

HUMANITIES INSTITUTE
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KINGDOM OF DIAMONDS / HIRAK RAJAR DESHE (1980)

Satyajit Ray

Bengali language

OVERVIEW

Kingdom Of Diamonds is the sequel to *The Adventures of Goopy and Bagha*, made a decade after the first film. Like its predecessor, it is also a musical fantasy, though the satirical and dystopian elements are much more pronounced. Contemporaneous political events, such as India Gandhi's Emergency pogrom (1975-77), possibly inspired the "adult ideas" portrayed in the film, such as the "clean-up operation", general oppression and brainwashing. "In a fantasy one can be forthright," Ray observed, "but if you're dealing with contemporary characters, you can be articulate only up to a point because of censorship. You simply cannot attack the party in power."

Though Ray usually shied away from political labels, merely casting Utpal Dutta, an influential Marxist playwright, producer and actor, as King HIRAK, lent the film a political slant. He also cast three other favourite actors— Soumitra Chattopadhyay as Udayan, though he is very stiff in the role; Rabi Ghosh again as Bagha, and Santosh Dutta again reprising a double role as Shundi King and the scientist Gobochondro.

The film was not released internationally in Europe, due to the untranslatability of a majority of its dialogues in rhymed couplets. But it became very popular in Bangladesh, where it was shown on television and soon the words of all the main songs appeared as graffiti on the walls of Dhaka. In Bengal, India, too, many of the songs and dialogues are remembered and casually uttered to this day. The soundtrack won two National Film Awards, and Ray won the award for the Best Music Direction (1980). *Kingdom Of Diamonds* was further awarded the National Film Award for Best Feature Film in Bengali (1980) and won a Special Award at the Cyprus International Film Festival (1984).

Beware the tiger! The shooting of the scene where the characters steal the treasury keys literally from above a tiger's nose has become legendary in Bengali film lore. The robust four-year old tigress, named Uma, worked in Bollywood action films and was unaccustomed to sitting quietly. "If I die it'll be for a Satyajit Ray film!" was one actor's thought when bending over the tigress. Halfway through the shooting, the heavily sedated tigress was coming out of her torpor and getting very uncomfortable in the hot room. Suddenly, she took a swipe at the temporary wall behind her and behind which Ray and his camera team were stationed. Her giant paw ripped the wall to shreds and nearly caught Ray's camera and eye! The face of Ray's son, Sandip, face was saved only because he had turned away for a moment. All were so rattled and shooting had to be paused until the beast could get some fresh air and be sedated again.

LIST OF CHARACTERS

Goopy Gayin	Prince of Shundi, with an enchanted voice
Bagha Bayin	Prince of Halla, with an enchanted drum
King HIRAK	Cruel and greedy king of HIRAK
Udayan Pandit	A schoolmaster who rebels against King HIRAK
Gobeshok Gobochondro	A mad scientist who created a brainwashing machine

SYNOPSIS

Goopy and Bagha, now sons-in-law to Shundi and Halla Kings, are bored to death and seek adventure. Shundi receives an invitation to HIRAK kingdom's "faith-affirming" anniversary celebrations, where they are requested to sing. In HIRAK, the cruel king, after squeezing the farmers and miners

dry, is implementing a new method of silencing dissenters—a brainwashing machine. The leader of a rebellion against the king is a local schoolteacher, Udayan. But he is persecuted and hounded into inactivity, until Goopy and Bagha find him by chance. Udayan formulates an elaborate plan to (literally) topple King Hirak, in which Goopy and Bagha play key roles. In one scene, they have to steal keys to the diamond chest from above a huge tiger. Finally, their combined efforts to brainwash the king are successful, turning him into a good and just ruler.

Poster



SCENES

Opening credits Goopy and Bagha, now sons-in-law of Shundi and Halla Kings, sing about the boons they received, their marriages to the princesses and having one child each.

