced in many contemporary literary works, like, *The Train to Pakistan* (1956), *The Guide* (1958), etc, and interestingly these novels were later adapted as movies. Even before these works were adapted into movies, we can see the slow logistic transition of India clearly etched in the select film. Trains were the prominent mode of travel and the only means to go long distances during that period. It is illustrated and elaborated through Prem's mother's travels to and from her home. Interestingly, Indu's reminiscences of a trip in a crowded train adds one more leaf to the discourse on travel. This is later developed in the final train trip of Prem's mother to his sister's home. Along with the tea supplier, the crowded station brings the bizarre picture of Indian railway stations.

In addition to the social and emotional themes of India and its hero, Ivory has crafted the film with some historical underpinnings. Histories of intrusion have enriched the indigenous history of India through centuries. Each and every documented history can be considered as the result of 'condensation, displacement, symbolization, and qualification exactly like those used in the production of the filmed representation' (White, 1988). Ivory's irresistible quest towards exploring Indian history and culture is documented in many of his films and documentaries like *The Sword and the Flute* (1959), *The Delhi Way* (1964) and *Heat and Dust* (1983). Here, "Indian and other non-European histories" function "as parallel narratives to the West's history, with their own logic and rhythm" (Khilnani, 22). In *The Householder* too, Ivory frames the history of Nehruvian India, proliferating the narratives of Mughal history and British invasion in the background through the history classes of Prof. Chaddha.

Through the hero, Prem, Ivory presents the evolution of a young India, among confusions, anxieties and disturbances. Another stock character Prof. Chaddha symbolizes the Mughal reign. With respect to the teaching style, discipline of students and the topic of discussion, Prof. Chaddha's class undervalues the Hindi class of Prem. While the former discusses the glorious history of the nation under the Mughal

emperors- Akbar, Jahangir, Shah Jahan, etc. the latter puts an emphasis on the strong Sanskrit tradition of Hindi -‘*Tatsam* words’.⁵⁴ Interestingly, Prem’s undisciplined students make him look inferior to both Mr. Khanna, the Principal and Prof. Chaddha. Prof. Chaddha is harsh to exert his authority and superiority over Prem, saying “this is how a college should be conducted!”

Prof. Chaddha’s thrust is mainly on the Mughal dynasty, and he is either unmindful of or ignorant about ancient Indian history, before the Mughals. This is in contrast with the Hindi class, a search for the roots of Hindi vocabulary. Prof. Chaddha’s lectures on the two hundred years of British Raj and the imperialistic plans, envisaged to obliterate the indigenous cultures through English, critique the antique past of India. Mr. Chaddha reminds Prem that the first duty of a teacher is to impose discipline and silence.⁵⁵ Thus, he becomes the mouthpiece of the colonial foreign powers that controlled the ingenuity of Indian culture, nation, and ‘the Sanskrit language, whatever be its antiquity, is of a wonderful structure; more perfect than the Greek, more copious than the Latin and more exquisitely refined than either’ (Nehru, 171).

Through the History Professor, Ivory selects, “organizes images, musters arguments, and tells the story of (some part of) art’s history” (White, 21- 26). Thus it becomes “the conveniently interpreted ... interaction between great men and the institutions they created, modified or restored” (Jones, 46). The artistic storytelling makes the students more interested in history than in the national language and their mother tongue. Though Prem teaches the development of language through time, he seems too feeble to inculcate an interest in his students, which Mr. Chaddha achieves through the power of his rhetoric. Thus, the history class symbolizes the oriental discrimination and ‘other’ing of native tongue. Prem’s inability to open his mind towards the Principal is also an example of his incapability to realize himself. He becomes symbolic of the timid India; indecisive and anxious, in front of superior powers.

⁵⁴ ‘Tatsam words’ are Sanskrit words which are used without any change in Hindi language.

⁵⁵ “pin drop silence”

4.2. *Shakespeare Wallah*: Resonance of an India of 1960s

Shakespeare Wallah is basically a movie of nostalgia. Though it centers on the nostalgia of the Shakespearean troupe, it also carries the remembering and longing for Indian royalty. In this movie, we have a nameless Maharaja, who patronizes the troupe with a delicious banquet before their awesome performance in the palace. He is introduced as repairing his royal motor car engine, with a pipe in his mouth. He seems nostalgic of his experience at the coronation of Queen Elizabeth at Westminster Abbey. He prefers theatre, calling it more 'enjoyable and instructive' than banquets and appreciates Shakespeare for his poetry and wisdom and even delivers dialogues from *The Merchant of Venice*. He mentions the present and past political scenario of India (Fig.4.3), for his father used to ride on an elephant to meet people in a silver howdah, encrusted with pearls. That thing is now in the museum and half of his palace is turned into an office.



Fig.4.3 The Maharaja seems materialistic than preserving the royal heritage.

In addition to this, we can see his plans to turn his other properties, full of spears and animal heads, into hotels for foreign tourists. With the advent of independence, a new world view is formed and tradition is showcased as commodity which can be marketed. Nostalgia brews throughout and feeling the decadence, Mr. Buckingham quotes

(Fig.4.4) “let us sit upon the ground and tell sad stories of the death of kings” (*The Life and Death of Richard the Second*, Act III, Scene 2).⁵⁶



Fig.4.4 Mr. Buckingham laments on decadent India in front of the Maharaja.

Trains become symbols, like in *The Householder*, which highlights the transitional phase of India. While the theatre troupe travels in the train, over the shoulders of the leader of the group, Mr. Buckingham, we can see the deserted and desolate landscape (Fig.4.5), as the train moves.



Fig.4.5 Mr. Buckingham’s train journey, with deserted landscapes in the background.

The train trip also highlights the Indian actors, who are too anglophilic and read British newspapers and literature, like *Screen*, *Lolita* (of Vladimir Nobakov) and *The Rise and Fall of the Third Reich* (William L. Shirer). This is in contrast with the lifeless,

⁵⁶ Mrs. Buckingham also adds, “How some have been deposed; some slain in war, some haunted by the ghosts they have deposed”

unromantic outside landscape. Interestingly, the boarding home in Simla, where the troupe stay during their performances, reveals the British longing for places which resemble their home. The concept of home reoccurs in many scenes of the movie, as Mrs. Buckingham becomes nostalgic about her past days with her cousins and husband in England and tells Lizzie that ‘the rain is different at home’, unlike the monsoon and advises her that, “everything is different when you belong to a place when it’s yours” (*Shakespeare Wallah*). This oscillation between homeland and hostland of the stock foreign characters reveal their diasporic traumas in Independent India. Their dislocation and collective memory of their homeland create a collective and personal identity, where they have to adapt with the experiences and limitations of their present life. We can also see the elements of mimicking the colonizer’s tongue, when the English housekeeper Beryl talks about an Indian pastor, who talks English with a different accent.

In the course of the movie we can see the damaged car of the theatre troupe on the road. There, we can also observe the deserted lands and mountains of India in the background. The performance of a monkey-charmer with two monkeys near the troupe creates a typical Indian scenario. Since the people are not interested in the monkey plays, the charmer has to travel distances and worse still, the monkeys don not obey him.



Fig.4.6 The desolate road, where the troupe repair their car, in a sunny day.

This symbolizes the pathetic scenario of the travelling troupe, discarded by the public for the sake of new entertainments. The difficulties of travelling as a troupe in India is illustrated in the same scene and the public are shown to be seeking out new entertainments. The movie can be partly seen as a collection of ‘on the road’ experiences of various characters. Through their experience we also come to know about the developmental problems of a newly formed nation, which is in the repair mode, after the British left. *Shakespeare Wallah* documents the burning sunny days and dark cool nights of India through the travellers. Heat in the day and squawking of some animals in the night, creates a mysterious heart of the primitive in India for the troupe. It is while highlighting the intriguing darkness that Sanju arrives, heroically. In another context, we can see the conversation between Sanju and Lizzie on a misty morning.



Fig. 4.7 Sanju’s romance with Lizzie, covered by mist.

Their romance is intensified in the dark mist, which covers them for a short time. Thus, the nature in India is portrayed as intensifying the personal experiences of people.

While analyzing the protagonist of *Shakespeare Wallah* with respect to the geographical and historical documentation of India, we can see that Sanju echoes the foreigner’s perception of India, which is charming, mysterious, filled with desire and sexually

intriguing and deceptive. Indian landscapes are often shown as interspersed with misty mornings, afternoons, dark and cool nights, and monsoon rains, etc, in monochrome (Fig.4.8).



Fig. 4.8 The troupe's travel in a rainy day to Beryl's boarding home.

The hero's melancholy, romance, anger, and his mood swings are played up with the subtle changes in nature. Thus, the nature around the hero reflects his romance, angst, struggles with conscience and final reconciliation, as the internal mindscape of the hero is mirrored as rough and rigid and sometimes treacherous and insipid, like the outside nature.

4.3. *Bombay Talkie*: A talkie of Bombay City

While Merchant Ivory Productions' *The Householder*, *Shakespeare Wallah* and *Heat and Dust* picturize the protagonists Prem, Sanju and the Nawab as reflections of the geographical peculiarities of India, *Bombay Talkie* tells us about the Bombay film world, more than its urban sociology. *Bombay Talkie* reminds the audience of E.M. Forster in many aspects, as the movie portrays many scenes of Indian roads, caves, buildings, etc, which are meant to appeal to the civilized West. Just like E.M. Forster's Marabar caves in *A Passage to India* (1984), in *Bombay Talkie* too we have a cave scene with beautiful sculptures carved inside, where Vikram and Lucia play the 'consenting adults' (Fig. 4.9). It portrays the complicated triangular relationship of Vikram, Lucia and Hari. In that scene we can see the first verbal fight between Sanju

and Lucia. Their commentaries on ‘dirty sex book’ and the sick ‘sing sang movie’ illustrate the East’s perception of Western art and vice versa.



Fig. 4.9 Romance of Vikram and Lucia, in his shooting location (in an ancient cave).

Complementary to this, the wrestling scenes of the movie open up another facet of Indian culture of the 1970s, where Vikram courts Lucia. While he is up to it, Hari gets drunk and acts like a jealous lover by roughing up a man who criticizes Lucia as a “white scorpion” (*Bombay Talkie*). Wrestling itself is relevant with respect to the plot of *Bombay Talkie*. Wrestling, a synthesis of both Persian and Indian tradition (Alter, 1992), becomes symbolic of the internal conflict between Hari and Vikram with respect to their relationship with Lucia. Wrestling as a sport gives much importance to the exhibition of physical body and its power to conquer the other. As a result, it becomes a text that reveals the cultural background of a society, where a synthesis of tradition and modernity occurs. Wrestling, “an exhibition of suffering... with all the amplification of tragic mask” (Barthes, 19),⁵⁷ provides a spectacle of both defeat and justice. By the supple maneuvering of the body, the wrestler entertains the spectators. Thus, suffering of the ‘other’ becomes a mode of sadistic entertainment for the audience. The wrestler’s physique becomes the embodiment of ‘a basic sign... (which constitutes) actions, his treacheries, cruelties, and acts of cowardice’ (Barthes, 17-19). Here, the wrestling

⁵⁷ On Roland Barthes’s *The World of Wrestling*. 1957, by Jennifer Lowry (17. September 2017)

match is also symbolic of Indian masculinity, through the display of the raw energy and brutality of bodies. The gaze of the audience on the physique and the performance of the wrestler gives a new meaning to the art. The upper class audience enjoys the clash of physical bodies, which satisfies its desire to identify with the winner, who gains power over the fallen. According to Jhabvala (in her interview with Pym), '*Bombay Talkie* was chiefly fashioned not round the idea for a plot but from a string of favourite images: a wrestling match; restaurant life; a desire to put on to the screen the Bombay film star's fantastic bedrooms' (Pym, 47). Actions which the wrestlers go through are more important than the final result of it, for wrestling gives importance to the visual over the cognitive aspects.⁵⁸ Just like the spectators of wrestling (Fig.4.10), the moviegoers watch the fight between Vikram and Hari, as they go through different phases of their mind to achieve Lucia.



Fig.4.10 The upper-class audience of wrestling, which include Lucia and Vikram too.

