

## **Interpellation of Individual as Subject in Bhansali's *Devdas***

This research work aims at unfolding the subjection of the middle class people by the ruling capitalist ideology in Sanjay Leela Bhansali's *Devdas* (2002).

Representation of ideological consciousness is no longer confined within a class ideology. It analyzes a hypothesis how an ideology interpellation of individual human behaviour that obliges them to live the life filled with sufferings. Sanjay

Leela Bhansali (1963) is an Indian film director well known for directing Bollywood films. Bhansali is often noted for directing some of the super hit Bollywood films; *Khamoshi* (1996), *Ham Dil De Chuke Sanam* (1999), *Devdas* (2002), *Black* (2005), *Goliyon Ki Rasleela Ramleela* (2013) and *Bajirao Mastani* (2015) with his craft of presenting drama that treats in serious and dignified style the sorrowful or terrible events encountered or caused by a heroic individual issues; tragic love story, not losing its non-fictional core. The film *Devdas* is an adaptation of 1917 Sarat Chandra Chattopadhyay's best seller novel *Devdas*. The main spirit of the novel has not been distorted in the film. But to make film commercial the director has modified some characters, scenes and events is the Bollywood trend and pattern. To make film in accordance to the taste of audience and demand of time, such modification, distortion, deviation, addition and deletion are acceptable and it is inevitable regarding the commercial aspect of the cinema. Because of the difference in the way of presentation between novel and film, such deviations are obvious. Bhansali, as the director of the film, has modified and interpreted the novel from his subjective perspective. At one point, he affirms that "I feel that the director should get the liberty of interpreting the novel the way he wants to". (qtd. in Singhal 88). *Devdas* is a 2002 Indian romantic drama film based on Bhansali's screenplay. This is the third Hindi version and the first film version of the story in Hindi done in colour was released in

July 12, 2002 in Cannes film festival, which is the most prestigious film festival in the world. Producer Bharat Shah invested 500 million for this film starring the leading stars of Bollywood including Shah Rukh Khan, Aishwarya Rai Bachchan, Madhuri Dixit and Jackie Shroff. The film is about the unfulfilled love story of childhood sweethearts Devdas and Paro and the unfulfillment of his love the male protagonist destiny to rush on straightforwardly on the path of self-destruction. This research project focuses on Bhansali's film *Devdas*, a tragic story of a male protagonist and a female protagonist. The film revolves around the central characters Devdas, Paro, and Chandramukhi. As we see and hear about the most of the film, it is about social hierarchy, culture, prestige, patriarchal society in the formation of ideology, selfhood, and identity of individuals. Devdas Mukherjee, a wealthy law graduate in the early 20<sup>th</sup> century, who returns from his studies in London to marry his childhood sweetheart Paro, However the rejection of this marriage by his own family sparks his descent into alcohol ultimately leading to his emotional deterioration. This film also gave Hindi cinema its most enduring male character, the tragic romantic hero. Devdas is a high caste Brahmin who cannot marry Parvati, his neighbour's daughter, because she is of a lower caste. He later befriends Chandramukhi, a prostitute who gives up her profession and turns to spirituality. In a down ward spiral of self-destruction, the Hamlet like Devdas becomes an alcoholic and ultimately dies at the gate of Paro's marital home.

Various cinematic techniques used in the movie clearly present central characters suffering. This movie utilizes the standard lighting technique. There are main categories of lighting. They are low key, high key, and three points. In this movie, the lighting for most part is bright or high key. Three point lighting techniques are used indifferent situation to show the real expression of character in the movie. This technique is use to express many characters situation like,

Paro facial expression while she meet Devdas first time, Devdas's expression, Narayan anger towards Devdas while Paro meet Devdas at night. As a scientific tool, cinematography has had great significance, not only because it allows us to analyze a large range of time phenomena, but also as an objective record of reality (Monaco76).

The story of *Devdas* touched millions of Indians who felt that his anguish would become their own if they dared marry against parental authority. The most popular versions of the love triangle is shown on the character of Devdas, a man unable to fight the system and caught between two women, one socially acceptable but unattainable, and the other a prostitute with a heart of gold.

Intensive study of the text in itself is at the concern of this research project as a primary source to justify the hypothesis. Neo-Marxism is used as a supporting theoretical tool. Neo-Marxist literary theorists perceive Marxism as a science. Ideology is the key concept of Neo-Marxism. Interpellation of an individual is at the hand of feudal conservative social ideology and practices. He is appointed as a subject in and by the specific familial ideological configuration. Interpellation is the process of recognition of individual with ideology or transformation of the individual as a subject. He is subjected to social exploitation and injustice. They render him helpless resulting in his heart-wrenching departure from the house. I have analyzed the text with the special reference to Louis Althusser's (*Ideology and Ideological State Apparatuses*), Antonio Gramsci's (*Selection from Prison Notebooks*), Terry Eagleton's (*An Introduction Ideology*), and Slavoj Zizek's (*Mapping Ideology*).

