

HUMANITIES INSTITUTE  
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## ***BRANCHES OF THE TREE /SHAKHA PROSHAKHA (1990)***

Satyajit Ray

Bengali language

### OVERVIEW

***Branches of the Tree*** is Ray's penultimate film, financed by two French companies providing a larger than usual budget with no strings attached. Made shortly after recuperating from a heart attack, he again works with more-or-less the same themes as seen in the previous film, *Enemy of the People*. This time, however, a feud within a multi-generational family fractured by mental illness is at the core of the story about morals and corruption. He also works with almost the same cast of characters and retains indoor settings in all but a couple of scenes. The film features an original screenplay, which he had written and published as a short story in 1966. According to critic Andrew Robinson, Ray "wanted to avoid a literary adaptation, partly because he had just finished filming a classic western play and was unimpressed by the quality of Bengali literature in the 1980s, and also because of his urge to make films about contemporary conditions in Bengal".

The film met with a lukewarm response both at home and abroad— with non-Bengali Indians reacting more favourably than Bengalis and receiving the most enthusiasm (unsurprisingly) in France and the least in the United States. Jean-Michel Frodon in *Le Monde* perceived a "choreography" in the film's script, performances and camera movements, and commented that "on Ray's screen everything moves and breathes, everything has nuance and depth". On the other hand, American Stanley Kauffman in the *New Republic*, perhaps blinded by Hollywood to the virtues of most of Ray's films ever since the 1950s, could see only that Ray "assumes [viewers] can be interested in a film that simply dwells in its characters, rather than one that imposes dramatic patterns on their lives."

### LIST OF CHARACTERS

|                       |   |
|-----------------------|---|
| Anandamohan Majumdar  | a retired industrialist and philanthropist; father to four sons |
| Probodh Majumdar      | eldest son, a corrupt high-ranking officer                      |
| Proshanto Majumdar    | second son, who suffers from a mental illness and loves music   |
| Probir Majumdar       | third son, a corrupt businessman with a gambling addiction      |
| Protap Majumdar       | fourth son, an idealistic theatre worker                        |
| Uma                   | Probodh's dutiful wife  |
| Tapati                | Probir's wife, unhappy with her husband                         |
| "Dingo" Majumdar      | the grandson; Probir and Tapati's only child                    |
| Abhay Charan Majumdar | Anandamohan's father; senile and childlike                      |

### SYNOPSIS

A scrupulously honest former industrialist, Anandamohan Majumdar, is much loved by his small-town community. But he sees little love from his own family— three of his four sons now reside far away in Kolkata with their own families and only the (second) mentally impaired son lives with him, along with his senile, nonagenarian father. On the eve of Anandamohan's seventieth birthday, he suffers a stroke. Suddenly, his entire family is thrust together under one roof, with no clear indication of how long they must remain. This forced proximity exacerbates existing tensions between them, which culminate in a bitter family quarrel about addiction and corruption. Thankfully, Anandamohan recuperates and the family reconciles at a picnic. However, just before leaving, his young grandson unwittingly reveals that his father and uncles lead corrupt, bribe-filled lives, saddening the old man, who finally finds solace in his "abnormal", mentally challenged son.

## SCENES

**Opening Scene** In his living room one morning, Anandamohan greets his son Proshanto; it is his 70<sup>th</sup> birthday but he has told his three other sons not to visit since they are busy. Proshanto behaves and speaks unnaturally; soon Anandamohan reminds him of his past— he was studying mineralogy in London when he had a near-fatal accident that left him mentally unstable and missing most of his memory. Proshanto haltingly says that he remembers music and songs and is happy with the records and player he was gifted.



**Anandamohan's regrets** Anandamohan has been invited to a public meeting honouring him. On hearing that, Proshanto yells, "No! No!" and jumps up, covers his face and says, "Lightning! On the top of the tree!" Anandamohan reminisces about bygone days with his four rambunctious sons—the house seems empty now, after his wife's untimely passing and his other sons leaving home. Proshanto tells him to be satisfied with what he has. Anandamohan says he should be happy that his sons are successful, as he has long believed that... Before he can complete his sentence, Proshanto raises his hand and states, "Work is worship" and "Honesty is the best policy". He keeps repeating the phrases, shaking his head from side to side.