Boredom and an invitation Goopy and Bagha have settled in their roles and grown bored over the past decade. In song, they rue the passage of time and decide that they still have the capacity for adventure. While they are trying on their old and dirty enchanted shoes to see if they work (they do), King Shundi, now old with white hair, visits them. He tells them that an invitation has arrived for the “faith-affirming” anniversary celebrations of Hirak Kingdom, named after the diamond mines that are the source of its prosperity. Goopy and Bagha are only too happy to accept Shundi King’s request to go and sing at the occasion.



At King Hirak's court King Hirak gives all his ministers long diamond necklaces, but is angry that the scientist is absent. Hirak complains that he has paid more than 7,000,000 golden coins for research for the "betterment of the kingdom" but is yet to see any results. He rants that the scientist concocts potions out of precious metals and strange animal parts, but what he makes in his laboratory still a "mystery". He rejects meeting petitioners and interrogates all the ministers about their departments.



Preparing for celebrations The finance minister reports that it may be too cruel to severely tax the subjects to fund the upcoming anniversary celebrations, but King Hirak retorts that not paying taxes is wrong. If they don't pay willingly, then they must be extorted. The minister of industry and mines reports that diamond mining is proceeding well and 300 soldiers keep an eye on the miners. King Hirak warns him to be careful lest the miners steal diamonds and to whip them as required.

Next, King Hirak instructs the defence minister to hide all signs of poverty in the city. The entertainment minister has prepared well for the upcoming celebrations with fireworks, giant balloons and arches. The king's giant statue is also ready for unveiling.



Astrological considerations King Hirak then consults the court astrologer, who, unlike the “yes men” ministers, is irreverent, saying that he is too busy to pay attention to the goings-on at court. But the best time for unveiling, he says, is at 2 am. When King Hirak retorts that people will only see darkness instead of his grand statue at that time, the astrologer says the king can turn night to day and that the almanac is irrelevant as the king is powerful enough decide the most auspicious time. King Hirak chooses midday.

A decree for Book-burning Further, he instructs the education minister that the school led by Udayan Pandit is to be shut down. “The more they read/ the more they know/ and the less they bow”, King Hirak muses. “All books must be burned to ash”, he says, “literature, music, history and all that trash”.

Enter the scientist- Gobochondro The timid scientist Gobochondro shuffles in with a bouquet of paper flowers of his own invention— the flowers smell beautiful and will not fade or wilt for six months! This is merely the “interest” on the research funds. His return on the “principal”, a brainwashing machine, is ready. King Hirak orders the court poet to write separate chants for miners, farmers and teachers to feed into the machine. Once brainwashed, the effects would last a lifetime.



Brainwashing dissenters The petitioners rejected earlier, a farmer and a miner, are now brought in for brainwashing. The first two chants are ready; each emphasizes that no matter how starved or tired they are, they must do their due diligence unto death, as “King Hirak is God”.

A song of sedition A singer arrested for singing a seditious song is next. King Hirak asks him to sing that song (“So many farces in this world”), which criticizes an unjust regime where people are starved and worked to death, and the king and his ministers grow rich with the bounty from the diamond mines. The court astrologer smirks while the ministers exchange furtive glances. King Hirak is astounded and enraged. He orders the singer to be bound and thrown into a pit in the forest.

Closing the school At school, Udayan Pandit is teaching a fable about revolution from an ancient text, the *Hitopadesha*, to a group of boys. The minister of education arrives with his retinue and asserts that all “good advice” (hita= good; upadesha= advice) flows from King Hirak, not from ancient scriptures. Then the poet chants the satirical brainwashing poem for teachers/students and forces Udayan and the students to repeat the lines— Those who study die of starvation/there is no end to learning so all learning is futile/there is only loss in learning, no profits, no prestige”. Then the minister dismisses the boys and declares school permanently closed. Udayan is furious but helpless. He requests each student by name to remember his teachings and promises them that school will reopen.