Neo-Marxists are those critics whose works have been inspired by Marx's theories but they have developed a distinct approach of their own. For Neo-Marxist ideology is the key concept which looks and analyzes the living condition in the society or world. Ideology refers to the thought mechanism. Neo-Marxism looks

further than the classical Marxism and not only focuses on economy. They also recognize other existing inequalities and socio-political formation of the society. Ideology is a set of beliefs, aims and ideas. The main purpose behind an ideology is to offer change in society through a normative thought process. Ideology is a false consciousness because it is not based on socio-economic background. Marx views that capitalist try to dominate the people of lower socio-economic status through their ideology.

Louis Althusser's 'ideology and Ideological State Apparatus' establishes the concept of ideology, which is also based on Gramsci's theory of hegemony whereas hegemony is ultimately determined entirely by political force, ideology draws unconscious and mirror phase respectively, describe the structure and that enable the concept of the self. Ideology as itself a determining force shaping consciousness, embodies in the material signifying practices of ideological state apparatus and enjoying 'relative autonomy'. Any form of art, any culture including religion, morality, politics and the legal systems are dominated and premiered by ideology. The film revolves around a pathetic yet gutsy character and end up with his sorrowful death. Devdas, Paro, Chunnilal and Chandramukhi, these four characters are so believable and depict the people we meet in real life. Devdas returns from England. Paro's world lights up again. Their love is fully supported by Paro's mother Sumitra who is full of life and joy. However thanks to a meddling sister-in-law (Kumud), the love story takes an unfortunate turn after Devdas mother Kaushalya insults Sumitra and refuses to accept Paro as her daughter-in-law. Eventually Sumitra arranges Paro's wedding to Zamindar Bhuvan Chaudhary, a rich widower. Hurt by the turn of events, Devdas turns to his college friend Chuni Babu, who opens his eyes to the world of alcohol and prostitute Chandramukhi, a popular

Tawaif, who falls in love with the righteous Devdas. Sadly even her love cannot save the doomed Devdas who quickly becomes an alcoholic. 'The pain of his lost love can only be numbed by alcohol and it is that alcohol which ultimately consumes Devdas Life'. (qtd. in Gosal.n.pag.) Devdas could not take on the caste system and unable to fight archaic society taboos to many girls he loved. Laura Bushell writes:

In true Romeo and Juliet fashion, childhood sweethearts Devdas and Paro are lovers whose marriage plans are thwarted by their parents, causing a rift between the two families, and leaving Paro to be married off to a rich older man who is a widow man with children. Tormented by his longing for Paro, Devdas turns to alcohol for comfort, even refusing the advances of the beautiful courtesan Chandramukhi. Paro, Meanwhile, is miserable with her luxurious yet emotionally empty new life... (Par.1-3)

Devdas is a man with eternity conflict and driving passion who cannot stand in the favour of his love. Paro a female protagonist gets high status but without emotion and love. The luxury is constantly present, unchanging and unaffected by both the social and chronological locations of the characters and by the rise and fall. The society cannot consider over spiritual feelings whereas material possession decides their relation. Capitalism may provide materialist but kills human sentiments. Devdas dark, serious, shades and the movement from family member prosperity and destroy.

As every society consists of different social classes, all the members of that society do not have the same nature of their property, structures, earnings and opportunities as in *Devdas* representing Paro as a lower class character in front of upper class character Devdas. And there comes class conflicts affecting one and all in that unequal society. So these factors locate them to different social ranks or

positions. Thus, this dissertation seeks to find out the causes that what is conditions Paro the female protagonist marry a widow man although she loves heartily her childhood lover Devdas? On the other hand, Devdas, male protagonist in the film, what beliefs, or norms of his society and family stop him to marry Paro, even Paro was ready for elope marriage. Will the lovers ever get to be together? The visual art *Devdasis* a story of 20<sup>th</sup> century India where the capitalism was on bloom. It is the captured scenario and actual representation of that time in form of visual art.

About the main character of film, Sudhanva Deshpande remarks he is a weak willed man who is unable to fight against the caste system of society. He writes:

Unable to claim his beloved in the face of parental opposition, Devdas finds solace in the arms of a prostitute and is gradually consumed by drink. The various characters of this tale love and destruction have appeared and reappeared under different guises: the hero unable to break the barriers of class and status to realize his love; the heroine, never unfaithful to her husband even though she cannot stop loving the hero... (qtd. in Deshpande n. pag.)

Therefore, for Deshpande, *Devdas* of Bhansali's film is weak man who cannot fight against the tradition, social taboos, norms and values of society. He is a man with internal conflict and driving passion, which cannot stand in the favour of his love, in like a love, he sinks in the ocean of pain and alcohol passing his time with courtesans instead of getting out of suffering and pain. Paro a female protagonist of the film realize her love and cannot stop loving Devdas. Usually characters are struggling in which the differences and conflicts within the society.