**Black money-white money and an outburst** Anandamohan is convinced that his sons are not corrupt and rambles on about black and white money. Suddenly, Proshanto shouts "Zero Zero Zero Zero" while hitting his head with his hand. Anandamohan yells, "Stop it!!" and he calms down a little. But Anandamohan is sad that he shouted at him. He reassures his son that he is a wanted child, though he cannot work.



**A Felicitation** Anandamohan attends a felicitation ceremony in the town named after him. An author presents him with a book on the history of the township written with his help. But just as he is about to rise and speak a few words, he collapses on stage.



**The other sons plan to visit** Probodh, the eldest son, phones Protap, the youngest, that their father has survived a minor heart attack and is now being tended to by the family physician and specialist cardiologist. Protap must inform the middle brother, Probir, who lives nearby, and all of them, including wives and children, plan to visit the next day.

**Doctor's assurance** The next day, they arrive and Probodh meets the doctors, who tells him that their father is well-tended at home with a full support setup and the cardiologist's assistant in attendance. The family physician agrees that it was very opportune that the cardiologist was visiting the town and the stroke happened in front of his eyes.



**Premonition** The brothers and their families gather in the living room. Probir's wife, Tapati, goes to fetch tea. Proshanto's behaviour, including loudly reciting lines from a poem, annoys the others. Probir's young son, Dingo, asks his father why Proshanto is behaving unnaturally, and Probir says that he's unwell. Probodh asks Proshanto if he attended the ceremony, but Proshanto replies that he knew something terrible was going to happen.

**The Grandfather** Probodh's wife, Uma, asks if they would like to greet their grandfather. Probodh says the old man wouldn't recognize them, and Probir says he cannot tolerate senility. Uma goes to see him. He is being tended to by a servant, who keeps saying "Good Boy" to the old man, treating him like a child. Uma says a few words and leaves but the old man is overjoyed.



**Dinner** At the dinner table, Proshanto's presence continues to discomfit the others. Probodh wonders aloud at the suddenness of the heart attack. Tapati says she has been trying to convince her husband Probir to stop smoking to no avail. Protap (and the viewer) suddenly notices that Proshanto hasn't been served anything but plain rice and has not eaten, while the others have almost finished. Proshanto plays with his food and says that their father will get well.

**After dinner** After dinner, Proshanto plays a Bach piece loudly in his room. In their bedroom, Probodh and Uma discuss how Proshanto's condition hasn't improved. Probodh says he should be placed in a mental care facility; Uma disagrees. Probir and Tapati also discuss him; Tapati is sympathetic and recognizes western music, being exposed to it in her childhood. She then visits Protap, who is sulking and angry, brushing away her concerns. It appears that they have a sibling-like relationship.



**The next morning** The next morning, the doctor and his assistant take good care of Anandamohan. The extended family, with the exception of Proshanto, visit the bedridden Anandamohan and quickly offer their words of support and well wishes. Suddenly, the grandfather emerges, doddering and grinning. Probodh is outraged and calls the caretaker, who bodily lifts the old grandfather and carries him back to his confinement.



**Anandamohan's prognosis** The doctor says that Anandamohan will take up to three weeks to be "out of danger". Probodh is displeased as staying that long would mean taking so much time off work. Probir wants to leave after a week and return if necessary. The doctor says they can do what they like; three weeks remains his recommendation.

**An interview** Probodh gives an interview to a newspaper reporter on Anandamohan's life, his humanitarian work and his seminal role in the flourishing of the local mica mines, where he was general manager and later company partner. He remains well-loved and respected. So much so that the town was renamed for him on his 60<sup>th</sup> birthday. Probodh gives an example of his father's honesty: he never gave or received bribes, even for export contracts where that was the norm.

**Protap's conviction** Probodh calls his work colleague and instructs him on tasks while he's away. Probir goes to visit a friend. Tapati and Protap drink coffee. Protap has quit his well-paying, decade-long job which he had joined at his father's behest. However, over the years the ethics of what he was doing had become unclear and began hounding his conscience. He was unhappy. A respected senior colleague had also engaged in some dubious activities and it became impossible for him to work with such people.

**A flashback- Protap's dejection** Protap confronts his senior, respected colleague about the rumours he heard about taking a large bribe, then notices a shiny new gold Rolex watch on the man's wrist, which confirms his worst fears. The colleague calls him a naive greenhorn and asks him to quit if he can't accept corruption. He is dejected and has lost all faith in his profession.