Escape into the forest While leaving, Udayan meets the farmer and miner who had been brainwashed and are not chanting the rhymes loudly. He runs home to find his father injured by uniformed guards who are burning his books. He somehow escapes in the forest.



Goopy and Bagha on a journey Goopy and Bagha, dressed as commoners, are walking towards Hirak kingdom and singing their old song, "What a beautiful world". They traverse a beach, a dense forest and then a mountain range, incorporating each landscape in their song anew.

Meeting Udayan At a secluded valley with a mirror-like lake, Goopy and Bagha find Udayan, who is hiding in a cave. Udayan tells them about the cruel and insane King Hirak, who lies, exploits and brainwashes his subjects and has closed down the school. Two guards, searching for Udayan, come



nearby. They hide and escape detection.

Help is offered Goopy and Bagha tell him about their three boons and that they will help him. Udayan (idealist as he is) says he personally doesn't need help, but the country does. He tells them to attend court as King Hiram's guests and request to see the diamond mines. Meanwhile, the king's soldiers dismantle and burn a refugee camp, taking the refugees prisoner.



At King Hiram's court King Hiram harshly reprimands his ministers for letting Udayan escape. He also instructs the scientist to use his new invention, a telescope, to keep an eagle eye on the surroundings for the missing schoolteacher. Then he asks the astrologer if the "worst enemy of Hiram", the traitor Udayan, will be caught, and the astrologer replies there's a 92% chance. He also says that after the ceremony, the "worst enemy of Hiram" will be brainwashed. Overjoyed, the king rewards the astrologer with a large diamond.



Goopy and Bagha meet King Hirak International dignitaries and guests, Goopy and Bagha among them, arrive for the ceremony, riding elephants and camels in a grand procession. All of them receive large diamond rings from King Hirak. Goopy and Bagha ask permission to see the diamond mines and King Hirak is unable to deny them.



Festivities The brainwashed farmer suddenly comes in chanting the rhymes praising Hirak kingdom. King Hirak is discomfited, and the others are surprised as it's entirely inappropriate. Other groups of miners and farmers are also present. King Hirak says they are human, too, and Bagha retorts that of course cows and goats wouldn't be allowed in court! Goopy and Bagha sing a song praising King Hirak, keeping up the ruse. A large statue of King Hirak is unveiled. Suddenly, a boy uses a slingshot to knock off the statue's nose.

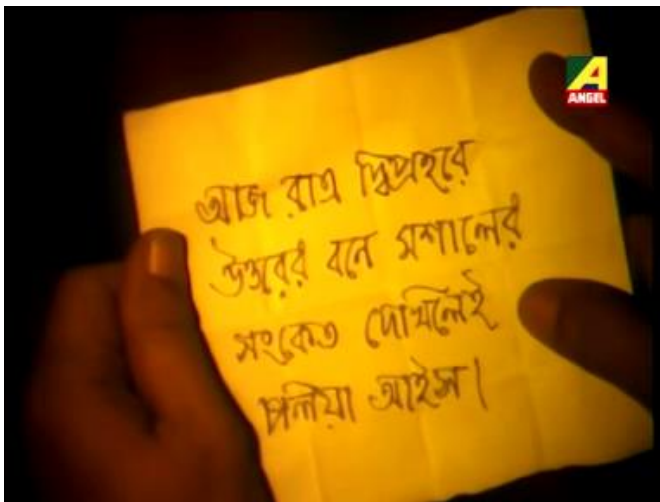


The diamond mine King Hirak shows Goopy and Bagha the diamond mine. To appease King Hirak, Bagha says it doesn't matter which miner mines the diamonds; they are the king's treasure. King Hirak, keeping up appearances, says that miners are important, as they do the actual work. Udayan, disguised as a miner, starts up the miner's brainwashing chant and all the miners fall at King Hirak's feet. Udayan stuffs a note into Bagha's shoes.