About the adaptability of *Devdas* into many of the film, Shreejata Guha comments:

The Devdas metaphor is ultimately detachable from the text of Devdas, and this is what lays it open to cultural transitions, adaptation, and new versions. In this adaptability lies the principal strength of the novel, and this is certainly one of the reasons why the story has been so universally popular ever since it was first told. (Introduction xii)

Thus, Guha views Sarat Chandra's *Devdas* as an open text, which can be adapted into many versions in any time. The popularity of *Devdas* depends upon its openness to adaptations and new versions. Bhansali's *Devdas* facilitates this blurring of art and life, although this time the film text does not see itself as an artificial work severed from reality. Rather, it asserts itself as a sublime version of reality.

Bhansali in his film *Devdas* displays how his characters Devdas ( Shah Rukh Khan), Paro ( Aishwarya Rai Bachchan), Chandramukhi (Madhuri Dixit), Chuni Lal ( Jackie Shroff), Dwijdas ( Manoj Joshi), Sir Narayan Mukherjee ( Vijay Krishna), Sumitra ( Kirron Kher), Kaushalya (Sumita Jaykar) and Kumud ( Ananya Khare) are produced within the influence of accepted belief of traditional norms and values and function as its vehicle. And power of patriarchy has been functioning in the disguised form through these characters, religious scriptures and cultures as shown in the film. Bhansali has adopted the cinematic technique, point-of-view and about Point-of-view, Blain Brown states that:

Point of view is a key tool of visual story telling. We use the term in many different ways on a film set, but the most often used meaning is to have the camera see something in much the same way as one of the characters would see it: to view the scene from that character's point-of-view. (10)

Using this cinematic technique 'point-of-view' Bhansali presents his characters in such emphatic way that he becomes successful to explorationinterpellation of individual with narrow sentiments and dominating nature through their movement and gestures. While, presenting his character's he makes them to embody the certain aspect of society.

Bhansali's film is the extension of optical views. Set design, art direction, lighting and cinematography are combined to present a perspective beyond realism is single -angle mono-dimensional viewpoint. This can be exemplified through the opening shot of Devdas family home in the given picture.



Fig.1: Devdas family home.

The purpose-built Roman temple like mansion is overblown in size, distorted using a wide-angle lens, and tilted cameras. The visuals presentation of family home continues to resist delicate realism by displaying interiors through multiple viewpoints. Omniscient birds-eye and mid-air shots suddenly switch to eye level tracking shots following characters running through corridors. Throughout the film, static shots are often disrupted by subsequent point-of-view shots of spinning dancers, a scene through a pair of binoculars or the blurred vision of a tearful-eyed Devdas. Also, just as the tiny obscures depth of field through blending three- dimensional



architecture with flat-profiled figures, Bhansali utilizes a generous hitting set-up and frame composition to achieve a similar effect. Depth is not created through the usual contrast of light and shadows, but rather, it is abstracted through the manipulation of light and layering of visual stimuli within the frame. For example in scenes set in Devdas and Paro's family homes, distant windows and door frames are subjected to a vivid lighting set up, bold colour scheme and sharp focus of equal strength to the foreground. Every section of the film set is decorated and rarely is there a back, wall or corner frame left empty and unlit.

Cinema's impact with respect to the dominant ideology has remained highly ambiguous. Highlighting the relationship between cinema and the ideology, Andrew Dix argues that:

Marxist critics have analyzed the part played by film in class divided societies. Important early contributions here include Kraceuer's assessment of the ideological effect of popular cinema going in Weimar Germany, and Adorno and Horkheimer's *Dialectic of Enlightenment* (1947) which scourges the culture industry prominently including cinema for its commodification of art and its commodification of art and its key role in manufacturing conformist citizens. (228)

In this manner, Dix illustrates that cinema contributes to the commodification of art and promoting the dominant ideologies.

Likewise, Braudy and Cohen, as cited by Dix, argue that "the classic theory of cinema that the camera is an impartial instrument which grasps its concrete reality is an eminently reactionary one. What the camera in fact registers is the vague, unformulated, untheorized, unthought-of-out-world, of dominant ideology" (815).

Here, it is clear that the world seen through the camera is not an impartial world but one full up with the dominant ideology. Film has a human ethical nature. The concept of art does not cover truly 'cinematic' films that is, which incorporate aspects of physical reality with a view of making is experience them (Monaco 320). Are we more interested in what a film is (form) or in how it acts upon us (function)? Is the film theory mainly esthetical or mainly philosophical? Does it concern itself with the relationship between film and culture, film and the individual, film and society?

James Monaco state that:

'long shot' film theory as that which deals with film in context, which judges its political and social implications. "Medium shot" film criticism, focuses on the human scale of the film, which is what most reviews concern themselves with. "Close-up" theory, however, "breaks down" the film into its parts, and "resolves the film into its elements".

Film semiotics and other theories that attempt to treat the 'language' of film for example are Close-up approaches (312). Here, James Monaco claims that cinematic techniques are used to judge its political and social implication and it has specific language and deals with the relationship between film and culture, film and the individual, film and society. Film theorists used cinematic terminology to describe the different between various approaches to the film study.

The film's lead character Devdas appears vintage fashion of 1930s England, complete with an Englishman's hat, cravat, coat and smoking cigarette, which becomes a dominant visual character trait throughout the film.

The Picture given below shows he is very eager to see his beloved Paro.