Along with this physical entertainment, we can trace modern transport systems of the 70s, like motor cars and buses in this movie. The luxurious houses of both Vikram and Anjana replicate the wealthy life style of film actors. It indicates the superfluousness of Vikram's and Anjana's personalities. Their well-furnished rooms stand in contrast with the average lifestyle of the screenwriter, Hari. Vikram, the protagonist seems bankrupt in his moral dealings, unlike Hari, who is dedicated to both his work and to his love.

⁵⁸ In wrestling, audience are not more concerned with "what it thinks but what it sees" (Barthes, 15).

Hari's room and its setting, the lack of enough furniture, with lots of books and papers on table and a shelf of books, balanced with bricks in between create a pathetic picture of his life (Fig. 4.11). The hero Vikram becomes a personification of the cosmopolitan life of Bombay city, unlike the virtuous rural life. These contradictions are played out throughout the Merchant Ivory films on India.

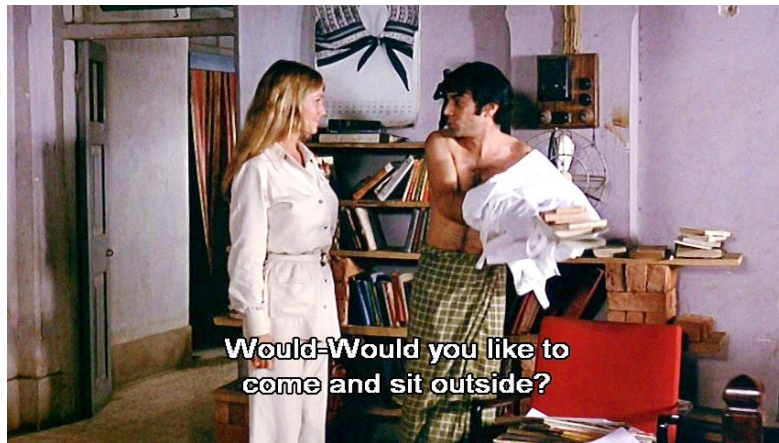


Fig.4.11 Hari's simple Indian room, shelf arranged with bricks!

4.4. The *Heat and Dust* of India

Among the films of analysis, *Heat and Dust* is significant with regard to the depiction of India through the persisting characters of 'heat' and 'dust'. The movie was released at a time when the West was still curious about India and its geographical, historical and climatic terrain. Through the personal experiences of the 'panoramic travelling'⁵⁹ of the female protagonists Olivia and Anne, the audience gets a clear picture of India of the 1920s in *Heat and Dust*.

Ivory has made the 1920s sequences "more glamorous, unusual, romantic" than the "modern, negative conception of the country that Westerners, and especially timid Americans, have" (Long, 111). The palace of the 1920s withdraws into silence and dust in the 80s. The entire lighting in the movie exaggerates decadence and degeneration, as

⁵⁹ The term used by Wolfgang Schivelbush (1988). Here it is cited from Guglielmo Scaramellini's Journal article, "The Pictureque and the Sublime in Nature and the Landscape: Writing and Iconography in the Romantic Voyaging in the Alps".

the camera reveals the dim walls of the palace, plain tables, printed curtains, paintings on the wall, covered hanging lamps, dusty furniture, royal chairs, etc, which are portrayed as remnants of a glorious past. Thus, the movie throws light on the dynamic yet decadent nature of India from the 1920s to the 80s through various chromatic narratives.

The movie documents the nostalgia of the British people in India through the stock character Mrs. Saunders. She lost her child in India and longs for her motherland, “Everyday I tell Willy, let’s go home. I know I can’t have my baby back, but let’s go...” (*Heat and Dust*). But her husband feels that it is the heat outside that makes her nervous, “That’s the worst season for it, that’s when the heat’s starting. As soon as we get her off to Simla, she’ll be as right as rain...” (*Heat and Dust*). In addition to this, Douglas also advises to Olivia to take a vacation in Simla, in order to get away from the heat and dust, like other white women, “You’ve no idea how hot it gets. It can drive you mad, you’ll be irritable. We’ll quarrel over every little thing” (*Heat and Dust*). The heat has a strange nature, which makes people irritable, mad and sexually driven (Fig. 4.12). There is a common English belief that, “No English woman is supposed to stand this weather” (*Heat and Dust*). Douglas’ descriptions of the journey picturize the beauty of India, “... the journey up to the mountains is another four hours, but, what a journey. You’ll love it. The scenery, not to mention the changing climate” (*Heat and Dust*).



Fig.4.12 Douglas warns Olivia of the scary summer days in India.

Though Olivia tries to manage the heat, in a couple of scenes we can see the wiping her hands and sipping water. In the film, we can also see how colours and setting intensify the heat, like the red colored champa flowers in the vase, along with the opened windows (Fig.4.13).



Fig.4.13 Olivia's struggles to overcome Indian heat.

Olivia's travels with the Nawab kindle her interest in India. Their trips to barren and deserted mountains (Fig. 4.14) are filled with the presence of gentle breeze and the pilgrim place of Baba Firdaus.



Fig.4.14 Olivia's trip with the Nawab through barren landscape.

There we can see the water pitcher and the neem leaves kept for washing hands, and the leafless trees and the white clouds that accentuate the summer of India. The Nawab compares Harry with Olivia, as she can bear the climate better than him, and calls Harry an ‘improper Englishman’, as he complain about the ‘goddamn climate’ of India. In one of their private trips Olivia and Nawab confront the dacoits who maintain a secret liaison with the Nawab. At times, the wild, uninhabited landscape develops agoraphobia in Olivia too. Though she is scared, she feels safe and happy with the Nawab.

In many scenes of the 1920s, we can see the reflection of heat in that rocky place, under the blue sky, where the people are crowded under the shadows of a tree (Fig. 4.15).



Fig.4.15 Douglas’ official meeting with the villagers regarding their problems with the Nawab.

Through the visual metaphors, the hostile terrains of India are etched strongly. The crowds also sweat and think helter-skelter in the sweltering weather. The film interconnects the political clashes within India and how weather corroborates in a hostile manner and further accentuates the divide. Douglas illustrates a haunting incident about the quarrelling of two women over a bucket of water, “... in this heat before you know where you are, you have a full-scale riot on your hands and then there’s no holding anyone” (*Heat and Dust*), and it ends in acid throwing. The heat is also a trigger to riots. The riot, which was masterminded by the Nawab, in front of the Satipur jail that resulted in gunshots also throws light on the clashes in India. This

reinstates the insidious and vulnerable nature and craftiness of Indian men, in an ironic way. Shashi Kapoor is portrayed as ‘the worst sort of Indian’ in *Heat and Dust*, further denigrated in the words of Douglas. In another context, the Nawab sweeps aside the volatile nature of the riots and resentment in his locality as principally the result of the volatile climate, “they get hot and then they cool off. It’s like our weather in its season(*Heat and Dust*).”

Throughout the movie we can see the presence of heat and dust (Fig.4.16), the unpredictable, volatile and destructive nature of it, and how the westerners try to overcome it. Harry has Indian punkah wallas, to reduce the heat inside the palace. And in Douglas’s home we can see the servants wetting the vetiver curtains for the same. All these are westerner’s adaptations of an Indian way of life in a foreign land. In contrast to the severe hot weather, Olivia takes refuge in the Nawab’s company and in her piano music.



Fig.4.16 The Begum’s efforts to leave the palace during the hot and dusty summer season.

The movie introduces Chid, an American who comes to India in the 1980s, as chanting in the ‘incredibly cold’ river, in the summer season (Fig. 4.17). Chid’s quest of spirituality reminds us of Earnest in *The Householder*, “I’m not anything now...So it’s like dying as a material being and being reborn spiritually” (*Heat and Dust*).

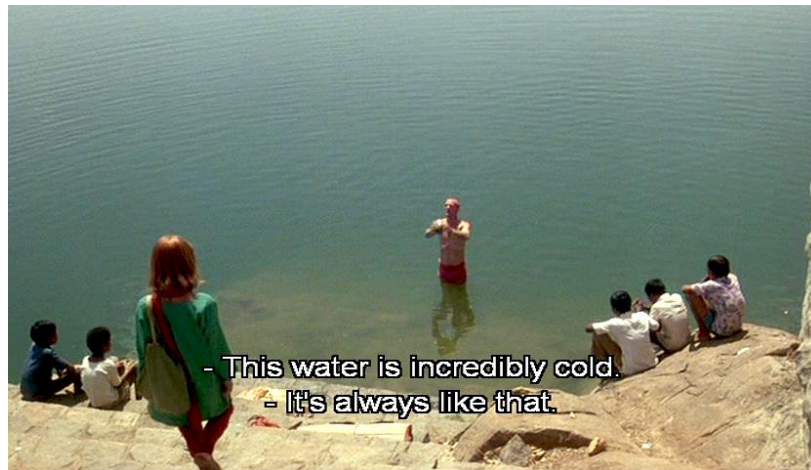


Fig.4.17 Chid comments on the 'incredibly' cold water of India to Anne.

While Anne tells him that she intends to do research in India about her great grandmother, he says that, "I'm not researching Hinduism. I've become a Hindu" (*Heat and Dust*). The superficial spirituality that hippie culture brings with it is lampooned here. The movie also documents the bus travels through dusty rocky places (Fig. 4.18) and teashops (which were part and parcel of Indian culture) of the 1980s.



Fig.4.18 Anne's bus trip from the pilgrim place to her Indian home.

The film makes use of Chid to make a comparison of life in India, where he comes for spiritual realization, and his homeland in the USA. He seems nostalgic about his 'cleanest' city there. The crowded railway station, dirty food, dusty roads and chaotic lifestyle of India are contrasted with the paradisiacal 'green and fresh green' home memory of Chid.

Anne's walk through the Indian streets (Fig. 4.19) gives us another stereotypical picture of India, seen through its grocery shops, groups of hurrying men and women of different classes, castes and colours, bullock carts, bicycles, taxi cabs, rickshaws, glittering garlands of primary colors, pooja accessories, bangle shops, mattresses, champa flowers, sounds of an owl, dusty wind, etc. The visual cornucopia India provides is all down by a dusty wind, which becomes a symbolic spoiler indicating the ambiguous nation India is.

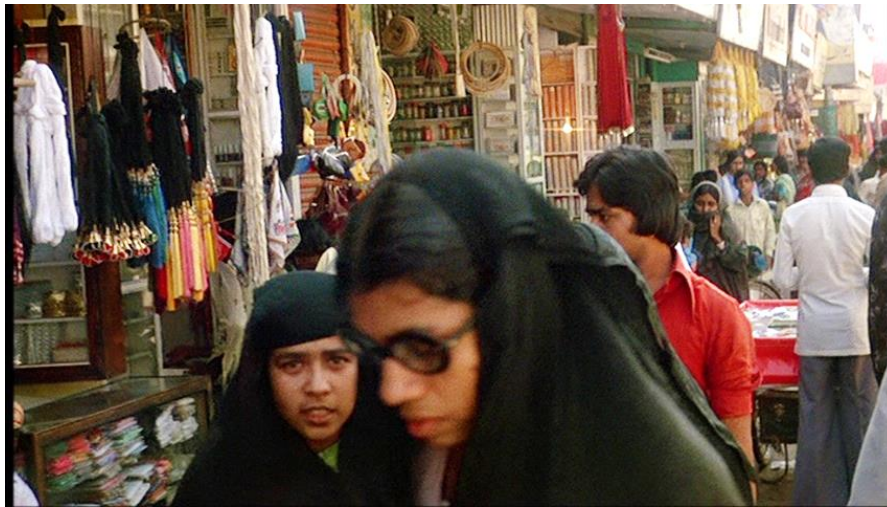


Fig.4.19 A scene of an Indian street.

The movie also makes use of Saunderson's child's tombstone in the context of the 1980s. It gives a glimpse of Inder's mind in the 1980s. Inder is not conscious of the historical significance of the place as Anne is concerned. The tomb of the child, which was once a dear metaphor of death and sacrifice in India becomes an unimportant deserted place 60 years later (Fig. 4.20, Fig. 4.21). In this scene, the desertion of the once British inhabitant place is accentuated by the chirping of birds, leafless trees, dry soil, etc, in the midst of ruins.



Fig.4.20



Fig.4.21

Changes in India during decades.