Plans As they are watching fireworks, Bagha reads Udayan's note which asks to meet in the forest at midnight near a burning torch. Udayan sneaks past a heavily guarded city to tell one of his students to assemble all the boys at the site of King Hirak's statue next morning. King Hirak rants at his ministers about the defaced statue while they say "yes, yes" and try to reassure him that Udayan will be caught.

Action at night King Hirak orders everyone to stay awake all night. Scientist Gobochondro looks through the telescope and eventually nods off. King Hirak paces, anxious; suddenly, he sees a burning torch and confirms it is the fugitive Udayan through the telescope. He immediately sends troops. Goopy and Bagha teleport to meet Udayan, who tells them that the miners and farmers are ready to stage the rebellion next morning, but the guards and courtiers have to be bribed.



Rescue and arrest Goopy and Bagha hear a groaning sound and rescue the singer from a pit in the forest. But Udayan is apprehended by the guards.

Robbing the treasury Dressed as princes, Goopy and Bagha try to convince the treasury guard to open the door, but he asks for a permit. So they sing, rendering him immobile. Then they tie him up, take the treasury key and open the door, only to find a Royal Bengal tiger guarding the diamond chest. Bagha tells Goopy to sing, who somehow croaks out another famous song, “We beg your mercy, Uncle Tiger/ please don’t be angry, Uncle who knew you were in this room”. Bagha reaches over the tiger, grabs the keys and loots the chest, making sure to inspect the goods, while the tiger sways to Goopy’s song.



Brainwashing machine Teleporting to their prearranged meeting place, Goopy and Bagha realize that Udayan has been captured and taken to the brainwashing chamber. They go there and are awestruck by the creepy and large room with the machine, animals in cages, a skeleton, lab equipment etc. They meet the scientist Gobochondro, who shows them how the brainwashing machine works and claims that he is the “one and only genius”.



Udayan sentenced At court, King Hirak has captured all the boys and interrogates Udayan. He says that in other counties, the punishment for sedition is death or incarceration, but King Hirak does not kill or maim or burn; the only punishment here is the brainwashing machine. Udayan looks crestfallen, hopes dashed.



Climax Udayan and the boys are locked inside the brainwashing machine. But Gobochondro, having taken a bribe of diamonds from Goopy and Bagha, turns on a blank slot for the machine to record their new brainwashing song for King Hirak. In the meanwhile, Goopy sings and mesmerizes King Hirak and his retinue while Bagha gives everyone diamonds. Gobochondro lets Udayan and the boys out, while King Hirak and his ministers are shoved into the brainwashing chamber by their own guards, who have also received diamonds from Goopy and Bagha. Gobochondro turns the machine on. Many commoners have already gathered at the site of King Hirak's giant statue. Udayan runs there with the boys and the guards, shouting a slogan, "Pull the ropes/ The king will shatter". King Hirak and his ministers, now brainwashed, run to the statue and start pulling on the ropes as well. The statue falls and shatters.



Till we meet again... The film ends with a song from Goopy and Bagha, who tell the audience to contact them at Shundi if anyone is in need of a force to drive out evil. Then they promise to return.



CHARACTER ANALYSIS

King Hirak Disagreeable (Intolerant, Anxious, Generous)

King Hirak is the monarch of the kingdom and its absolute authority. He micromanages all the ministers heading different departments, who are mere “yes men”, nodding along with the king’s every whim. He is proud of his source of wealth, the diamond mines, which give the kingdom its name. He believes that everyone can be bribed with diamonds to follow his unjust rule. And when bribery and coercion doesn’t work, he has a brainwashing machine ready for more severe dissenters. In the end, however, in a turn of poetic justice, he is himself brainwashed, hopefully into a more kind and just ruler.