Fig. 2: Devdas as Englishman.

The cinematographic technique used in this scene is medium shot technique. The camera angle was taken from side which focuses on the character's face and it shows the expression of characters and how he became as subject.

Paro first hears that her long lost love has returned home, there is very little dialogue used to convey her thoughts. Instead, her emotions are made evident visually or sensorial. From the use of highly saturated colours and image of fluttering doves, to rapidly tracking cameras following her running down a seemingly endless corridor, the fabric of her silken sari trailing behind her. The first hour of love film focuses on the lover's childhood friendship, whilst the contemporary version disposes of the background story, aside from a few seconds of flashback footage. Rather than documenting or staging events and conversation to explain, the bond between Paro and Devdas expresses this more explicitly through its sensuality and imagery at time almost a kin to a picture book or storytelling sensibility. Bhansali, in breaking with this realist aesthetic tries to instating represent the films issues; themes and emotions through his saturated visuals.

In the film, Kumud and Kaushalya develop a capitalist mind-set. They are representatives of capitalism. Sumitra challenges them that she will fix Paro's marriage within a week. Kaushalya dismisses her marriage proposal because Chakraborty family was a trading household and they live right next door. Her middle class ego got hurt and she fixed Paro's marriage with a rich and aged widower. About this Poonam Arora comments:

[...] the domestic sexual arrangements of couples who are compatible in age. Parvati's endurance of a sexless marriage, which gains her the admiration of her husband, step-daughter, and step-son, also permits her to remain faithful to her true love; Devdas. There is no mistaking the fact that it is the chastity of Devdas and Parvati rather than the celibate nature of Parvati's marriage which is central to the narrative and which elevates the film. (269)

In this way, according to the Arora the socio-politico-economic formation of Indian society is guided by capitalist ideology. Female protagonist is ready to act according to his social structure because she is trap of capitalism. Paro and Chandramukhi love Devdas but what touches the heart is the internal conflict of Devdas who is crushed between family prestige, cowardice, and love. This story also beautifully shows how the social customs and ideology bring distress to personal lives. Society does not care about the feelings and sentiments of the individuals because society measures them for material prospective.

In this manner, this film has been reviewed from multiple perspectives. And no research has been carried out on this movie from the point of view of Neo-Marxism. Likewise, the critics have shed light on different issues the film deals with. However, no research has been carried out in the functioning of discourses in the

formation of ideology, knowledge, identity, as well as construction of social truths and power relations. That is why this dissertation aspires to show how and why the narratives within different discourse take the form of knowledge that constructs and represents the human subjects. Further, it unfolds individual's consciousness of class and status determined by their parents.

Cinema is mirror of the society. Social reality can be presented through the medium of art. The truly felt and perceived experiences of the director are reflected in the form of art. *Devdasis* the outcome of felt experiences by the director. His close affinity to Indian society and culture, root and his upbringing makes him depict Indian social reality. Bhansali's artistically presents the panoramic picture of Indian society. Keen observation of Indian society by the director almost touches the every aspects of Indian social life. Religion, custom, tradition, culture, politics, economy and the social systems, which ultimately shape the lives of the people, are minutely depicted in the film.

Besides, he is aware of the socio-politico-economic condition of the Indian society the suppression, oppression, domination and exploitation of the lower class people caused by poverty and based social system over the poor people. The long rooted feudalistic formation of the Indian society under the influence of capitalism makes the lives of the poor fuel of hardships and sufferings. Poor class people become servile and subservient in the grip of capitalist state mechanism. Higher-class people exploit and dominate the poor class people. In every bodies there is flourishing capitalist culture, which suppresses, oppresses, and dominate the poor people as a result they become alienated, displaced and frustrated. The characters are predestined to suffer because of ideological forces, which function through various types of apparatus that are apparent in the society.

The major characters in *Devdasknowing* or unknowingly are guided by capitalism. Either they are servile and obedient under the grip of capitalism or they assimilate capitalist ideology. The collection develops the image of interpellation of the individual that is constructed, associated with capitalist ideology. Bhansali's realistically presents the picture of sufferings, experiences, and pathetic condition of the characters in the Indian socio-politico-economic formation.

The overall thesis will be in the form of an essay, which includes introduction, textual analysis, and conclusion. In the first part, a brief introduction to the thesis, its objectives and problems, literature review, major argument and outline of overall thesis are included. Similarly, in the second part, the textual analysis and review of critics are included. In the final part, a summary along with finding of the thesis will be given to conclude the essay.

Neo- Marxism is a school of Marxism that began in the 20<sup>th</sup> century and harked back to the early writing of Marx, before the influence of Engels, which focused on dialectical idealism rather than dialectical materialism. Ideology is a way of looking at and interpreting of living in the world. It also conveys something is as general as a system of ideas, values, and beliefs either true or false. The main purpose behind an ideology is to offer change in society through a normative thought process. Ideology is a term that embodies all the problems associated with the cultural complexity of language. Ideology, in fact, has become the term through which Marxists have been trying to articulate in various ways. We are most likely to encounter the world ideology in newspapers , news programmers, pieces of political analysis, and then also in different changing verities of social apparatuses: the family, churches, schools, sports, networks, films, fictions, comic books and so on. Karl Marx

opines, “Ideology is the system of ideas and representations, which dominate the mind of a man or a social group” (120).