In the background we can hear Indian classical music from a distance and it is silenced by the wind blowing heavily with dust. This indicates a stagnancy and sterility. However, there is a suggestion, which can be seen often in travel narratives, about the Indian attitude towards history, which neglects and sidelines its importance in human lives. Anne is even conscious of the power of India to change people, in subtle ways. Anne seems uncertain about her relationship with Inder and tells him, “I don’t always understand you”. But, at the same time, Anne finds Inder intriguing too in many incidents.

Her uncertainty in India is projected through the ice-covered mountains, roads, wooden homes, teashops, rural people in blankets, etc, as she travels in Simla (Fig. 4.22). The great Himalayas hanging about with their immensity and vastness, add a visual reinforcement to Anne’s incomprehensiveness.



Fig.4.22 A long shot of the great Himalayas.

The landscape of India, as a cultural construction, (is) ‘encoded with meanings which can be read and interpreted’ (Taylor, 215) in terms of the vibrant socio-cultural advances of the foreigners in the select movies. These movies provide a picturesque voyage of white people in pre and post-Independent India, which describe nature of India and its phenomena. Throughout the movie, we can see a thick layer of dust, covering the beautiful landscape of India. Right from the beginning, Dlouglas’s crisis in his personal life is captured in the backdrop of a beautiful landscape. His adaptation with different struggles in India is reflected in the interior of his home, both Indian and western in look, with bamboo chairs, table, vetiver curtains, decorated window panes, flower vases, cushions, dining table, photographs on wall, etc. Just like *The Householder*, in *Heat and Dust* too we can see the crowded railway platforms of India, filled with tea-boys, coolies and passengers of different classes.

While analyzing the movie, *Heat and Dust*, regarding the characteristics of Indian geography, we can see the reverberations of the nature in the personality of the Nawab. The Nawab’s political discourses and actions were disturbing to the British administration. Since the Nawab has relations with the dacoit, the British has to take care of the local people. The Nawab’s incisive handling of the affairs of the land creates problems to the British, like heat and dust of India, ‘it

blew all day, it blew all night. If you left a chink open anywhere, within seconds there would be a film of dust over everything. It got in your eyes, your nostrils. It was gritty between your teeth'. But India also occupies peaceful cool places like Shimla and Masuri, where the British and royalty spend the summer time. Olivia, though she neglects her husband's advice to go to Simla, later realizes it as a comforting space through Nawab. Thus, the Nawab himself becomes her final reconciliation in Simla, as she spent her last days there. Thus, the protagonist embodies divergent elements of nature in his character, deploys according to the receiver of it, for the British he is like 'heat and dust', but for Olivia, he is like the peacefully snow of India. In the case of the 1980s, Inder Lal, the counterpart of the Nawab, is also an incarnation of diversity. He is an educated middle class man, a government servant, and harbors fragments of superstition, as he rejects Anne's advice to consult a psychiatrist to cure Ritu's illness. Thus, he personifies India and embodies diverse elements like the hills and rivers.

Staircases and steps in houses are also very important in these movies, as they connect the protagonists with the real life outside. When Indu does not feel well she come downstairs to meet Mrs. Sehgal and she even comes down to buy (or just to see) the bangle seller. It is the same staircase that witnesses Prem's heated words on leaving his mother alone in the room and his romance with Indu in different occasions. Ivory has made use of staircase scenes to portray the feelings of different people, expressed through their 'different ways of running up and down stairs' (26) in movies like *Shakespeare Wallah*, *Bombay Talkie* and *Heat and Dust*. The stairs become the connecting link between imaginative and real world (Fig. 4.23 and Fig. 4.24). In most cases, the ground represents reality/reconciliation, as Lucia understands Vikram's rejection in the climax of the movie, *Bombay Talkie*.



Fig.4.23



Fig.4.24

Lucia moves away from Vikram with Hari, and later compels Hari to go back to Vikram and she follows him.

Through analyses of the movies selected for this study, an attempt has been made to show how Merchant Ivory Productions portray the interconnections between the geographical features of India and the nation. They provide an unflattering picture of the nation. This multiplicity in culture, religion, class and language is clearly a representation of the diversity in India's geography, with variegated geographical terrains like, hills, deserts, rivers, and greenery. The presence of Punkah wallahs, box wallahs, etc is visually juxtaposed with the country's snail-pace development. Thus, in the select movies we can trace the western perspective on India through the interplay of various landscapes and its culture. And, at the same time, they mirror social and psychological inclinations of the heroes of different stratum of life, in different situations.

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CHAPTER 5

Conclusion

Framing the identity of India in films is synonymous with “constructing rigid mental boundaries between past and present, present culture and adopted culture, belonging and exile, nationality and naturalization” (Chakravarty, 4). Merchant Ivory productions contributed in more than one way to document and to screen the socio-cultural and geographical diversities of India in their films *The Householder*, *Shakespeare Wallah*, *Bombay Talkie* and *Heat and Dust*, through the protagonist Shashi Kapoor.

While tracing the history of Indian cinema, we can understand that there exist a large number of multi-lingual and multi-cultural movies in a multitude of genres, which showcase the conflicts and contradictions in Indian society, from 1960s to 80s. But, for the research purpose, the topic of analysis is placed in the matrix of Hindi film industry. The main reason behind this selection is that Hindi films were much popular in the West during that period. More than that, the protagonist of the select movies, Shashi Kapoor also belongs to the Hindi cinema.

In *The Householder*, the protagonist Prem becomes a signifier of a newly formed nation’s foolish idealism in scaling the developmental axles and a mind bond by traditional values. The newness, experimentation and idealism with a touch of uncertainty and confusion of the newly found nation are written into the protagonists milieu. But, in the subsequent movies, the protagonists seduce the Western women in order to satisfy his inner, sub/un conscious desire to conquer the conqueror of yore. The combination of superstition and philosophy, which are eroticized in the western narratives of India for ages, also become blinders to the western consciousness which looks at India as a haven for alternate spirituality. The contradictions within India, as the west comes to the country to explore spirituality, are highlighted alongside the confusing nature of India in many of these films. The spiritual quest, which is portrayed as superficial and as intellectual fads, were well illustrated in stock characters like

Earnest and Chid and their discussions on *kundalini*, in terms of philosophy and sexual energy to Eternity.

It is not co-incidental that in all the movies Shashi Kapoor is cast in the main role. He is someone similar to Macaulay's concept of an educated Indian, 'Indian in blood and colour, but English in taste, in opinions, in morals and in intellect'⁶⁰. Merchant Ivory time and again chooses Shashi Kapoor to be cast as a signifier of the nation and its men. Shashi Kapoor's education from the renowned Don Bosco High School⁶¹ at Matunga and his artistic relations with the English theater of Geoffrey Kendal in addition to his external appearance made him appropriate to MIP. He satisfies all the requirements of an anglophilic hero, as a householder, as a playboy, as a chocolate hero, and as a cunning Nawab. Though sometimes the heroes are portrayed as concupiscent, as the plot evolves, they strongly believe in the concepts of morality and purity, motto of Victorian England. But, at the same time they become embodiments of the postcolonial consciousness of a newly Independent nation, in search of its roots for a new identity in its hybridity.

5.1 Film Music

In the previous chapters of this thesis we discussed the different historical and cultural and aesthetic aspects of the select Merchant Ivory films, *The Householder* (1963), *Shakespeare Wallah* (1965), *Bombay Talkie* (1970) and *Heat and Dust* (1983). In this concluding chapter, I would like to analyze yet another important film technique in these movies, that is, music. Merchant Ivory includes excerpts from a number of songs, both English albums, and film songs of Hindi movies. These are played either through tape-recorder or radio or film clips inside the films or sometimes stock characters sing them. The meta-musical effect of these songs forms a significant narrative in the MIP films.

If we take a look at the history of Indian musical films, we can see that Indian films are inextricably allied to the musicals. Indian films are inextricably linked to the musicals.

⁶⁰ As per Macaulay's Minutes on Indian Education (1835)

⁶¹ The school has a number of famous alumni like Bollywood actors Shashi Kapoor, Akshay Kumar, film director Mahesh Bhatt, cricketers like Ravi Shastri, Farokh Engineer, jazz musician Trilok Gurtu, etc.

Since the advent of sound technology in the field, Indian films adapted the musical notes from traditional and regional performing arts. The integration of song and dance sequences, familiar to the native theatre audience add a new appeal to Indian cinema. Since then, music has played an integral role in Indian cinema, and its presence and absence equally signify the tone of the movie. The songs also have the power to differentiate movie- genres, whether they are art movies (absence of songs), middle cinema (art movie with songs) and commercials (with abundant song sequences). Songs intensify the tone of the situation for proper development of plot, characters and their moods. They have the power to display emotions; either it is romance, devotional, patriotic, cabaret or expressing desire, or loss, in company with adequate dance sequences. Film songs also have the power to transcend time and space within a single frame. They have the quality to entertain their fans beyond the time span of a particular film too. Indian popular cinema, “cinema of interruptions”,⁶² acquires its integrity through song and dance sequences, along with the intervals in the midst of the plot development.

Thus, the songs are generally used as an extension of a situation or dialogue or tone of the situation. The audience can hear excerpts of *Junglee*(1961) and *Daag* (1952) in *The Householder*, as the protagonist’s nostalgic memories are rekindled with music. In *Shakespeare Wallah*, parallel to the chorus of Shakespearean dramas, we can see the shooting of a dance sequence of Manjula, the film actor. The music of the movie represented “the mood of philosophical resignation implicit in the story of the traveling English actors” (Ivory, 76).⁶³ The pastoral scenery in the background along with the costume of the character and the dancing style are all in tune with the changing trends of Hindi cinema of the time. We can also hear Sanju’s charming Lizzie with his song of “Patta Patta Buta Buta” (*Ek Nazar*, 1972). In the movies of the first two decades, the songs are situational and they have limited emotive elements; in the later stages especially in movies like *Bombay Talkie*, MIP gives more space to music and in *Heat*

⁶² Ganti quotes Lalitha Gopalan, while mentioning of the roles of songs and intervals in between the narrative, in *Bollywood: A Guide to Popular Hindi Cinema*. Routledge, 2004.138-9

⁶³ Quoted from Robert Emmet Long’s *James Ivory in Conversation: How Merchant Ivory Makes its Movies*.

and *Dust*, piano notes are used to intensify the mood of the heroine, Olivia. Just like the earlier movies of MIP, *Bombay Talkie* too has a lot of Hindi songs. As the movie is on the Bombay film industry, the songs included in it are of different genres. They are,

- a. Fate machine song / Typewriter song (*Tip-tip*). The movie begins with this song as the hero dances with the 'Queen of Nautch girls', the cabaret dancer, Helen. As they dance with a typical Indian musical in the background, we can hear the song. The typewriter becomes symbolic of the fate machine that marks one's fate as s/he presses each button. The concept has its roots in a popular musical film of 1937, "Ready, Willing and Able", composed by Richard A. Whiting on the lyrics of Johnny Mercer. The heavy symbolisms of the song sequences in Bombay film industry are suggested here.
- b. *Nargisi phool hai*: Excerpts of this song from the movie *Naina* (1973) reinforce the song sequence of Vikram as the hero of the Bombay films, with beautiful heroine (played by Rajshree), in the background of foreign locale. It was the trend of the time to shoot romance, which adds more romantic favour to the hero. The flip side of the Bombay film industry is shown here.
- c. The cabaret song (*Hari ohm tat sat*): It is a Sanskrit mantra, which invokes the Supreme Spirit, the Almighty. But, here, in the movie, this philosophic and spiritual song of meditation is used as a cabaret song, through the voice of Usha Uthup. It complicates the mediation of Westernisation of Indian tradition. MIP illustrates the exoticisation and commodification of spirituality as a palatable package for the West.
- d. *Tum mere pyaar ki duniya* : This song is composed by Muhammad Rafi for this movie, in order to showcase both the recording system prevalent in India during the 70s and the romantic mood of the hero, Vikram, who is in search for his Western lover, in the same frame. The huge number of musical instruments and the limitations of the crew of the industry are again documented in this shot.
- e. *Good Times and Bad Times*: A melancholic song in the voice of Usha Uthup, which is a hidden presence throughout the movie, is an exposition of the different phases of one's life- good and bad. The still melancholic music

reminiscent the audience of the times of the characters who are the under the spell of fate. And, the song in a way echoes the theme of the movie.