**Tapati's misgivings** He has instead joined a professional theatre group. Tapati is certain that "colouring his face and prancing on stage" will bring shame on his illustrious family. Protap says there's less corruption in the theatre. He has recently met a woman he likes, Nandita, though marriage is not yet in the cards. Tapati seems both shaken and relieved by the news.

**Tapati's regrets** Tapati confesses that her husband will never be her friend, but he's changing for the better, so she's a little less anxious about their marriage. Even though Protap's relationship and possible marriage will weaken their friendship, she can channel her energies towards raising her son.

**A bitter family quarrel** At the dinner table, Probir candidly admits he has a bookie and gambles on horse-races; sometimes it's a risky business. Dingo says he'll play the races, too, which annoys Tapati, who sends her son to his room. Probodh says it's a vice but Probir is entirely open about it. They discuss corruption in every sphere and how it's indispensable in current times. Probir points out that most of Probodh's wealth is from bribery. Uma and Tapati are discomfited, while Dingo peeks through the curtains and overhears them. Proshanto suddenly starts banging on the table angrily, startling everyone. Protap somehow calms him enough to be led away by a servant.



**Conversation between Probodh and Uma** Probodh justifies his corruption and bribe-taking to Uma, citing rising expenses and the family's social standing. Uma is sad and disappointed. Probodh thinks himself successful and has no vices or bad habits; he says that the kind of honesty his father espoused is just no longer possible. He claims he has always kept her happy, and she agrees.

**A conversation between Probir and Tapati** Probir tells his wife that he has recently become a “reformed character”, and more appreciative of her, because of Dingo. Tapati criticizes Probir for disclosing Probohd’s corruption openly and angering Proshanto. Probir says he has been deprived of his one-fourth share of Anandamohan’s enormous estate. Besides, he was not sent abroad to study like his two older brothers, which led him to start his own business and begin drinking in his early 20’s. They agree that their relationship was built on physical attraction, though Tapati hints at his many infidelities. Probir accuses her of having a relationship with his younger brother, Protap, which Tapati fiercely denies, accusing him of having a girlfriend. Probir mutters “there’s still time” under his breath.



**Protap.s evening** Proshanto plays a Gregorian chant on the gramophone. Later that night, Protap and the doctor's assistant meet in the living room and start chatting about quitting smoking, Proshanto’s condition, Anandamohan’s legacy, honesty in daily life and so on. Protap quickly looks in on the sleeping Anandamohan. Suddenly, the grandfather appears, Protap is startled, and the old man is quickly carried away again. He then visits Proshanto and asks if he is well, telling him that he has quit his job and joined a theatre group. Proshanto rambles incoherently about musical notes and that music is his reason for living. He is again disturbed when Protap mentions corruption and then asks him to leave.

**Days pass** Days pass. Each member of the family gets used to a laid-back life as Anandamohan recuperates. Finally, the doctor gives the all clear and they want to leave the very next day. Anandamohan is regretful that they had to spend so much time away from their lives for him. He insists they all go on a picnic.

**Picnic** The whole family, except Proshanto, visit a childhood picnic spot in a woodland clearing. They reminisce about their last visit many years ago, laughing at tongue-twisters and remembering Proshanto at his prime. Probir needles Protap about being a Marxist and not speaking to them since they got to the picnic spot. Protap reveals that he has quit his job and everyone is startled. They argue about corruption and ethics.



**Leaving** Returning home, Anandamohan reassures them that they can leave. All of them discuss Protap's determination. Probir says he's trying very hard to make up with Tapat. Dingo goes to his grandfather and innocently reveals that Probir and Proboadh have corrupt dealings in black money. Uma cries and hesitates to leave but Proboadh hurries everyone away.



**Closing Scene** Anandamohan gets worked up about his sons' corruption. Proshanto paces around and then looks in on his father. Anandamohan is overjoyed, saying "you are my everything".





## CHARACTER ANALYSIS

### **Anandamohan Majumdar**      Conscientious (Honest, Trusting)

Anandamohan is the current (and last) patriarch of the Majumdar family. He built both his fortune and goodwill by being scrupulously honest and now in his fading years expects great things from his three sons, as well. Critics have drawn a parallel between the character and Ray himself in his last years.