In *The German Ideology* (1844), Karl Marx and Friedrich Engels elaborate a polemical definition and critique of ideology. They also gave more diverse suggestions about how to understand ideology. In *The Communist Manifesto*, they write: “Life is not determined by consciousness, but consciousness by life” (625). The way we think and the way we experience the world around us are either completely or largely conditioned by the way economy is organized. Ideology, the way we often use the term, refers to a set of beliefs, awareness and articulation.

French Marxist thinker Louis Althusser defines ideology as a “representation of the imaginary relationship of individuals to their real conditions of existence”. It means that ideology distorts our view of our true conditions of existence. He presents two theses in ideology negative concerns with the object as represented in the imaginary form of ideology and positive concerns with the materiality of ideology.

Gramsci’s exploration of the concept of hegemony has become a central tenet on Neo-Marxist theorizing. Gramsci uses the term “hegemony”, or moral, ethical leadership, to describe the means by which consent is achieved. For Gramsci, hegemony is a form of control exercised primarily through a society’s superstructure as opposed to its basic or social relations of production of a predominantly economic character.

While Gramsci use ‘state’ narrowly to refer to the governmental coercive apparatus, he also deploys a broader ‘general nation of state’ or integral state and it includes both the functions of social hegemony and political government. In this regard, Gramsci claims that:

The general notion of state includes elements, which need to be referred back to the notion of civil society (in the sense that might say that state=political society+ civil society, in other world's hegemony protected by the arm or of coercion). In a doctrine of the state, which convinces the later as tangentially capable of withering away and of being subsumed into regulated society, the argument is the fundamental one. (263)

Here, Gramsci splits super structure into two major levels one can be called civil society that is the ensemble of organisms commonly called 'private' and that of 'political society', or the state. Civil society includes organizations schools which as Gramsci notes are typically thought of as private or non-political, including economy. Political society is the arena of political institution and legal constitutional control. Civil society corresponds to 'hegemony' while political society or state corresponds to 'direct domination or command'; the former is the realm of consent and the latter of force. His concept of hegemony is intimately linked to his formulation of the relationship between the super structure and the economic base.

Interpellates the individual to take up a pre-established 'subject position' that is a position as person with certain views and values which, in every instance, serve the ultimate interest of the ruling class. Althusser introduces the concept of interpellation in "ideology and ideological state Apparatus" to describe the process by which ideology addresses the pre-ideological individual thus, effectively producing him as subject proper. Unlike classical definition of the subject, he argues that an individual is always already interpellated as a subject by ideology, even before he is born because he bears his own identity, which is irreplaceable. According to Althusser, interpellation is the process of recognition of the individual/ self with ideology or



transformation of the individual as a subject. Althusser posits a series of hypotheses that he explores to clarify his understanding of ideology. First, Althusser argues, “Ideology represents the imaginary relationship of Individuals to their real condition of existence” (123). The traditional way of thinking of ideology led Marxists to show how ideologies are false by pointing to the real world hidden by ideology that the real economic base for ideology.

Secondly, he argues, “Ideology has a material existence” (126). Althusser contends that ideology has a material existence because an ideology always exists in an apparatus, and its practices. Ideology always manifests itself through actions, which are inserting into practice such as tradition, conservative: behaviours and so.

Thirdly, he argues, “All ideology hails or interpellates concrete individuals as concrete subjects” (128). According to Althusser, the main purpose of ideology is in constituting concrete individuals as subjects. At this level, concrete subjects only exist in so far as they are supported by concrete individual. So, pervasive is ideology of subjects that it forms our very reality and thus appears to us true or obvious. The ritual of ideological recognition agreement for us that we are without a doubt material, character, apparent and exceptional subjects among the individuals or transform individuals into subjects by that very exact process which he calls interpellation or hailing. Through “Interpellation”, individuals are turned into subjects that are always ideological. To make it clear, he gives an example of the ‘hello’ on a street; he writes:

Somewhere the hail rigs out: ‘Hey, you are there!’ one individual turns round, believing/ suspecting/ knowing that is for [...] What reality takes place in ideology seems therefore to take place outside it, That is why, those who are in ideology believe themselves by definition outside ideology: one of the effects of ideology is the practical

denegation of the ideological character of ideology by ideology;

Ideology never says I am ideological. (131)

An individual believes a subject by this very ideology. What therefore seems to take place outside ideology, in reality, takes place in ideology. As he puts it, the individual is interpellated as a subject in order that he shall submit freely to the commandment of the subject, i.e. in order that he shall freely accept his subjection, i.e. in order that he shall make the gestures and actions of his subjection all by himself.