Album songs in the movie:

Bombay Talkie also makes use of some albums too to intensify the situations as the plot evolves, like

- *Kozmic Blues* by Janis Joplin: - as desperate Vikram looking at the mirror of his loss of beauty and romance, in the background the audience can hear this intra-diegetic musical.

*“Time keeps moving on
Friends they turn away, Lordy Lord.
Well, I keep moving on
But I never found out why
I keep pushing so hard a dream,
I keep trying to make it right
Through another lonely day”*

This song is also about dreams and of the passage of time and turning away of friends.

- *The Sounds of Goodbye*- Lyrics of this song is written by Eddie Rabbit and Dick Heard. In Lucia’s room, after the birthday celebrations, as she is removing her hair-dress, in the background, we can here the album song, *The Sounds of Goodbye*,

*“ I’ve got a lonely feeling that I’m hearing
The Sounds of Goodbye.... the sounds of goodbye
The stocking feet that softly tiptoe through the room
Where I lay half asleep
The clinking hangers fumbling hands that close
The closet door that always creaks
The snapping latches on the suitcase that you carried with you
To your mothers on those weekends many times”*

- these lines echo her bad time with her parents and more than that it foresees her breaking up with Vikram who is isolated from her.

- *In the midnight hour*- Lucia replaces Wilson Pickett's song for the song of farewell.

*"I'm gonna wait till the midnight hour
That's when my love comes tumbling down
I'm gonna wait till the midnight hour
When there's no one else around..."*

As the music is in the background we can see Hari's dancing with Lucia. He even gives her a garland of lotus, symbolic of his desire to win her. Their jovial mood stands in contrast to the gloomy Vikram, reluctant to join their celebration.

5.2 Findings and Conclusion

In all these instances Merchant-Ivory Productions frame and construct a new nation through the protagonists of the movie for Western filmgoers. In the case of audience too MIP is much concerned, ie, while *The Householder* (1963) is designed for general audience, *Shakespeare Wallah* (1965) recommends parental guidance, *Bombay Talkie* (1970) and *Heat and Dust* (1983) are for mature audience. From this it is clear that though the movies are produced during the years of sexual liberation in the West, they seem more diligent in the exhibition of sex for the general spectators. Along with this, the films provide active male with agency and passive Indian women in contrast to the outgoing women of the West, who also possess agency. The conflicts of material and spiritual spheres of West and East, respectively, are reinforced through the heroes of the select films. Here, Shashi Kapoor becomes signifier of the traditional belief systems of morality and purity, as he rejects his Western lovers, Lizzie and Lucia. While doing so, MIP also tries to etch out the ugly facet of exploitation and debauchery.

Another interesting aspect of these movies is the element of male narcissism, as the protagonist seems only concerned with his implicit desires. We can see narcissism and selfishness in Prem's nostalgic longing for his jovial past, Sanju's rejection of the

‘public’ woman after having her, Vikram’s concern with his looks, and the Nawab’s psychological war over the West through his miscegenation, and his double standards.

While E.M. Forster’s novel *A Passage to India* (1924) picturizes the complexities of the nation through echoes of the Marabar caves, here, Merchant-Ivory Productions frames it as a land of diversity, especially in *Heat and Dust*. In these movies we can see the quest of Western travelers in India as searchers, who “quit more comfortable conditions to find somewhere, somehow, in India, an alternative track through modernity that would lead them back to a ‘Boswellian’ better home” (Paine,5). As V.S. Naipaul was in search for his ancestral roots and Martin Luther King Jr. for Gandhian ideology in India, each Western traveller looks at the dilemma of the West through different angles of perception in hope to get answer to their perplexities and troubles. The foreigner’s search for spiritual places (like Earnest of *The Householder* and Chid of *Heat and Dust*), personal relationships (Anne in *Heat and Dust*), for its dynamic culture (like Lucia of *Bombay Talkie*), for traditional roots (like the Professor of *The Householder*), or for raj nostalgia (like the travelling Shakespearean troupe of *Shakespeare Wallah*) leads them to their self, through a kaleidoscope of perceptions and notions of India.

As we have mentioned in the previous chapters, the select movies portray the history of India, before and after Independence through the confused protagonists. The foreign travellers, in the select movies are symbolic of the uncertain West, try to recreate its identity during the years of decolonisation. They make use of the sprawling subjects on identity, religion and politics. It helps them to reincarnate personal and social experiences at an intimate level in India. While the Westerners’ identity is linked to the geographical contours, that is the physical frame work (body), here, in India it is circumscribed through the conscious and unconscious encounters with Nature. The Hippie’s motif in India, parallel to that of Chid of *Heat and Dust*, is to find out the self of the nation of obscurities and inconsistencies, as a *saadhu* (*Sanyasi*) through meditation and spirituality, based on the ideology of *atmanam vidhi* (know thy self). The movies clearly portray the “slow but irresistible erosion of the sand-castles of the British Raj” in India, in its search for new identity through the “ineffaceable past: a revival of the passions of community, religion and caste, stalking the scene in old and pristine form” (Khilnani, 1).

Prem seems very modernist in his attitude to Indu, as he always seems concerned of her lack of education. In the words of Tejaswini Niranjana, the route to modernity for Indian women were well established in the nationalist time, like “education, cultivation of household arts, refinement of skills and regulation of one’s emotions” (232). Prem, the protagonist of *The Householder* seems feudalistic in his behavior as he is ‘driven by consumerist desires’ and ‘patriarchal values’. He can be compared to Sanju, who rejects public romance, which is again a nationalist trend. The ‘public monitoring of sexuality’ and lack of privacy prevent the hero to have romance with his English lover. Another thing we have to consider here is the introduction of Sanju with a ‘gun’ in *Shakespeare Wallah*. This entry subverts the ‘superior masculine colonizer and the effeminate native’ (Pandian, 1995). Sanju’s superiority over the English people can be read in connection with the ‘surrendering’ of the White masculinity in front of the native. Sanju’s failure to recite Sanskrit lyrics can also be related to M. S.S. Pandian’s (1972) theory of nationalism, where ‘Sanskritisation’ was intended for the lower caste society, while ‘westernisation’ for the upper caste one. From this incident we get the glimpses of Sanju’s caste, though it is nowhere mentioned in the movie. Protagonists of the select movies are at the same time modern and traditional, the greater the one’s success in imitating Western skills in the material domain, ... the greater the need to preserve the distinctiveness of one’s spiritual culture” (Chatterjee, 7). This becomes the reason for their double standardness and debauchery. Their succession of white women can be considered as the desire to obtain/ conquer the white skin.

While going through the names of female characters of the select movies (Appendix G), Indian women have Indu (*The Householder*), Manjula (*Shakespeare Wallah*), Mala (*Bombay Talkie*), Ritu (*Heat and Dust*), we have the Western women as Kitty, Lizzie, Lucia, Olivia and Anne, respectively as Western counterpart of their Indianness. While the Indian women, acted by Leela Naidu, Madhur Jaffrey, Aparna Sen and Ratna Pathak Shah, respectively embody the concepts of purity, patience, domesticity and religiosity, their corresponding Western women become signifiers of modernity, impurity and materialism. In addition to this we can understand that the select movies portray the

different statuses of Indian women, their development from a housewife to an independent woman through different stratus of life, through Indu, twist dancing Bobo (*The Householder*), Manjula and Anjana. While Bobo marks the starting of Indian women's efforts to go beyond the gender margins through her smoke and dance, Manjula becomes symbolic of the successful woman of the lime light, Anjana symbolize the return of women from the 'public' to the 'private' space, after the glorious years.

In the select movies, another important fact we can notice is the status of the Western women. Names of Indian women characters are also remarkable, like Indu, Manjula, Mala and Ritu. They all have Sanskrit/Bengali origin, and were commonly used names in India, especially in Hindi speaking regions. By selecting these names, MIP emphasizes the patriarchal stereotyping of traditional women, while the English names have various origins, like Kitty (English), Lizzie (Hebrew), Lucia (Italian), Olivia (English) and Anne (Hebrew). Interestingly, the female protagonists of the select movies were not very popular in the Hindi films from 1960s to 80s. The Femina Miss India (1964) Leela Naidu has acted only in three films by that time, *Anuradha* (1960), *Ummeed* (1962) and in *Yeh Rastey Hain Pyar Ke* (1963). Madhur Jaffrey has acted in many films in her career. But, in the 1960s, she acted only in a short drama, *Parable* (1964). The case of Aparna Sen is also interesting, as she acted a number of Bengali films during the 60s, like *Mejo Bou* (1955), *Teen Kanya* (1961), *Akash Kusum* (1965), *Aparachita* (1969), etc. And, Ratna Pathak Shah's debut performance was in *Heat and Dust*. From this we can understand that MIP has not selected the popular heroines for the films. Analyzing the role of Jennifer Kendal, while in *Bombay Talkie* she acts as a "femme fatale" in *Heat and Dust*, a "morbid neurasthenic" (Long, 114). Western women stand as the fallen or promiscuous 'other' in the semiotics of sexuality, while Indian women satisfy their loneliness in the loveless relation in front of the mirror, as Indu spends her monotonous days, Manjula's narcissistic make up as a film actress, melancholic desperate Mala gazing on her pathetic self, etc. Thus, the movies portray the agency of Western women Vs the passivity and controlled nature of Indian women. In addition to this, we can understand that the financial bankruptcy (mentioned in their interviews, making cost is mentioned in Appendix G) as the reason behind the selection

of either Leela Naidu/ Madhur Jaffrey/Aparna Sen/Ratna Pathak as the female protagonist of the select movies, than the glamorous and startling heroines of Bollywood, like Zeenat Aman, Raakhee, Sharmila Tagore, Hema Malini, Asha Parekh, Shabana Azmi, etc. Another interesting thing about the female characters of the movies is the film producer's direct knowledge and influence of the Bombay film world and one of its heroines, Nimmi. She was active from 1949 to 1965. Within that time she had successful films with Raj Kapoor, Dev Anand and Dilip Kumar, in *Barsaat* (1949), *Saaza* (1951), *Daag* (1952), etc. We can trace the proliferation of Nimmi's film world in the portrayals of both Manjula and Anjana, while the former one represents the dazzling heroine of Bombay films, the latter one is about the life of yesteryears.

While going through the history of Hindi cinema we can trace the trend of 'actor as auteur' from 1950s to 80s. This concept is epitomized through the protagonist, Raj Kapoor; as the peripheral behaviors of the vagabond in movies, Shammi Kapoor as underclass prototype, Guru Dutt; as devastated romantic dreamer, Amitabh Bachchan; the angry young man, etc. Here, the select movies, through the portrayal of Shashi Kapoor also create an unvarying figure of India. Portraits of Shashi Kapoor as a timid hero, confused in his decisions, fluctuating between his tastes of East and West makes him a weak figure (not as an aggressive and assertive macho figure) with respect to the licentious Western women and to the traditional and self-reliant Indian ladies. By isolating or departing from their Western beloveds, the heroes circumvent and achieve a physical and emotional battle over coloniality, since the White women unconsciously become the carriers of 'more imperial order'. We can analyze the relationship between Indian lovers and their Western counterparts in terms of a "libidinally configured" (Tadiar, 183) affair, terms of sexuality. Thus, the films can be read as the White women's colonial sexual liaison with Indian males, who are in the ambiguous ambit of attaching and detaching their Western encroachments on their traditional belief systems.

Thus, the hero becomes the decolonizing Indian figure, who goes back to the orthodoxies and belief systems of the 'inner space', i.e. to their homes/wives in the postcolonial time. Merchant Ivory films can be considered as yet another venture of the fallen colonial West in search for resurrecting its power and identity in Indian soil,

which still cherishes the conceits of Victorian morality in its routine, for the Victorian era is renowned for its 'stability'.⁶⁴

As per Stuart Hall's theory of representation, the actors, both Indian and Western become repositories of the socio-cultural scenario of a developing nation, India. Their roles carry discourses of the changing trends of the time. They provide layers of meaning to the audience through the "shared conceptual maps" of their acting. Therefore, through these characters the experiences of Western people with Indian heroes of different decades influence/ force the foreign audiences to create an ironic image of India.

Here, the concept of India as a nation is internalized through the personal experiences of the westerners, especially through the 'contact zones' of the lovers or mistresses of Indian heroes. Their relationship with the hero is as important as their understanding of the nature and its culture. Through their divergent emotional and sensual experiences, they develop a picture of India, through mimicry, experiences and stereotypes, in these movies. The Westerners' familiarity and experiences with the hero becomes parallel to the discovery of nation and its peculiarities.