*Honest*      Anandamohan holds the two axioms—"Work is worship" and "Honesty is the best policy"—close to heart and hopes that his sons follow in his footsteps. His honesty and intolerance of corruption are the stuff of local legend, so much so that the town, which was renamed after him when he reached 60, holds another large commemorative public gathering when he turns 70. At this gathering, his deeds and character are praised to the skies, and a local author dedicates his book to him. Shortly after, a reporter arrives for an interview about his life and achievements and Probodh happily obliges. Though on his sickbed, his honesty of emotion and concern for his children remain unaltered; for instance, when he apologizes profusely for making them stay at his sickbed and miss work, and when he forces them to go on a picnic at a beloved childhood spot.

*Trusting*      In the opening scene, Anandamohan is confident that his sons are walking the straight and narrow path as he himself had while rising to even greater pinnacles in their professional lives. In fact, he can be regarded as the titular tree from which the branches, namely his sons, sprout and flourish, though sadly for him, these branches are rotting. He is almost broken by Dingo's unwitting revelation at the end that at least two of his sons lead corrupt lives, but he finds solace in his mentally unwell son, who is his last remaining support. So while his trust in his other sons was sadly misplaced, at least Proshanto and to some extent, Protap seem to have inherited his steadfastness and were able to uphold his trust in them.

### **Probir**      Open (Addicted, Aware)

Probir is the third son and one of the more psychologically complex characters in the film. He holds a long-standing grudge against his father for not sending him to study abroad, a lack which he thinks is responsible for his various addictions—smoking, drinking, gambling and possibly infidelity. Although his vices have caused a major strain in his relationship with his strait-laced wife, Tapati, he is attempting to make amends because of their son.

*Addicted*      Probir has many additions, all of which cause strife in his extended family, but he is completely unapologetic about them. Atypically for a member of the Bengali middle-class, he finds nothing shameful or worth hiding there; in fact, he chides his older brother Probodh about the hypocrisy surrounding the latter's corrupt lifestyle funded by black money. He also considers the pleasure derived from his addictions to be more important than any social niceties or health concerns. For instance, when Tapati and Uma ask him to quit smoking, he says he cannot give up one of the things he enjoys and which makes his life worth living. Even with the horse-races, while he's fully aware that the bookies might bribe the jockey to lose a race, he still takes the risk because of its thrill.

*Aware*      Despite his many flaws, Probir is unexpectedly sensitive in that he cares enough about his son to try and reform his erroneous ways and mend his relationship with his wife. In the first scene between them, he has a pleasant, even affectionate and teasing, interaction with Tapati. But the second scene reveals Tapati's dissatisfaction with him, and he even insinuates that she might have romantic feelings for Protap. However, his change of heart isn't entirely convincing, given that it has taken him five whole years after the birth of his son to come to the realization that he must reduce his addictions and be a more supportive husband to Tapati.

### **Proshanto**      Emotional (Unstable, Prophetic)

Trained as a mineralogist in London, Proshanto suffered an accident there that left him with a brain injury years before the film begins. He currently lives a semi-invalid, hermit-like existence with his father Anandamohan at their small-town home. He also has partial amnesia and has only retained a fond love for music, especially classical Western music.

*Unstable*      Throughout the film, Proshanto displays many unusual behaviours that set him apart from the rest of his family. Some of these are repetitive actions, like shaking and hitting his head in agitation or playing with his food; others are socially disruptive, like shouting inappropriate comments and playing an opera loudly on his gramophone late at night. He is usually lucid and able to hold a conversation when he wants to, though that is rare. His unusual behaviours are quite harmless, but

they are a source of embarrassment for his brothers and even (sometimes) his father. He is never given the respect due to him and is always marginalised.

**Prophetic** Because of his brain injury, Proshanto retains few social niceties. But shorn of these trappings, he is able to see quickly into the true nature of things and has a prophetic streak as well. He knows from his observations and the others' conversations that Probodh and Probir lead corrupt lives. Although this causes him much distress, he is kind enough not to reveal it to his elderly father. His utterances are also sometimes of a prophetic nature, as when he shouts "Lightning! On the top of the tree!" in the opening scene, foreshadowing Anandamohan's heart attack and hinting at the metaphor inherent in the film's title. Later, at the dinner table, he again confidently prophesies that Anandamohan would be cured, leading to his brothers taunting him to be a prophet. This is, in fact, a stereotypical feature associated with the mentally ill in Bengali culture—their cryptic and/or nonsensical utterances are often seen as prophesy.