Intolerant King Hirak has little tolerance for those who do not obey him, be it his ministers or the common people. In the scene where he is introduced, plus in a couple others, the braver ministers voice mild disagreement to his cruel plans to subdue the populace. But they are immediately silenced, threatened with their precious diamonds being seized and being brainwashed. Similarly, he is angered at the pleas of the farmer and miner who beg for his mercy and has them brainwashed. A worse fate is in store for the singer who dared to sing an openly seditious song— bound, gagged and thrown in a hole in the forest, waiting for animals to eat him alive. The king is livid when a boy knocks the nose off his giant statue; only the presence of foreign dignitaries prevents him from taking direct and immediate action.

Anxious King Hirak grows very anxious about Udayan’s seditious teachings and repeatedly rants about the ministers’ failure to arrest him. He himself stays awake all night and accidentally sees Udayan’s torch signal meant for Goopy and Bagha, confirms it is Udayan through the high-resolution telescope and immediately sends troops to arrest him. And once his enemy is captured, he doesn’t waste any time before packing the schoolmaster and his students off to the brainwashing chamber. Another example of his anxiety is his interaction with the astrologer, who is more tongue-in-cheek than any of his other courtiers. When he asks the astrologer about the best time to unveil the giant statue, the latter sarcastically tells him that he doesn’t care about the court’s affairs and the king can choose whatever time best suits him, as he thinks himself powerful enough to defy the stars. Of course that’s not the case, and the statue is deformed upon unveiling.

Generous King Hirak is very generous towards those who are loyal to him, namely his ministers. In his introductory scene, the first thing he does is bring out a box of diamond necklaces and hand

them over to each minister in turn; he later rewards the scientist and court astrologer, as well. He also gifts the international dignitaries large diamond rings to impress them. Of course, when any of them voice a different opinion, he threatens to seize their wealth, so his generosity is essentially a ploy to buy loyalty from the top echelon.

Udayan Pandit Open (Engaged, Trusting, Planner)

Udayan Pandit is a schoolmaster and an insurgent who rebels against King HIRAK's unjust rule and misuse of authority after his school is shut down by royal decree. He manages to flee and hide, making plans to overthrow the corrupt king. Luckily, he meets Goopy and Bagha, who implement the tricky parts of his plans with their magical abilities. He is an idealist and somewhat of a visionary, hoping for a fair and just rule and the eradication of poverty and suffering from his homeland.

Engaged Udayan seems to be excellent at his profession, teaching young students. In the scene where he is introduced, he is teaching around twenty boys, who listen to his tale about rebellion with rapt attention. The tale itself parallels current happenings in HIRAK Kingdom and the moral is clear— one must never remain silent in the face of oppression. Such is his hold on the students that when the education minister arrives with guards to shut down the school, they behave in an orderly, not unruly, manner and obey their teacher. The minister commands Udayan to chant the brainwashing rhyme for teachers and students, which he parrots with the grimaced look of chewing on bitter melon. The chant's message goes completely against all his teachings, but the students respect him enough to repeat it after him. Later on, too, these students play an important part in dismantling King HIRAK's rule. If the measure of a teacher is his/her students, then Udayan is certainly an engaged and successful one.

Trusting The sudden appearance of Goopy and Bagha at Udayan's secluded cave in the mountains does not inspire the latter's trust at first. But when Goopy and Bagha tell him who they are and show him their magical abilities, he is quick to trust them. He gives them the plan to rob the diamond treasury and also has them conjure him a miner's uniform. The duo also recognize quickly that Udayan is trustworthy and not a "robber". Despite this mutual trust, though, it is surprising how easily Goopy and Bagha take a subservient, helping role and don't try to be heroes of this tale, leaving that for Udayan. This may simply be an unwitting revelation that Udayan is the representative of the middle-class hero who leads the underclass in his own homeland. Goopy and Bagha are outsiders and only there to help, not usurp the hero's role, as they state clearly in the ending song.