The religion and class of the hero can also be subject to various interpretations. Since the hero is either a Hindu or a Muslim, the films deliberately exclude the presence/prominence of any other religion, except that of the ruling class. The movies, at the same time seem monolithic in the selection of the class of the hero, either from the middle class (Prem of *The Householder*) or from the upper strata of society, (Play boy Sanju of *Shakespeare Wallah*, the Chocolate hero Vikram of *Bombay Talkie* and the Nawab of *Heat and Dust*). The desiring facet of the heroes is portrayed through their triangular relations, within the traditional family. From the analysis of the internal conflicts and intense sexual desire of the psyche of the protagonists, Prem, Sanju, Vikram and the Nawab, we can understand that they are identified with the ambiguous and confused nation, India. Micro expressions of the protagonists, in the movies *The Householder*, *Shakespeare Wallah*, *Bombay Talkie* and *Heat and Dust*, respectively

⁶⁴ As Sarah Edwards cites Samuel (Samuel, R. , 1992. Mrs Thatcher's return to Victorian values. *Proceedings of the British Academy*, 78, 9-29) in "Flâneuse or fallen women? Edwardian femininity and metropolitan space in heritage film" *Journal of Gender Studies*.

portray them as opportunistic and easily willing to commit sexual debauchery. Though the protagonists are portrayed as effeminate and knavish and morally weak, their initial infatuations and their final rejection of their Western lovers can be read as the process of decolonizing the Indian psyche in the age of Indian independence and modernity. We can also trace the evolution of a new found nation basing itself on the elements of Victorian morality, which redefines purity and virtue of women, in the characters of Prem, Sanju and Vikram. Their reconciliation with their traditional Indian partners highlights their return to Victorian morality. Moral discourses around woman's identity, either a woman of the private space or a woman of the public space, demarcate the identity of Indian and Western woman in the select movies.

Though in Europe sex is a mode of patriarchal colonizing of the feminine non-Western world, here in the select movies it is subverted through the Western *women*, who conquer the hearts of Indian *men* through their sexuality, for 'where there is a desire, the power relation is already present' (Foucault, 1978). As far as the female characters of these movies are concerned, they become "major catalysts or victims" (Judith Trojan, 47) of the conflicts like East-West and of tradition- modernity. The Indian heroines of the movies (Indu, Manjula and Mala) are placed within the frames of their traditional households, with controlled sexuality and desire. They are portrayed as dignified and strong enough to steer their men back to themselves and decide their future, unlike the perplexed heroes. Thus, these movies exhibit a racial and gendered stereotyping of India from 1960s to 80s.

The select films of Merchant Ivory Productions portray Indian heroes as the cinematic discourse of a new born postcolonial confused nation in the context of a post-Independence era. The complex ways of interaction of the dialectics of nation and culture and region create the identity of India in these movies through the connections of East and West. Just like Nehru's *The Discovery of India* (1946), MIP also focuses on popular civilization and cultural history of India through decades, as a meta -narrative, which hides the chaos of regional diversity and the untouchabilities of caste conflicts and hierarchies of caste. Caste is a way of representing and organizing identity, which systematize the diversity of Indian society, especially in the early decades of nationalism and Independence. The disavowal of regional, caste, ethnic, and linguistic

identities to create a new secular nation was yet another ideology of nationalism (Niranjana, 98). While tracing the caste identity of the protagonists, we can understand that they belong to the upper class (both Hindu and Muslim) and upper caste society. Their living style and surname (only in *Shakespeare Wallah* and in *Heat and Dust*) illustrate this fact. At the same time, the select movies silence the discourses of middle and low class people, and the issues and clashes of caste within it. By doing so, the movies portray a forced secularism, which endorses caste hierarchies in both pre and post Independent India. By placing and framing the heroes in the milieu of superfluous upper class, the select movies market a decadent India. Interestingly, Merchant-Ivory Productions' films on India can be considered as a voyage to explore the unanticipated realms of the nation through the frames of different shades of life beyond the marginalities of space and time. Thus, we can consider the Indian movies of MIP not as a broadminded and balanced perception of India, but as idiosyncratic and fragmented narrations. Through the heroes and through the western heroines, the final lessons of misunderstanding and mismatch are ambiguously brought out. The complexities and egoistic nature of the heroes are symbolic of the problems and contradictions within the newly emerging masculine nation, under the leadership of an anglophilic leader Nehru.

5.3 Scope of the Study and its Limitations

While going through the literature of Merchant Ivory films, we can understand that only thematic studies have been done on the select movies. Through this thesis the researcher tries to provide a new reading of the film text, by analyzing the hero as an ironic representation of the developing India. Thus, the present thesis adds a new chapter to the history of MIP films, which stand as a connecting link between Bollywood and Hollywood films. Since this research concentrates only on the protagonists, it does not give much importance to the heroines as such. This can be considered for future researches, like the selection and peculiarities of the heroines of MIP. Since these movies were produced between 1960s and 80s in the European Union nations, the researcher could not trace the film reviews in general. Just like that, the unavailability of production details of the select movies, like the acceptance of these movies in foreign nations, its production history, publicity, rating, etc. become a limitation to the research

work. That is why we had to depend the online film rating sites like IMDb and Rotten Tomatoes for understanding rating of the select movies. The researcher also tried to contact the Production Company and Shashi Kapoor, but in vain. Since MIP has produced a large number of films till date, we can expand this study in their later films too. In this analysis we did not consider the literary adaptation in detail, for *The Householder* and *Heat and Dust* are film adaptations of novels. Further researches can be done in that direction too. Advance studies can be done on the mannerisms both Indians and westerners follow in their interactions inside and outside the home. Further studies can be conducted on the names of the protagonists: Prem Sagar ('Ocean of Love'), Sanju ('union'/ 'triumphant'), Vikram ('worker's stride'), its origin and appropriateness, regarding their persona. In order to analyze the select movies, the researcher has to place them in the matrix of the popular Hindi movies released between 1960s and 1980s. This delimits the multiplicity of regional language movies produced in various parts of India during that time. Further studies can be done by placing these movies in the context of world movies or Hollywood movies, in order to focus on the diverse techniques that MIP used in them.

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Appendixes

Appendix A

Films Produced in India from 1960s to 80s

1. Films produced in India 1960s-80s

| Year | No. of films |
|------|--------------|
| 1961 | 297 |
| 1965 | 322 |
| 1970 | 396 |
| 1975 | 470 |
| 1980 | 742 |
| 1981 | 737 |
| 1982 | 763 |
| 1983 | 741 |

Source: Ashok Mittal (*Cinema Industry in India: Pricing and Taxation*. Indus Publishing Company. New Delhi. 1995. P.24) Dharap (1975), *Indian Films* 1976; India, *Annual Reference Book* (various issues); *Screen* (various issues)

2. Thematic division per year

| Theme | 1956 | 1961 | 1965 | 1970 | 1975 | 1979 |
|---------------------|------|------|------|------|------|------|
| Social | 160 | 162 | 171 | 254 | 313 | 594 |
| Crime | 11 | 30 | 46 | 80 | 89 | 37 |
| Fantasy | 49 | 23 | 28 | 13 | 7 | 9 |
| Historical | 4 | 15 | 5 | 2 | 7 | 3 |
| Biographical | 4 | 5 | 3 | 3 | 1 | 23 |
| Mythological | 37 | 32 | 25 | 18 | 19 | 15 |
| Legendary | 25 | 26 | 20 | 18 | 14 | 8 |
| Devotional | 2 | 2 | 7 | 1 | 12 | 12 |
| Children | 2 | 1 | 1 | 7 | 7 | 1 |
| Stunt | - | 5 | - | - | 1 | - |
| Adventure | - | 2 | 20 | - | - | - |
| Educational | - | - | - | - | 4 | 2 |

Source: India, *Annual Reference Book* (various issues), cited from Ashok Mittal (*Cinema Industry in India: Pricing and Taxation*. Indus Publishing Company. New Delhi. 1995. P.26)

3. The socio-political and cultural developments in Indian cinema of the 1960s- 80s

1960: emergence of Film Institutes in Maharashtra and Madras, that makes India second only to Japan in the production of films. *Sujata*(Bimal Roy- Bimal Roy Productions) Filmfare Award for best film

1961: Filmfare Award for best film *Mughal-e-Azam* (K Asif -Sterling Investment)

1962: Indo-China war in the Northern part. The Calcutta film industry faced loss by the banning of films in East Pakistan. Filmfare Award for best film -*Jis Desh Men Ganga Behti Hai* (Raj Kapoor- R.K. Films)

1963: the establishment of Indian Motion Picture Export Corporation, by the appeal of Patil Committee to promote the quality of arts- dance, music and films. Later, incorporation with the Film Finance Corporation (1960) it became National Film Development Corporation of India (NFDC). Filmfare Award for best film- *Sahib Bibi Aur Ghulam* (Guru Dutt-Guru Dutt Movies Pvt. Ltd.).

1964: Demise of the Nehruvian reign. Establishment of the National Film Archive of India (Pune). Filmfare Award for best film *Bandini* (Bimal Roy-Bimal Roy Productions)

1965: Indira Gandhi becomes the Prime Minister. Second Indo-Pak war. Filmfare Award for best film *Dosti* (Tarachand Barjatya- Rajshri Productions)

1966: *Amrapali* (Produced by F. C. Mehra), movie of anti-war sentimentalism, is selected as the entry for the Best Foreign Language Film for the Academy Awards (39th). Filmfare Award for best film *Himalaya ki God Mein* (Shankerbhai Bhatt-Shri Prakash Pictures)

1967: the Naxalite- Guerrilla warfare. India-China clash at Nathu La. Filmfare Award for best film- *Guide* (Vijay Anand and Tad Danielewski -Navketan Films)

1968: New Indian Cinema . Filmfare Award for best film- *Upkar* (Harkishen R. Mirchandani and R. N. Goswami- V.I.P. Films)

1969: new Indian Cinema, exemplified through *Bhuvan Shome* (Mrinal Sen). Filmfare Award for best film- *Brahmachari* (G.P.Sippy- Sippy Films)

1970: Filmfare Award for best film- *Aradhana* (Shakti Samanta-Shakti Films)

1971: Indo-Pak war. *Uski Roti* (Mani Kaul). Filmfare Award for best film-*Khilona* (L.V.Prasad- Prasad Studios)

1972: extension of television services (Bombay and Amritsar), though it was introduced in Delhi in 1959. Filmfare Award for best film- *Anand* (N.C.Sippy and Hrishikesh Mukherjee- Rupam Chitra)

1973: Filmfare Award for best film-*Be –Imaan* (Sohanlal Kanwar- Filmnagar)

1974: Filmfare Award for best film-*Anurag* (Shakti Samanta-Shakti Films)

1975: Filmfare Award for best film-*Rajnigandha* (Suresh Jindal-Devki Chitra)

1975-77: National Emergency, NFDC was founded, Launch of Aryabhata , *Sholay* (Ramesh Sippi)

1976: Filmfare Award for best film- *Deewar* (Gulshan Rai- Trimurti Films)

1977: first non-Congress government in power. Filmfare Award for best film- *Mausam* (P.Mallikharjun Rao-Sunandini Pictures)

1978: Filmfare Award for best film- *Bhumika* (Lalit M.Bijlani and Freni Variava- Blaze Film Enterprises)

1979: Filmfare Award for best film-*Main Tulsi Tere Aangan Ki* (Raj Khosla-Raj Khosla Films)

1980: Indira Ganghi in power. Angry young man trend through Amitabh Bachchan, winning gold in Olympics for Hockey . Filmfare Award for best film- *Junoon* (Shashi Kapoor- Film-Valas)

1981: Filmfare Award for best film- *Khubsoorat* (N.C.Sippy and Hrishikesh Mukherjee- Rupam Chitra)

1982: Launching of INSAT-1A, establishment of NABARD, Asian Games (9th) in Delhi. Filmfare Award for best film-*Kalyug* (Shashi Kapoor- Film-Valas)

1983: Filmfare Award for best film-*Shakti* (Mushir Alam and Mohammad Riaz- M.R.Productions)