Finally, he argues, “Individuals are always- already subject” (129). Although he presents his example of interpellated in a temporal form (I am interpellated and thus I become a subject, I enter ideology), he makes it clear that the “becoming subject” happens even before we are born. In Althusser’s view, our values, desires and preferences are inculcated in us by ideological practices, the sphere that has the defining property of constituting individuals as subjects through the process of interpellation. According to him, state Apparatus contains two bodies: Repressive state Apparatus and ideological state Apparatus. State Apparatus belongs entirely to the public domain, much larger part of the ideological state Apparatuses part, on contrary, of the private domain. Churches, some schools, trade and so on are private. He claims that:

In Marxist theory, the state Apparatus contains the government, the administration, the army, the police, the court [...] Ideological state Apparatus contains: the religious ideological state Apparatus, the educational ideological state Apparatus, the family Ideological state Apparatus, the legal ideological state Apparatus, the political ISA, the trade-union ISA, the communication ISA, the cultural ISA etc.(110)

Althusser differentiates state Apparatus from Ideological state Apparatus that repressive state Apparatus functions by force, whereas Ideological state Apparatus functions particularly, principally by oppression while functioning secondarily by ideology. The ruling class in opinion holds state power and therefore, has at its disposal the state Apparatus and this same ruling class is active in the Ideological state Apparatus in so far as it is ultimately the ruling ideology within is realized in the Ideological state Apparatus precisely in its contradiction, But for Althusser, no class holds state power over a long period without at the same time exercising its hegemony over and in the Ideological state Apparatus.

Therefore, interpellation is an illustration, an example adapted to a particular mode of exposition to impose the capitalist notion of truth. Interpellation makes the super structural link determined by the economic between the repressive state apparatus and Ideological state apparatus exercise its force only in so far as it is experienced, in the unconscious economy of the subject, as a traumatic sense of injection. Althusser puts forward the process of ideology and Gramsci's hegemony in which the symbolic machine of imposing interpellation to experience the truth and meaning on to the larger groups of people the common folks.

Sanjay Leela Bhansali's *Devdas* is one of the creations of art of excellence that presents a vivid picture of interpellation of an individual in the capitalist world. The working class people's subordination and interpellation of capitalist values in Bhansali's *Devdas* reflects not only objectification but also their interpellation by capitalist ideology. Since time immemorial our world is marred by the ideas of bourgeoisie and the proletariats which there by, have helped in the domination by the so-called higher class upon the lower class. The social structure has been set up in such a way, that there is the wide gap between the bourgeoisie and proletariats.

Bhansali attempts to expose the oppression of the upper class and capitalists upon the lower class. He expose suffering endure by common peasants, the exploitation of the poor by the rich and powerful and the social conservation that twist a community into punishing a woman (Paro) and Devdas. The social structure have been set up in such a way, thanks to the complicated class of people that modern man kinds is in a psychological state to accept the hegemony of the superiority and inferiority.

In the film, the parents have been brainwash with the capitalist ideologies. As a result, they impose themselves on their children ignoring the latter's desires and dreams. Actually, in the capitalist society people are hailed by the culture industry. Devdas father Narayan Mukherjee is a very rich person and an authoritative figure in the village while Paro's father NilkanthaChakraborty belongs to a middle class family and his own landed property. Paro's mother Sumitra belongs to a particular cast of Bengal, members of which take bride price from the groom's family when they give away their daughter in the marriage. However, being the neighbour of such a Zamindar exploits them heartlessly because they are guided by capitalist ideology. Capitalist ideology does not care about working class people. Capitalists are never ready to give clear, identification of working class people. They are identified not by their actual names but by their profession as well as their cast or race. Althusser argues that many of our roles and activities are given to us by social practices

Kumud (Devdas's sister-in-law) sows the seeds of discontent in the mind of her mother in law Kaushalya. She is very much like a vamp girl quarrel some and dangerous. From the beginning of the movie, she talks in a taunting tone and criticizes each and every one in a bitter way. She makes Kausalya to believe that in the name of 'Sandesh' Sumitra in fact impresses them in order to marry her daughter in their

family. To celebrate her pregnancy, Sumitra dances in happiness and the spirit but Kausalya along with Kumud insults and humiliates her badly. She is guided by capitalist mentality. In the capitalist society, the people, who are in power, always dominated lower class people. It shows that exploitation upon working class people by the so-called upper class people. It exposes the upper class people's oppression of the lower class. The following picture shows Sumitra being humiliated in Kumud's pregnancy celebration.



Fig.3: Kumud, Kaushalya and Sumitra.

The picture is from the scene and where Sumitra was invited by Kaushalya to entertain her guest with some melodrama in Kumud's celebration party. At the mid of the celebration, when Sumitra proposed marriage proposal of Devdas and Paro, Kaushalya refused insulting in front of the guests that they are disgraced family, trading their daughters and are dancers. She even managed to insult by saying Sumitra is opportune. Her middle-class ego got hurt and Sumitra challenges that she will fix Paro's marriage within a week with more standard family than that of Kaushalya's. Capitalism may provide materials but kills human sentiments. Sumitra express deep sorrow because of capitalism. The cinematographic technique used in this scene is

deep focus shots which emphasize mise-en-scene. The camera angle includes guests too that they have no rights or they are dumb against capitalism.