Planner Udayan knows how well-panned King HIRAK's strategies are and must counter them with his own. The time he spends hiding in forests and mountains gives him a chance to think of plans, which he implements with Goopy and Bagha's help. First, he embarrasses King HIRAK in front of all the dignitaries down in the diamond mines by disguising himself as a miner and suddenly starting up the miner's chant. Then, he prompts his students to knock off the giant HIRAK statue's nose and also organize a protest with peasants and miners. Next, Goopy and Bagha, following his elaborate directions to the treasury, are able to steal diamonds and bribe everyone, who turn against King HIRAK quite readily. In fact, without the "insider" Udayan's plans, Goopy and Bagha would likely have been fooled and have to return to their boring lives without any adventure or doing any good deed.

THEMES

SOCIETY (Language)

Language Another unique feature of this film is that most of the dialogues and songs are in rhymed couplets. The opening scene is a good example, where Goopy and Bagha are discussing how bored they are and how time is passing them by:

Bagha: Time takes its toll and spares none.

Goopy: And what it does can never be undone.

Bagha: Today's sapling is tomorrow's withered oak.

Goopy: Tiny tadpoles turn to frogs that croak.

Bagha: Tots who crawl about today, Grow bent with time's decay.

Goopy: The hand that holds a walking-stick, Once held a lollipop to lick...

Ray himself admitted that “[t]he dialogue in this film is almost untranslatable; for one thing it’s got end rhymes...I’ve done the songs in rhymed translations, but I couldn’t manage to translate the dialogues. The problem is that there are two different kinds of dialogue in the film: one in which the King and his ministers speak – very formal, rhymed kind of speech, very artificial; and another kind of speech that ordinary people like the miners or the peasants use, which is naturalistic.’

The rhymed dialogues cleverly incorporate a great deal of wit and sarcasm, not to mention other untranslatable material, like proverbs, habits and religious and literary allusions to Bengali life that have no equivalent in English. This elevates spoken words to the level of plot motif, in the sense that every social interaction is similarly bound within the strictures of meter and rhyme, making linguistic expression formally subservient to the power structures inherent in Shundi or Hiram’s governance. Only in some instances do the characters not speak in rhyme, notably, when Goopy and Bagha first meet Udayan Pandit and in a couple of the direct interactions they have with King Hiram. The lack of rhymed couplets here perhaps points to Goopy’s and Bagha’s magical immunity from any overarching power structures.

POLITICS (Power)

Power *Kingdom Of Diamonds* is a deliberately satirical, dystopian tale on the misuse of power. There is nothing subtle in how King Hiram governs his subjects— with absolute authority akin to that of God, as repeated in the refrain of the brainwashing chant, “No matter if life is lost/ King Hiram is God”. He is inordinately proud of his giant statue, which physically represents “how powerful King Hiram is”. The large and dominating mural of an eye in the King’s court, a symbol repeated in the iconography in most other spaces, also points to the “all seeing” panopticon that is his governance. In every scene that he appears, King Hiram is barking orders, which his “yes men” ministers follow to the letter. He does not care if the farmers are poor and hungry and the miners overtired and sick— taxes must be paid and diamonds must be mined for the “betterment of the kingdom”. When the singer sings the satirical song, “So many farces in this world,” critiquing an unjust state where “farmers who grow golden crops/ don’t get two square meals a day” and “miners who mine diamonds/ are penniless”, King Hiram sentences him to be bound and gagged and thrown in a pit in the forest, presumably as tiger fodder.

But the nefariousness of King Hiram’s misuse of power goes beyond mere coercion. Although this is a feudal tale of kings and princes, the ministers and their departments have an organizational structure very similar to modern democratic governments, which the film acutely critiques. King Hiram understands well that the key to a successful and long-lasting government is coercion *and* consent. Without consent, an unjust government that misuses its power is soon deposed. Thus the brainwashing machine is a necessary (and quite un-fantastical) plot device to generate consent towards an essentially unjust rule. And the machine works— no matter the utter nose-thumbing at anything resembling science. The two subjects who are brainwashed keep chanting their chants until the end when the statue is torn down and their hypnosis broken.