Appendix B

English Films Set in the British Raj (1930s-80s)

| 1930s | 1940s | 1950s | 1960s | 1970s | 1980s |
|---|-------------------------------|---|---------------------------------------|-----------------------------------|--|
| <i>Clive of India</i> (1935) | <i>Black Narcissus</i> (1947) | <i>Around the World in 80 Days</i> (1956) | <i>Carry on up the Khyber</i> (1968) | <i>Conduct Unbecoming</i> (1975) | <i>The Deceivers</i> (1988) |
| <i>The Drum</i> (1938) | | <i>The bandit of zhobe</i> (1959) | <i>The brigand of Kandahar</i> (1965) | <i>Junoon</i> (1978) | <i>Indiana Jones & the Temple of Doom</i> (1984) |
| <i>Gunga Din</i> (1939) | | <i>Bengal brigade</i> (1954) | | <i>Shatranj ke Khilari</i> (1977) | <i>A Passage to India</i> (1984) |
| <i>The Lives of a Bengal Lancer</i> (1935) | | <i>Bhowani junction</i> (1956) | <i>The Long Dual</i> (1967) | | |
| <i>The Rains Came</i> (1939) | | <i>The river</i> (1951) | | | |
| <i>Storm over Bengal</i> (1938) | | <i>Kim</i> (1950) | | | |
| <i>Bonnie Scotland</i> (1935) | | <i>North West Frontier</i> (1959) | | | |
| <i>The charge of the light brigade</i> (1936) | | <i>The Rains of Ranchipur</i> (1955) | | | |
| | | <i>Soldiers Three</i> (1951) | | | |
| | | <i>The Stranglers of Bombay</i> (1959) | | | |
| | | <i>Zarak</i> (1957) | | | |

Appendix C

Merchant Ivory Productions

| Year | Name | | Director | Producer | Script/screenplay | Peculiarities |
|------|--|---|----------------|-----------------|--|--|
| | Documentary | Film | | | | |
| 1957 | <i>Venice: Theme and Variations</i> | | Ivory | James Ivory | | Milieu of Venice |
| 1959 | <i>The Sword and the Flute</i> | | Ivory | Ivory | | Indian miniature painting & Italian |
| 1960 | <i>The Creation of Woman</i> | | Charles Schwep | Ismail Merchant | | Hindu God Brahma |
| 1963 | | <i>The Householder</i> | Ivory | Merchant | Jhabvala | Adapt. |
| 1964 | <i>The Delhi Way</i> | | Ivory | Ivory | | Documentary of Delhi |
| 1965 | | <i>Shakespeare Wallah</i> | Ivory | Merchant | Ivory & Jhabvala | Post-colonial India, cultural conflict |
| 1969 | | <i>The Guru</i> | Ivory | Merchant | Ivory & Jhabvala | British came to India for enlightenment |
| 1970 | | <i>Bombay Talkie</i> | Ivory | Merchant | Ivory & Jhabvala | Homage to Indian films. By an Eng. Novelist |
| 1972 | <i>Adventures of a Brown Man in Search of Civilisation</i> | | Ivory | Merchant | Ivory | Of Nirad Chaudhari – Indian polymath, concepts of India & West |
| 1972 | | <i>Savages</i> | Ivory | Merchant | George Swift Trow & Michael O'Donoghue | Transition from Stone to Jazz age, exchange of rituals |
| 1973 | | <i>Helen, Queen of the Nautch Girls</i> | Anthony Korner | Merchant | Ivory | Indian culture in a whimsical way |
| 1974 | | <i>Mahatma and the Mad Boy (short film)</i> | Merchant | Merchant | Tanveer Farooqi | Wandering of an Indian youth |

| | | | | | | |
|------|---------------------------------|--|-----------------|------------------------------|------------------|---|
| 1975 | | <i>Autobiography of a Princess</i> | Ivory | Merchant | Jhabvala | Indian way of royal life |
| 1975 | | <i>The Wild Party</i> | Ivory | Merchant | Walter Marks | Adapt. Of Joseph Moncure March's narrative poem- of Greenwich village party |
| 1976 | <i>Sweet Sounds</i> | | Richard Robbins | Merchant | Richard Robbins | Manhattan music college |
| 1977 | | <i>Roseland</i> | Ivory | Merchant | Jhabvala | Contemporary American society |
| 1978 | | <i>Hullabaloo over Georgie and Bonnie's Pictures</i> | Ivory | Merchant | Jhabvala | Indian miniature paintings, palace, life |
| 1979 | | <i>The Five Forty-Eight</i> | Ivory | Peter Weingerg | Terrance McNally | Adapt. Of John Cheever, Fictional New York suburb |
| 1979 | | <i>The Europeans</i> | Ivory | Merchant | Jhabvala | Adapt. Of Henry James, pre-war New England |
| 1980 | | <i>Jane Austin in Manhattan</i> | Ivory | Merchant | Jhabvala | Set in New York |
| 1981 | | <i>Quartet</i> | Ivory | Merchant & Jean Pierre Mahot | Jhabvala | Adapt. Jean Rhys's autobiographical novel, of golden age of Paris |
| 1983 | <i>The Courtesans of Bombay</i> | | Merchant | Merchant | | Celebrations of wedding, child birth... |
| 1983 | | <i>Heat and Dust</i> | Ivory | Merchant | Jhabvala | Search for roots in India |
| 1984 | | <i>The Bostonians</i> | Ivory | Merchant | Jhabvala | Adapt. Of Henry James, set in New England after Civil |

| | | | | | | |
|------|--|-----------------------------------|----------------|--|---|--|
| | | | | | | War |
| 1986 | | <i>A Room with a View</i> | Ivory | Merchant | Jhabvala | Adapt. Of Foster's novel; Comedy of manners, Florentine life |
| 1987 | | <i>Maurice</i> | Ivory | Merchant | Kit Hesketh – Harvey & Ivory | Of education, homosexuality |
| 1988 | | <i>The Deceivers</i> | Nicholas Meyer | Merchant | Michael Hirst | Adapt. Of John Master's novel. Set in India to destroy a secret cult of Kali |
| 1989 | | <i>Slaves of New York</i> | Ivory | Merchant & Gary Hendler | Tama Janowitz | Set in Manhattan, based on Tama Janowitz's stories |
| 1990 | | <i>Mr. and Mrs. Bridge</i> | Ivory | Merchant | Jhabvala | Based on the novels by Evan S Connell |
| 1990 | | <i>The Perfect Murder</i> | Zafar Hai | Wahid Chowhan (executive pro. Ismail Merchant) | Keating & Zafar Hai | based on the British writer H. R. F. Keating's novel, set in India |
| 1991 | | <i>The Ballad of the Sad Café</i> | Simon Callow | Merchant | Michael Hirst, Edward Albee, Carson McCullers | American couple, struggling to cope up with the changing world, based on the story of Carson McCuller's story & Albee's play |
| 1992 | | <i>Howards End</i> | Ivory | Merchant | Jhabvala, Based on the novel of Foster | Society of transition |
| 1993 | | <i>The Remains</i> | Ivory | Merchant | Jhabvala, | England |

| | | | | | | |
|------|-----------------------------------|---------------------------------------|--------------------|---|---|--|
| | | <i>of the Day</i> | | & Mike Nichols & John Calle | Based on the novel of Kazuo Ishiguro | b/w World Wars |
| 1993 | | <i>In Custody</i> | Merchant | Wahid Chauhan | Anita Desai, Sharukh Husain, based on the novel by Anita Desai | Debut address to Urdu language |
| 1995 | <i>Street Musicians of Bombay</i> | | Richard Robbins | Wahid Chowhan (executive pro. Ismail Merchant) | | Of Bombay's street performers |
| 1995 | | <i>Feast of July</i> | Christopher Menaul | Henry Herbert, Christopher Neame (executive pro. Ismail Merchant) | Christopher Neame, based on the novel by H. E. Bates | Industrialised English midlands |
| 1995 | | <i>Jefferson in Paris</i> | Ivory | Merchant | Jhabvala | American ambassador in Paris, 1784-89, revolution, democracy |
| 1996 | | <i>The Proprietor</i> | Merchant | Humbert Balsan, Donald Rosenfeld | Jean-Marie Besset, George Swift Trow | Light hearted, fairy-tale ending |
| 1996 | | <i>Surviving Picasso</i> | Ivory | Merchant, David L Wolper | Jhabvala based on the book <i>Picasso: Creator and Destroyer</i> by Arianna Stassinopoulos Huffington | Artist Picasso |
| 1998 | | <i>Soldier's Daughter never Cries</i> | Ivory | Merchant | Ivory & Jhabvala, based on the novel by Kaylie | American family in Paris, self-dramatisation |

| | | | | | | |
|------|--|---|--------------------|--|------------------------------------|---|
| | | | | | Jones | |
| 2000 | | <i>Cotton Mary</i> | Merchant | | Alexandra Viets, based on her play | Post-colonial India of 1950s, of an Anglo Indian |
| 2001 | | <i>The Golden Bowl</i> | Ivory | Merchant | Jhabvala ,Based on Henry James' | Of an American widowder |
| 2001 | | <i>Mystic Masseur</i> | Merchant | Nayeem Hafizka and Richard Hawley | Based on V S Naipaul's novel | Rooted in Indian community in Trinidad |
| 2003 | | <i>Le Divorce</i> | Ivory | Merchant, Michael Schiffer | Jhabvala, Ivory | adapted from the novel by Diane Johnson |
| 2005 | | <i>Heights</i> | Chris Terrio | Richard Hawley, Ivory, Merchant | Amy Fox, Chris Terrio | Challenge of destiny within 24 hours |
| 2006 | | <i>The White Countess</i> | Ivory | Merchant | Kazuo Ishiguro | Last film by this collaboration |
| 2008 | | <i>Before the Rains</i> | Santhosh Sivan | Mark Burton, Paul Hardart, Tom Hardart, Doug Mankoff, Andrew Spaulding | Cathy Rabin | Set in Malabar, adapted from the Israeli anthology film <i>Asphalt Zahov</i> (the short story Red Roof is adapted here) |
| 2009 | | <i>The City of Your Final Destination</i> | Ivory | Paul Bradley, Pierre Proner | Jhabvala | Novel adaptation of Peter Cameron |
| 2017 | | <i>Make the Wiseguys Weep</i> | Raymond De Felitta | | David Evanier, Ric Menello | Adaptation of David Evanier's novel , about the singer Jimmy Rosell |

Appendix D

A Concise storyline of the select movies

| Movies | Storyline |
|-------------------------------------|--|
| <i>The Household</i> (1963) | Prem Sagar, a middle class young man recollects his initial aversion and final reconciliation with the early married life with Indu. His struggles in college as a fragile teacher to meet the ends when he knows of his wife's pregnancy satirize Manu's exaltation of 'brahmacharya' stage of life. The clashes between his orthodox mother and wife, his decision to lead the life of a yogi and his encounter with the Hippies, who are fascinated to Indian yoga, meditation, women and nature, along with the modern Indian girl Bobo, the film depict the problems of the middle class India. |
| <i>Shakespeare Wallah</i> (1965) | The travelling Shakespearean troupe of Buckingham has to travel from place to place to perform their Acts. On the way they have to face atrocities from nature and people, as they are more interested in the flourishing Bombay films. The playboy Sanju, who is already in a relation with the leading actress of film industry, Manjula, is attracted to the daughter of Buckingham, Lizzie. Their romance is complicated with respect to the changing attitude of audience and of the biased belief systems of Sanju. Lizzie leaves to England by the advice of her parents for a better future. |
| <i>Bombay Talkie</i> (1970) | The American novelist, Lucia Lane is introduced to the Hindi film industry and to the chocolate hero Vikram. Their discussions of a collaboration ends in miscegenation of the hero, who deserts his wife Mala for Lucia. His complex affection to the novelist envies Hari, script writer of the movies, which ultimately forces him to murder Vikram, who leaves Lucia for Mala. The movie gives a detailed analysis of the belief systems, class struggles and ashram life in India, through the main characters |
| <i>Heat and Dust</i> (1983) | Intertwined stories of 1920s and 80s depict the miscegenation of Olivia, wife of the British officer, to the Nawab, who seduces her for his goals, and Olivia's great granddaughter, Anne's the search for roots in India, through the letters Olivia has written for Anne's mother, and visits to the royal places, which are now government offices and interviewing Harry, a Western friend of the Nawab and Olivia. Her romance with the married Inder Lal for getting a baby fulfills her intension in India. Socio-cultural and political systems of India are focused along with the geographic and climatic peculiarities of India through the eyes of the foreigners. |