## THEMES

### **SOCIETY** (Corruption, Abandonment)

**Corruption** Corruption is the central theme of the film, though instances of actual activities are not directly shown and only discussed by the characters. Anandamohan's conviction for leading an honest life is, unbeknownst to him, utterly undercut by two of his four sons—the eldest, Probodh, and the third, Probir. In the back story, Anandamohan himself reached a pinnacle of greatness and renown (to the extent that the town is renamed after him), thanks to the pre-1950's socialist "licence-permit policy" introduced by the fledgling Indian government. By the 1990's, however, this very practice had made it nearly impossible for high-level businessmen and industrialists to operate without corruption—bribery was (and remains) very much the norm at all levels of official transactions. The success of the two sons also depends on following these corrupt practices.

For instance, during the bitter quarrel at dinner, Probir (the gambler) lambasts Probodh, the general manager of a large company, for being a hypocrite: "Today," he says, "no one can make a living without black money. Impossible! Some people try to be honest. They'll perish!" Even more convincing is what Probodh tells the tearful Uma in the privacy of their bedroom: "No one questions the need for black money any more. It's been accepted as a fact." He goes on to say: "No one will blame me for black money. But if I owned one car instead of three. . . or served Indian whisky instead of Scotch . . . then I'd be blamed." His wife, Uma, asks, "Doesn't honesty exist any more?" Embarrassed, but still unrepentant, Probodh replies, "The way Father is honest . . . no, it doesn't. It sounds dreadful. It's hard to accept it. But that's how it is."

For him, and many others of his ilk, corruption is a means to an end, way of upholding their prestige in society. Even the youngest brother, Protap, isn't left unscathed; the clash between his principles and practice, especially the betrayal by a respected senior at work who took a large bribe, shatters his faith in his profession. So much so that he resigns from his well-paying job in favour of professional theatre work, where, according to him, corruption is relatively less rampant and his histrionic talents would finally be appreciated. Indeed, it appears that only the young and mentally unstable, and the old and infirm (i.e., those marginalised by society) are sheltered from the ravages of corruption.

**Abandonment** Abandonment is another theme that lends the film much of its poignancy. At the time the film is set, it was becoming increasingly more common for children to move to urban centres, away from their ancestral homes in suburban or rural areas, leaving aging parents behind. In another two decades after the film (2010 onwards), these aging parents would be deprived even of a home to spend their remaining years. Instead, they would be placed in care homes with questionable facilities. Anandamohan, at least, did not have to suffer that fate.

But Anandamohan speaks of the loss of his sons with great feeling to Proshanto right from the opening scene. He repeatedly says that his sons need not worry about him being alone, and he is profusely apologetic to them for having to miss a few days of work. These scenes are rendered more pitiful by the sons' eager desire to return to Kolkata almost as soon as they arrive. Indeed, the first question Probodh asks the doctor, and one that they repeatedly discuss, is how long they are expected to remain by Anandamohan's bedside. They are very inconvenienced by the doctor telling them to stay for three whole weeks. And as soon as Anandamohan recuperates in the slightest, they are out of the door, back to their corruption-ridden daily lives. Their duty towards their father, the reason for their success (by omission, in Probir's case), thus begins and ends with random, hurried

visits.

## **RELATIONSHIP** (Marriage, friendship)

**Marriage** Three marriages are shown and explored in the film; these cover the usual examples of typical middle-class Bengali marriages of the time. Some are loving, others based on compromise and compliance, and many are unhappy. Regardless, marriage is the glue that holds these families together. Women, of course, have to take on most of the emotional labour necessary to keep it going.

The first marriage mentioned is between Anandamohan and his wife. By all accounts, this loving union gave him his four brilliant sons. It was a happy marriage, though she passed away at a relatively young age.

The second marriage is between Probodh and Uma. Probodh appears to be an understanding and kind husband to the somewhat naive and soft-hearted Uma. They are open with each other and share their feelings clearly, as for instance when Probodh tells her that Proshanto should be placed in a mental care facility and she disagrees; another example is when they discuss the bitter quarrel at dinner. Probodh gently explains to her that corruption is the way of the world now and she must accept it, because there is no other way of living at his status as a general manager of a large company. But corruption aside, Probodh is proud that he has never mistreated her and has no debilitating addictions or vices; Uma agrees on that.