King Hiram also knows well that “knowledge is power” and thus his decree to close down the only school in the kingdom. “The more they read/ the more they know/ and the less they bow”, King Hiram muses, “all books must be burned to ash”, along with “literature, music, history and all that trash”. Indeed, the best way to keep a populace in line, as history well demonstrates, is to limit their access to knowledge. When Udayan, after being arrested, says that he taught them for four whole years and his students will remember his teachings, King Hiram merely points to the brainwashing machine. Once brainwashed, all their cherished knowledge will also disappear, making them docile subjects. And finally, the tearing down of the statue is of course a symbolic representation of the end of King Hiram’s misuse of power, made more poignant by the fact that he himself helps bring it down after being brainwashed— getting a dose of his own medicine.

APPEARANCE (Dishonesty)

Dishonesty Coupled with a misuse of power is King HIRAK's desire to appear to others as a perfect and just king. As such, his domestic and foreign policy are completely opposed. In anticipation of the arrival of invited foreign dignitaries for the "faith-affirming" anniversary celebrations-cum-unveiling of his giant statue, he orders a complete "clean-up operation". Roads are to be well-decorated with arches and festoons, all visible spaces cleared of any signs of poverty, including refugees and squatters and farmers and miners, are to be brainwashed into docility. After the international dignitaries are seated in court, they are immediately presented with large, ornate diamond rings, in an attempt to buy their goodwill and the king's reputation abroad. When Bagha comments on King HIRAK's magnanimity of allowing peasants in his presence and King HIRAK says that they are humans, Bagha quips, "Of course, they aren't cows or goats". Moreover, despite not wanting to show the diamond mine to outsiders, the king has to keep up appearances and concedes when Bagha mentions that his father-in-law, i.e. Halla King, wanted Goopy and Bagha to see the mines as "there is much to learn there". Then, at the diamond mines, when Bagha again takes a tone of aristocratic affectation, saying that all diamonds are the king's property, King HIRAK goes on the defensive, saying that the miners are important for the work they perform— even though his domestic policy is targeted to squeeze them nearly to death by overwork. Thus, keeping up appearances becomes a battle of wits— Goopy and Bagha know the extent of King HIRAK's misuse of power but play along.

QUEST (Search)

Search Another theme is the search for adventure and knowledge, seen in different characters. Goopy and Bagha, while playing minor, "helper" characters in the film, are bored by their princely lifestyle and search for adventure. Instead of directly teleporting to the celebrations, they take a month to walk from Shundi to HIRAK, passing by wide beaches, majestic mountains and dense, frightening forests on their way. The search for knowledge takes other forms in Udayan and scientist Gobochondro.

Udayan is an idealist to the core— he is in search of a future utopia, a nation of scholars who will not deviate from the path of wisdom and justice, like King HIRAK has. Thus, he is focused on imparting knowledge to his students and teaching them how to question and think and develop their own analytical abilities; indeed, in a kingdom where basic education is under threat, this bare minimum takes up most of his energies.

Gobochondro, in contrast, is a stereotypical mad scientist with little regard to how his inventions are used. We see three inventions, the scale of which differ significantly, indicating the erratic nature of his genius— paper flowers, telescope and brainwashing machine. His search for knowledge is thus inconsistent and not backed by any theory or ideal.

DISCUSSION QUESTIONS

- 1) Discuss the satire and dystopian fantasy in the film with two or three examples. Does the film remind you of any contemporary or historical events?
- 2) Who do you think is a more impactful character in the film— King HIRAK or Udayan? Discuss with examples.
- 3) Discuss one repeated symbol seen in the film (for example, the all-seeing eye, the giant statue, the Diamonds) and analyze its plot and symbolic significance.
- 4) What did you think of the scene with the tigress Uma? Discuss the reality of the shooting vs the scene as portrayed in the film. How would you react if you had to shoot with a live tigress?
- 5) Much of the wit in the film is lost in translation. Despite that, to what extent does the film transcend cultural and linguistic borders?