Appendix E

List of Hindi Film Heroes (1930s-80s)

| No. | Name | Hindi Films | | | Genre | Role |
|-----|-----------------------------|------------------------------------|------------------------|--------------|-----------------------|----------------------------|
| | | Title | Rating | | | |
| | | | Rotten Tomatoes (≥4/5) | IMDb (≥8/10) | | |
| 1 | Prithviraj Kapoor (1906-72) | <i>Mughal –e-Azam</i> (1960) | 4.2 | 8.4 | Epic historical drama | Dutiful Emperor Akbar |
| | | <i>Vidyapati</i> (1937) | ----- | 8.5 | Biopic drama | Mithila’s King Shiv Singha |
| 2 | Ashok Kumar (1911-2001) | <i>Chhoti Si Baat</i> (1975) | 4.3 | 8.3 | Romantic comedy | Romance specialist |
| | | <i>Chalti Ka Naam Gaadi</i> (1958) | 4.3 | 8.1 | Comedy | Boxing champion |
| 3 | Balraj Sahni (1913-1973) | <i>Do Bigha Zamin</i> (1953) | 4 | 8.4 | Realist drama | Poor farmer |
| | | <i>Kabuliwala</i> (1961) | 4.1 | 8 | Drama | Afghani Pathan immigrant |
| 4 | Dilip Kumar (1922-) | <i>Mughal –e-Azam</i> (1960) | 4.4 | 8.4 | Epic historical drama | As Salim, son of Akbar |
| | | <i>Madhumati</i> (1958) | 4.1 | 8.1 | Mystery romance | Hero in double role |
| | | <i>Naya Daur</i> (1957) | 4.5 | 8.1 | Musical romance | Tongawallah |
| 5 | Dev Anand (1923-2011) | <i>Guide</i> (1965) | 4.4 | 8.6 | Musical romance | Tour guide |
| | | <i>Jewel Thief</i> (1967) | 4 | 8 | Spy thriller | Hero in double role |
| 6 | Raj Kapoor (1924-1988) | <i>Jagte Raho</i> (1956) | 4.1 | 8.4 | comedy | Poor peasant |
| | | <i>Awaara</i> (1951) | 4.1 | 8.1 | Musical romance | Romancing hero |
| | | <i>Shree 420</i> (1955) | 4 | 8.1 | Crime comedy | Country boy |
| | | <i>Mera Naam Joker</i> (1970) | 4 | 8 | comedy | Circus boy/Joker |
| | | <i>Barsaat</i> (1949) | 4.2 | 8 | Musical romance | Sensitive lover |

| | | | | | | |
|----|---------------------------|-------------------------------------|-----|-----|----------------------|-----------------------|
| 7 | Guru Dutt (1925-1964) | <i>Pyaasa</i> (1957) | 4.2 | 8.6 | Musical romance | Unsuccessful poet |
| | | <i>Sahib Bibi Aur Ghulam</i> (1962) | 4.2 | 8.4 | Musical romance | Rustic educated man |
| | | <i>Kaagaz Ke Phool</i> (1959) | 4.2 | 8.2 | Musical romance | Film director |
| 8 | Raaj Kumar (1926-1996) | <i>Mother India</i> (1957) | 4 | 8.2 | Musical drama | Failed peasant |
| 9 | Saeed Jaffrey (1929-2015) | <i>Gandhi</i> (1982) | 4 | 8.1 | Historical drama | Sardar Patel |
| 10 | Dharmendra (1935-) | <i>Chupke Chupke</i> (1975) | 4.4 | 8.5 | Comedy drama | Botany Professor hero |
| | | <i>Sholay</i> (1975) | 4.5 | 8.4 | Action adventure | Criminal Veeru |
| 11 | Shashi Kapoor (1938-) | <i>Deewar</i> (1975) | 4 | 8.1 | Crime action | Police officer |
| 12 | Sanjeev Kumar (1938-1985) | <i>Koshish</i> (1972) | 4.1 | 8.7 | Drama | Deaf and mute hero |
| | | <i>Angoor</i> (1982) | 4.3 | 8.4 | Comedy | Double role |
| | | <i>Aandhi</i> (1975) | 4.1 | 8.2 | Romance | Hotel manager |
| | | <i>Mausam</i> (1975) | 4 | 8.1 | Musical romance | Doctor |
| 13 | Amitabh Bachchan (1942-) | <i>Anand</i> (1971) | 4.5 | 8.9 | Drama film | Cancer specialist |
| | | <i>Sholay</i> (1975) | 4.5 | 8.4 | Action adventure | Criminal Jai |
| | | <i>Deewar</i> (1975) | 4 | 8.1 | Crime action | Angry young man |
| | | <i>Abhimaan</i> (1973) | 4 | 8 | Musical drama | Professional singer |
| 14 | Rajesh Khanna (1942-2012) | <i>Anand</i> (1971) | 4.5 | 8.9 | Drama film | Cancer patient |
| | | <i>Amar Prem</i> (1971) | 4 | 8.1 | Musical romance | Business man |
| | | <i>Bawarchi</i> (1972) | 4.1 | 8 | Comedy musical drama | Cook |

Appendix F

Hindi films released in India & Foreign (European Union) Nations between 1960s-1980s

| Year | Film | Releasing Details | | | |
|-------|----------------------------|-------------------|--------|-------|-------------------------------|
| | | India | | Other | |
| | | Year | Place | Year | Place |
| 1960s | | | | | |
| 1963 | The Householder | 1964 | Bombay | -1963 | USA (Northern America) |
| | | | | -1966 | UK (European Union) |
| 1965 | Arzoo(hating the disabled) | 1965 | | 1978 | Portugal (European Union) |
| 1965 | Shakespearewallah | ----- | | 1965 | West Germany (European Union) |
| | | | | 1965 | UK |
| | | | | 1966 | USA (NY) |
| | | | | 1967 | Finland (European Union) |
| | | | | 1968 | Denmark(Eu ropean Union) |
| | | | | 1968 | Sweden (European Union) |
| | | | | 1987 | Portugal (European Union) |
| 1968 | Ankhen(spy thriller) | | | 1979 | Portugal |

| | | | | | |
|-------|------------------------|------|--|------|----------------------------|
| 1969 | The Guru | | | 1969 | USA (Northern America) |
| | | | | 1974 | France (European Union) |
| 1970s | | | | | |
| 1970 | AnsooAurMuskan | | | 1979 | Portugal |
| | Bombay Talkie | | | 1970 | New York |
| | | | | 1979 | Portugal |
| | JeevanMrithyu | | | 1970 | Portugal |
| | Kati Patang | | | 1980 | Portugal |
| | PurabAurPachhim | | | 1979 | Portugal |
| | SamrajKoBadalDalo | | | 1985 | Portugal |
| | SawanBadon | | | 1980 | Portugal |
| | Haathi Mere Sathi | 1971 | | 1971 | Portugal |
| | Hare Rama Hare Krishna | 1971 | | 1976 | France |
| | Sharmelee | | | 1981 | Portugal |
| | Uphaar | | | 1980 | Portugal |
| | JanwarAurInsaan | | | 1979 | Portugal |

| | | | | | |
|------|---------------------------|----------------|--|------|----------|
| | <i>Parichay</i> | 1972 | | 1984 | Portugal |
| 1973 | <i>Bobby</i> | 1973 | | 1976 | Portugal |
| | <i>Daag—miseg.</i> | 1973 | | 1979 | Portugal |
| | <i>EkKunwariEkKunwara</i> | | | 1977 | Portugal |
| | <i>JheelKeUsPaar</i> | 1973 | | 1981 | Portugal |
| | <i>Kunwara</i> | 1973 | | 1982 | Portugal |
| | <i>Manchali</i> | ---- | | 1979 | Portugal |
| | <i>YaadonkiBarsaat</i> | | | 1976 | Portugal |
| 1974 | <i>Aap ki Kasam</i> | 1974 | | 1985 | Portugal |
| | <i>Ankur</i> | | | 1977 | USA |
| | | | | 1978 | Hungary |
| | | | | 1984 | Portugal |
| | <i>Benaam</i> | 1974 | | 1981 | Portugal |
| | <i>Charitraheen</i> | | | 1981 | Portugal |
| | <i>Manoranjan</i> | 1974 | | 1980 | Portugal |
| | <i>ZehreelaInsaan</i> | 1974 | | 1981 | Portugal |
| 1975 | <i>Anari</i> | 1975 | | 1979 | Portugal |
| | <i>Dharmatma</i> | 1975 Apr 30 | | 1977 | Portugal |

| | | | | | |
|------|-------------------------------|------|--|----------------|----------|
| | <i>GeetGataChal</i> | 1975 | | 1980 | Portugal |
| | <i>Kala Sona</i> | 1975 | | 1977 | Portugal |
| | <i>Khel Khel Mein</i> | | | 1978 | Portugal |
| | <i>Mili</i> | | | 1976 | Portugal |
| | <i>Sholay</i> | 1975 | | 1976 | Portugal |
| | <i>Zakhmee</i> | 1975 | | 1980 | Portugal |
| | <i>Zameer</i> | 1975 | | 1977 | Portugal |
| 1976 | <i>DusNumbri</i> | 1976 | | 1977 | Portugal |
| | <i>JeevanJyoti</i> | 1976 | | 1982 | Portugal |
| | <i>Khan Dost</i> | 1976 | | 1978 | Portugal |
| | <i>Laila Majnu</i> | | | 1979 | Portugal |
| | <i>Manthan (The Churning)</i> | 1976 | | 1980 Oct | USA |
| | | | | 1985 | Hungary |
| | <i>Nishaant</i> | 1975 | | 1979 | Hungary |
| | <i>RekshaBandan</i> | | | 1980 | Portugal |
| 1977 | <i>AshiqHoomBaharonKa</i> | 1977 | | 1979 | Portugal |
| | <i>Agent Vinod</i> | 1977 | | 1982 Apr 23 | Portugal |

| | | | | | |
|------|--------------------------------------|------|--|------|----------|
| | <i>Amar Akbar Antony</i> | 1977 | | 1979 | Portugal |
| | <i>DulhanWahi Jo Piya Man Bhaaye</i> | | | 1983 | Portugal |
| | <i>Gharaonda</i> | | | 1984 | Portugal |
| | <i>Hum Kisi Se KumNahin</i> | 1977 | | 1979 | Portugal |
| | <i>HiraAurPatthar</i> | 1977 | | 1982 | Portugal |
| | <i>JaduTona</i> | 1977 | | 1980 | Portugal |
| | <i>Palkonki Chhaon Mein</i> | 1977 | | 1982 | Portugal |
| | <i>Parvarish</i> | 1977 | | 1980 | Portugal |
| | <i>Priyatama</i> | | | 1978 | Portugal |
| | <i>Shatranj ki Kahani</i> | 1977 | | 1977 | UK |
| | | | | 1981 | Finland |
| | | | | 1983 | Portugal |
| | <i>Tyaag</i> | 1977 | | 1986 | Portugal |
| | <i>Yehi Hei Zindagi</i> | 1977 | | 1981 | Portugal |
| 1978 | <i>Anjane Mein</i> | 1978 | | 1982 | Portugal |
| | <i>Anhiyonke Jharokhonse</i> | 1978 | | 1986 | Portugal |
| | <i>Apna Khoon</i> | 1978 | | 1982 | Portugal |

| | | | | | |
|------|--|----------------|--|------|------------------------|
| | <i>Badalte Rishtey</i> | 1978 | | 1985 | Portugal |
| | <i>Hullabaloo Over Georgie & Bonnie's Pictures</i> | | | 1978 | UK (European Union) |
| | | | | 1980 | Western Germany |
| | <i>Kasme Vaade</i> | 1978 | | 1982 | Portugal |
| | <i>Mera Rakshak</i> | 1978 | | 1984 | Portugal |
| | <i>Muqaddar ka Sikander</i> | 1978 Oct 27 | | 1981 | Portugal |
| | <i>Saajan Bina Suhagan</i> | 1978 | | 1981 | Portugal |
| | <i>Shalimar</i> | 1978 | | 1980 | Portugal |
| | <i>Trishul</i> | 1978 | | 1980 | Portugal |
| 1979 | <i>The Great Gambler</i> | 1979 | | 1980 | Portugal |
| | <i>Jaani Dushman</i> | 1979 | | 1981 | Portugal |
| | <i>Kaala Pathar</i> | 1979 | | 1987 | Portugal |
| | <i>Kartavya</i> | 1979 | | 1986 | Portugal |
| | <i>Noorie</i> | 1979 | | 1982 | Portugal |
| | <i>Sargam</i> | 1979 | | 1982 | Portugal |
| | <i>Shiksha</i> | 1979 | | 1984 | Portugal |