Bhansali's *Devdas* consists of socio-political power that flows from facilitate the usual agreement of the common people through intellectual and moral leadership or authority. Paro visits Devdas, in the dead of night. Devdas is scandalized. He remonstrates with Paro asking her whether she realizes of her action. Paro replies that her humiliation does not bother her. She just want to know, whether Devdas will marry her. Devdas reminds her, that his parents are against this match. Then they both turn silent and Devdas tells her that he will accompany her home. However, Devdas's father finds them, insulted Paro and her mother suggesting to start a brothel, instead hovering at night to Devdas. And the following dialogue is presented to show how Narayan Mukherjee is hegemonies by capitalistic ideology and Devdas against it:

Narayan: Do not you realize... family ranks for higher than theirs does.

Devdas: Yet, we eat the same food?

Narayan: Our hierarchy, status... British government is informed of us.

Devdas: Yet, we tread upon the same soil?

Narayan: The bird that soars ... relationship with fish in the waters.

Devdas: Yet, man on Earth relates to God in Heaven... (Scene 12)

Here, the shot of the first character from the second character's point of view is usually termed a reverse-angle shot that normally begin with a shot of both speakers, then move to a montage of one-shots as each of the participants variously speaks and listens. Often these are 'over-the-shoulder shots (Monaco 173). In this capitalist society, everything is measured in terms of money and power. Bourgeoisie creates hegemony upon lower class people and compels them to accept them. As Gramsci, social hegemony is the spontaneous consent given by the great masses of population

to the general direction imposed on social life by the dominant fundamental group, i.e. the ruling class. He defines hegemony as the power of ruling class to convince other classes that consents are the interests of all, that a social class achieves a predominant influence and power, not by direct and over means, but by succeeding in making its ideological views of society so pervasive that the subordinate class unwillingly accepts and participate in their own oppression.

This scene is very much important for the separation of Devdas and Paro. Paro dares to go to visit Devdas at night-time but Devdas is fearful of being ill-reputed. The cowardice nature of his ultimately leads him to his self-destruction. After that event of the night, on his raising the issue of his marriage with Paro, Devdas's father absolutely rejects him. Disappointed, Devdas leaves for Calcutta. From there he sends Paro a letter, telling her that their marriage was not possible and that her being from a relatively low status family was a big hindrance in the path of their marriage. He then goes on to tell her that he himself had thus never seen their relationship in such a light. Reading this message, Paro is hurt and humiliated. She decides to bow her parents' wishes and to get married.

Meanwhile, Devdas at Calcutta has conflicting feelings and realizes that he loves Paro and it is difficult to imagine a life without her. Devdas meets Chunnilal who takes him in the 'Khota' of Chandramukhi, courtesan. Existing society is an open market where working class bodies are placed on sale. Rich people purchase them according to their tastes and interests. This concept of the film's visuals is further emphasized during the outline work of art layering techniques. For example, in her first song sequence in Khotha, Chandramukhi is seen walking down the kotha palace steps. The composition is a complicated one, made of many layers, which simultaneously exhibit and focus upon far-off views as well as set pieces directly in front of camera.

The following picture is taken when Devdas has been taken to Khotha by his London mate friend Chunnilal.



Fig. 4: Dancing Chandramukhi and Kalibabu.

This image foregrounds appears to merge in background- such as the dancers in Chandramukhi's Kotha palace, whose costumes resemble the colour and fabric of the execution long curtains behind them. The spectator's eye scans the image crazily, unable to focus on a single object in the frame, lacking the aid of a conventional set up of blurred background, shadows, and perspective. Marxists refer to economic conditions as material circumstances and the social, political and ideological atmosphere created by economic conditions.

Devdas meets Chandramukhi and whips her with his sharp language of hatred towards a courtesan. Here, entry of another character Kali Babu begins and is supported by capitalist ideology. In the capitalist society, everything can be bought and sold in market. A rich person easily buys his desired objects in the market. The prostitutes cannot be in opposition to because they have been trapped in the structure of capitalism. If they oppose, their continued existence itself became difficult. It is enough to describe a capitalist male's sexual desire in capitalist society where they are



dominated by capitalist ideology. Ideology represents the imaginary relationship of individuals to their real condition of existence. It encompasses the whole scenario of capitalist market. Louis Althusser sees ideology is itself a determining force shaping consciousness, embodied in the materials signifying practice of ideological state apparatus enjoying relative autonomy. All the poor believes that they should agree and do what the capitalists order them to do. When the working class people are in the trap of capitalism they are trapped in vicious cycle of poverty, one is ready to think of them.

In the given scene, Paro enters the palatial house of her husband, Bhuwan Chaudhary, who is a big 'Zamindar' of that village. He defines the parameters of their problem that he had consented to his problem that he had consented to his marriage.



Fig.5: Paro in front of her husband in haveli.