The third marriage is between Probir and Tapati. It is strained, held together perhaps only by their five-year old son, Dingo. Tapati isn't as soft spoken or pliable as Uma and hence does not take Probir's ill-treatment lying down. They are usually shown having an uneasy or heated exchange of words, certainly with more emotion on Tapati's part, while Probir swats away her accusations in a calm, yet unapologetic, manner. Tapati's distaste for Probir's addictions—smoking, drinking, gambling—and his corruption, plus hints of infidelity—are clearly on display. Probir has only recently begun to reform his habits, as Tapati acknowledges to Protap, but he will never be her friend. The marriage begun with physical lust and continues on a bumpy road, held together only by their son.

**Friendship** Platonic friendships between men and women continue to remain relatively rare in Bengali culture, as reflected in the film. There is always the insinuation of romantic feelings or sexual desires, mutual or one-sided. This is typical in a culture where matters pertaining to sexuality are largely swept under the rug. One conventionally accepted exception is the friendship between a young bride and her husband's younger brother/s. Well into the early 20<sup>th</sup> century, girls were conventionally married off at a young age (6-12 years) to men who were ten years or more years older than them. Most often, these husbands were busy elsewhere with studies or work, and being older and more mature, would hardly have anything in common with their wives. So it often happened, in reality as well as fiction, that the young bride found a friend and confidant in her husband's younger brother/s. For instance, Ray's film *Charulata* is based on Tagore's *Nastanirh*, which itself was believed to be based on that sister-in-law/brother-in-law relationship.

Ray perhaps drew on this template in his script in depicting the friendship between Tapati and Protap. While conceivably they met in their early 20's, Probir's addictions and bad habits may have been instrumental in cementing their friendship, each lending the other a sympathetic and caring shoulder. In the first key scene where they interact, Protap is clearly peeved with the situation and his life decisions and behaves like a petulant child, turning away in bed with the sheets over him; Tapati, like an older sister, tries to cajole him into telling her what is wrong, but failing. In the second, more impactful, scene, Protap reveals that he quit his job and isn't completely ready for all the problems that he would have, including "loss of face" within his family. And when he mentions that he now has a romantic interest, the emotions on Tapati's face are a mixture of relief, concern and jealousy—all of which she admits in so many words. Although his marriage is sure to cause a rift between them, he is her only friend and she wholeheartedly supports his romantic inclinations.

## **PSYCHOLOGY** (Mental illness)

**Mental illness** The film succinctly displays entrenched Bengali middle-class attitudes towards mental illness, be it senility from old age or amnesia/irrational behaviour from a brain injury. Reprehensible though it may be, those afflicted with such disabilities must be firmly locked away from society and secluded even in their own homes. For instance, none of the brothers even deem to peek into the old grandfather's room with the excuse that he hardly remembers them; only Uma looks in for a moment and can't wait to leave. The old man is tended to like an infant by a caretaker, who thinks

nothing of lifting him up bodily and removing him from any common living spaces in the couple of instances the grandfather “escapes” his room and presents himself to the outside world, in all his toothless, grinning glory. Probodh in particular is embarrassed when the grandfather steps out in the doctor’s presence, though the doctor himself is impressed with seeing “four generations under one roof”.

And if Probodh were to have his way, Proshanto would find himself in a mental care facility. Soumitra Chattopadhyay, who plays Proshanto in one of the best performances of his long career, actually consulted a doctor to study divergent behavioural patterns common to patients with brain injury. He performs these behaviours well, from repetitive tics to socially/contextually inappropriate words and actions, all the while struggling to remember important cues from his past life. Sometimes, he is almost “normal”, but at other times he is a clear cause of embarrassment for his brothers, though both his sisters-in-law are sympathetic to his plight. Mental illness and neurodivergent characters are few and far between in Indian film. *Branches* sheds some much-needed light on the theme without devolving into melodrama.

### **DISCUSSION QUESTIONS**

- 1) Do you think the name *Branches of the Tree* is appropriate for this film? Explain your answer with two or three examples.
- 2) What do you think of the different characters’ views and actions vis-a-vis corruption? Discuss any two contrasting views with examples.
- 3) Who do you think is a more striking supporting character— Uma or Tapati? Support your argument with examples.
- 4) Analyse the last two scenes in the film. What are the most poignant emotions/ moments there and why?
- 5) This film focuses on its many interesting characters. Who is most appealing to you and why? Do you think this character would be able to find a place in your contemporary society?