| | | | | | |
|-------------|----------------------------|------|--|------|--------------|
| | <i>Suhaag</i> | 1979 | | 1981 | Portugal |
| 1980 | | | | | |
| 1980 | <i>Aakrosh</i> | 1980 | | 1984 | weden |
| | <i>Aasha</i> | 1980 | | 1981 | Portugal |
| | <i>Andhera</i> | | | 1981 | Finland |
| | | | | 1981 | East Germany |
| | | | | 1981 | France |
| | | | | 1980 | Portugal |
| | <i>Do Aur Do Panch</i> | 1980 | | 1983 | Portugal |
| | <i>Qurbani</i> | 1980 | | 1981 | Portugal |
| | <i>Red Rose</i> | 1980 | | 1982 | Portugal |
| | <i>Sparsh</i> | 1980 | | 1985 | Hungary |
| 1981 | <i>36 Chowringhee Lane</i> | 1981 | | 1982 | USA |
| | | | | 1985 | Hungary |
| | <i>Kranti</i> | 1981 | | 1981 | Portugal |

| | | | | | |
|------|------------------------|-------|---|------|---------------------------|
| | <i>Krodhi</i> | 1981 | | 1983 | Portugal |
| | <i>Sadgati</i> | 1981 | | 1984 | Finland |
| | <i>Khatta Meetha</i> | | | 1981 | Portugal |
| 1982 | ----- | ----- | - | ---- | ----- |
| 1983 | <i>Heat & Dust</i> | | | 1983 | UK |
| | | | | 1983 | Australia (oceania) |
| | | | | 1983 | Portugal |
| | | | | 1983 | France |
| | | | | 1983 | Denmark |
| | | | | 1983 | USA (NY) |
| | | | | 1984 | Belgium (European Union) |
| | | | | 1984 | Finland |
| | <i>Khandhar</i> | 1984 | | 1986 | Sweden |
| | | | | 1989 | France |
| | <i>Sohni Mahiwal</i> | | | 1985 | East Germany |
| | | | | 1987 | Hunagary (European Union) |

Appendix G

Details of the Select Merchant Ivory films

| Film | Hero | Heroine | | ImDb Rating | Duration | Making Cost (in \$) |
|---------------------------|-------------------------------|----------------|--------------------------------|-------------|--------------|---------------------|
| | | Indian | Western | In 10 | | |
| <i>The Householder</i> | Shashi Kapoor | Leela Naidu | _____ | 6.9 | 1 hr.40 mts | 125,000 |
| <i>Shakespeare Wallah</i> | Shashi Kapoor | Madhur Jaffrey | Felicity Kendal | 6.9 | 2 hrs | 80,000 |
| <i>Bombay Talkie</i> | Shashi Kapoor | Aparna Sen | Jennifer kendal | 5.7 | 1hr. 52 mts | 200,000 |
| <i>Heat and Dust</i> | Shashi Kapoor & Zakir Hussain | _____ | Greta Scacchi & Julie Christie | 6.7 | 2hrs. 13 mts | 2.2 million |

List of Publications based on the thesis

1. N. S. Jayalekshmi, Babitha Justin. “*The Householder: A Comedy within the Times of Nehruvian Nationalism.*” *International Multidisciplinary E-Journal*, vol. 4, no.11, 2015, pp. 7-16.
2. N. S. Jayalekshmi, Babitha Justin. “Documenting Indian Rhythms in James Ivory’s *the Sword and the Flute.*” *International Journal of Humanities and Social Science Studies*, vol.2, no.3, 2015, pp. 241-253.
3. N. S. Jayalekshmi, Babitha Justin. “Desiring (Wo)men of India: Merchant Ivory’s *Shakespeare Wallah* and *Bombay Talkie.*” *International Journal of Scientific Research*, vol. 5, no.3, pp.624-625.
4. N. S. Jayalekshmi. “Ruth Praver Jhabvala: Writing from the Outside.” *TES Literary Supplement*, vol. 2, no.1, 2013, pp. 11-12.

ENDNOTES

ⁱ Prithviraj Kapoor acted in more than hundred films from 1950 to 1980. He is the founder of travelling theatre company, Prithvi Theaters. He was honored with the Padma Bhushan in 1969 and the Dadasaheb Phalke Award in 1971.

ⁱⁱ Ashok Kumar won the Filmfare Awards for Best Actor in 1962 for *Rakhi* (1962) and in 1969 for *Aashirwaad* (1968), National Film Award for Best Actor in 1969 for *Aashirwaad*, the Dadasaheb Phalke Award in 1988, the Padma Bhushan in 1999.

ⁱⁱⁱ Balraj Sahni acted in more than hundred movies. He entered into the industry through the Indian People's Theater Association (IPTA). He is also appreciated for his performances with Nutan; *Seema* (1955) and *Sone Ki Chidiya* (1958), Meena Kumari; *Do Bigha Zamin* (1953), *Sutta Bazaar* (1959) and *Bhabhi Ki Chudiyaan* (1961), Leela Naidu; *Anuradha* (1960), Vyjayanthimala; *Kathputli* (1957) and Nargis; *Lajwanti* (1958) and *Ghar Sansaar* (1958).

^{iv} Though Dilip Kumar entered into the limelight in 1944, 1949-61 was the most glorious period of his career, which made him the first person to win the Filmfare Best Actor award. Dilip Kumar, 'method actor' (in the words of Satyajit Ray), is honored with both Padma Bhushan in 1991, Dadasaheb Phalke Award in 1994, and Padma Vibhushan in 2015 for his contributions.

^v Dev Anand is honored with both Padma Bhushan in 2001 from the President of India and Dadasaheb Phalke Award in the consequent year. In 1971, he directed a movie on the prevalent Hippie culture, *Hare Rama Hare Krishna*, starring Zeenat Aman. Though he had some flops in the 70s, he remained a successful hero through the commercial hits of 1973, like *Banarasi Babu*, *Chhupa Rustam*, and *Heera Panna* and *Bullett* of 1976 with the stunning heroines Raakhee, Hema Malini, Zeenat Aman, and Parveen Babi consequently. In the 80s, he had successful films like *Hum Naujawan* in 1985 and *Lashkar* in 1989.

^{vi} Raj Kapoor directed, produced and acted in the super hit movie *Awaara* (1951). This movie gained popularity in Russia and is nominated for the Cannes Film Festival. In 1971, he is honored with the Padma Bhushan and in 1987 with the Dadasaheb Phalke award. In addition to this, he has won Filmfare Awards for Best Actor in 1960 for *Anari*

(1959) and in 1962 for *Jis Desh Men Ganga Bahti Hai* (1960). As a director he also won Filmfare Awards in 1965, 1972, 1983 and in 1986 for his *Sangam* (1964), *Mera Naam Joker* (1970), *Prem Rog* (1982) and for *Ram Teri Ganga Maili* (1985) respectively.

^{vii} Guru Dutt started his film career as a choreographer in Prabhat studios. His debut film as a director was *Baazi* (1951), produced by Dev Anand's Navketan Films. He started his acting through *Baaz* (1953) with Geeta Bali.

^{viii} From the job of a Sub-Inspector of Bombay Police, Raaj Kumar made his entry into the film world through *Rangili* (1952), and became famous through *Nausherwan- E-Adil* (1957). For his realistic performances in *Dil Ek Mandir* (1963) and *Waqt* (1965) he has won Filmfare Award for the Best Supporting Actor in 1964 and 1966 respectively. *Heer Raanjha* (1971), *Lal Patthar* (1971) and *Pakeezah* (1972) are his famous movies of 70s. And, in the 80s, he acted character roles in films like *Kudrat* (1981), *Ek Nai Paheli* (1984), *Marte Dam Tak* (1987), *Muqaddar Ka Faisala* (1987), *Jung Baaz* (1989), etc.

^{ix} Saeed Jaffrey has won Filmfare Best supporting Actor Award for *Shatranj Ke Khilari*. His performance in *Gandhi* (1982) as Sardar Patel and in *A Passage to India* (1984) as Adv. Hamidullah are also remarkable.

^x Dharmendra's debut film is *Dil Bhi Tera Hum Bhi Tere* (1960). His remarkable films are *Soorat Aur Seerat* (1962), *Bandini* (1963), *Dil Ne Phir Yaad Kiya* (1966), etc. He acted with the stunning heroines like Mala Sinha in *Anpadh* (1962), Saira Banu in *Ayee Milan Ki Bela* (1964), Meena Kumari in *Main Bhi Ladki Hoom* (1964) and in *Phool Aur Pathar* (1966) and Hema Malini in *Sholay* (1975). . He also had a cameo appearance with Rajesh Khanna in *Mohabbat Ki Kasam* (1986). He played dual roles in *Yakeen* (1969), *Samadhi* (1972), *Ghazab* (1982) and triple roles in *Jeeo Shaan Se* (1997). He has won Filmfare Lifetime Achievement Award in 1997.

^{xi} Sanjeev Kumar started his film career as a stage actor. *Hum Hindustani* (1960) is his debut film. The 1970 movie *Khilona* is a remarkable for his performance. He also played in an Indo-Iranian film, titled *Subah Aur Shaam* (1972). He is honored with the BFJA Awards for Best Actor for his performance as a deaf man in *Koshish* (1973) with Jaya Badhuri. Within his career he has won two Filmfare Awards for Best Actor for

Aandhi (1975) and *Arjun Pandit* (1976), and also won the Best Supporting Actor Award for *Shikar* (1968).

^{xii} Amitabh Bachchan entered the industry as a narrator in the National Award winning movie *Bhuvan Shome* of Mrinal Sen. His debut film, in lead role is *Saat Hindustani* (1969). For his performance in *Anand* (1971) with Rajesh Khanna, he has won the Filmfare Award for the Best Supporting Actor. He acted double roles in *Adalat* (1976), *Kasme Vaade* (1978), *Don* (1978), *Satte Pe Satta* (1982), *Desh Premee* (1982) and triple roles in Ramanathan's movie *Mahaan* (1983). Ramesh Sippy's *Sholay* (1975), Yash Chopra's *Trishul* (1978), Prakash Mehra's *Muqaddar Ka Sikandar* (1978), Manmohan Desai's *Suhaag* (1979), Rakesh Kumar's *Mr. Natwarlal* (1979), Yash Chopra's *Kaala Patthar* (1979), etc are his super hits of 70s. In films like *Dostana* (1980), *Silsila* (1981), *Coolie* (1982), etc he acted with Zeenat Aman, Jaya Bachchan, Rekha, Waheeda Rehman, etc. He has won Filmfare Best Actor awards for *Amar Akbar Antony* (1977), *Don* (1978), *Hum* (1991), etc. He is honored with the Padma Shri (1984), Padma Bhushan (2001), and the Padma Vibhushan (2015) along with other national and international recognitions.

^{xiii} Chetan Anand's *Aakhri Khat* (1966) is the debut film of Rajesh Khanna. But, *Raaz* (1967) with Babitha was his first popular film. *Baharon Ke Sapne* (1967), *Aurat* (1967), *Aradhana* (1969), *Ittefaq* (1969), *Haathi Mere Saathi* (1971), *Dushman* (1971), *Amar Prem* (1972), *Apna Desh* (1972), *Mere Jeevan Saathi* (1971), *Raja Rani* (1973), etc are his box-office hits with Sharmila Tagore, Zeenat Aman, Asha Prekh, Hema Malini and Tina Munim. Among his 180 films 163 were feature films, in which he was the hero of 106 films. He has won Filmfare Awards for Best Actor for *Sachaa Jhutha* (1970), *Anand* (1971), *Anurag* (1972), and *Aavishkar* (1974), and the All India Critics Award for Best Actor for seven times, and also the BJFA awards for Best Actor for four times.