Here, the shot is taken long in order to include distance between Parvati and his husband Bhuvan. And the camera angle was taken from side which focuses sincerity of Parvati in front of her husband, as like traditional Indian culture. They cannot speak for justice before the society because their society is motivated by conservative social ideology. It is the good example of capitalism, where people are guided by

capitalist mentality. Even a young and matured girl is not allowed to choose their right husband this shows that Capitalist system always subordinates, exploits, and tortures the women from their very young age; they are exploited financially, socially and culturally. From their childhood, they have faced harsh socio-economic reality that makes their life miserable just like living hell. Kali Babu, son-in-law of Paro is regular visitor to the well-known 'Khothas'. Capitalism keeps every individual in its grip. The characters are showing their desires because their roles and activities are guided by capitalist ideology. It shows the supremacy of money and power of capitalism and no one cares about the pathetic condition of the working class people in the society. So, the society plays the negative role in the life of working class people.

Devdas wanders about in the street of Calcutta, aimlessly; half like lunatic. The below picture suggests the involvement of the character Devdas in self-destructive behaviour eternal love.



Fig. 6: An alcoholic Devdas.

Above

extreme close shot shows extreme pain in his eyes and wants to forget his pain with the help of alcohol, hence becomes alcoholic. Devdas starts drinking after this scene.

In intoxicated mood, he expresses to Chandramukhi that he cannot forget Paro even after drinking. He expresses his extreme hatred towards Chandramukhi. Social class in personal lives that determines personal choice and freedom. As Althusser argues that ideology hails or interpellates concrete individual as subject.

Every society is the construct of ideology. We can never escape from ideology of the society. The following picture depicts the quarrel for father's property.



Fig. 7: Dwijdas, Devdas and Kumod.

The discussion between Dwijdas (Devdas brother) and Devdas about the property of their father is deviated. Devdas's threat to his brother and sister-in-law and his anger to the house is moving. Misunderstanding her son, Kaushalya slaps Devdas and says him to leave house where Devdas expresses his emotional feeling: *Gaonwalon ne kahagaonchhod do, Bauji ne kaha Paro kochhod do Paro ne kahasharabchhod do, Maa ne kahagharchhod do. Ek din who kahega (pointing heaven wards) duniyachhod do.* (Villagers said leave the village, father said leave Paro, Paro said stop drinking, mother says leave the house, one day he will say leave the world.) When their child goes against them, they become rude and impose their wish ignoring latter wish.

Ideology also refers to mistaken cognition that prevents us from seeing reality as it is.

Ideology, in such a critical situation, sounds more charming as it hails and interpellates us as already concrete subject. In a way, it makes us feel as if we are complete already.

Paro's family at her palace celebrated DurgaPuja. When Paro takes Chandramukhi in her home, Kali Babu recognizes Chandramukhi and plans to take revenge with Paro, Chandramukhi, Bhuvan and Devdas. Paro introduces Chandramukhi as a friend to her family but Kali Babu discloses she is a 'Tawaif', also Paro and Devdas's love relationship in front of husband and mother-in-law. The given picture shows situation created by Kali babu in Durga Puja where Chandramukhi is being insulted.



Fig. 8: Close up shot of Chandramukhi at Durga Puja.

She is supposed to be inferior, cannot enter haveli, but for righteous Durga Puja needed their doorstep's soil to mould image of goddess. They are dehumanized by capitalist society. This shows that capitalist system by taken strength from particularly exploits women. The poor people do not have any space in the society because those who have money and power are respected and placed in the higher social rank.



When Devdas knows his nearing death, he wills to fulfil his promise to go at her doorsteps before dying. So he started his final journey by train. There meets Chunnilal, they drink in the name of friendship but condition of Devdas get poor. So, without the knowledge of his friend, Devdas goes to Manikpur in Baggi and travels through the night to Paro's house, already unconscious and lies underneath a tree. In front of Paro's home, she realizes his calling her name. Devdas is alive until morning time. The given picture shows long shot, showing painful last breath, with hope in his eyes to see Paro at last.



Fig. 9: Dying Devdas in front of Paro's marital house.

All

gather around him, Paro also knows from Mahendra that he is Devdas. She runs down madly towards Devdas but her husband orders to close the main doors. As soon as she reaches near the gate, it is closed. Devdas see her running dimly but with the closing of the main door, he dies and the 'Diya' of Paro extinguishes. Paro's running towards Devdas and her dim glimpse in the eyes of dying, Devdas really evoke the tears in the eyes. The difficulty of interpreting a person's life once that life has ended is the central theme of *Devdas*.

Light play vital role in moulding the image depending on its impact. Making an image

more or less bright is a technical work. The greater the amount of light, darker the negative becomes. Film made cinematic advances on many fronts, and it's most significant contribution to cinematography came from the use of a technique known as deep focus. Deep focus refers to having everything in the frame, even the background, in focus at the same time and overlapping actions and the physical environment in which a film take place. The movie has utilized the close-up technique several times to show the real expressions of character in different situations which help the audience to know and feel the pain and suffering faced by the characters. And there is also the good use of flash backs techniques, two types, one is plain soundtrack flashbacks and another visual flashback. All these flashbacks create heart rendering scenes, first when Devdas leaves to London at young age and followed by young Paro. Second visual flashback is used when Narayan Mukherjee beats Devdas severely at his tender age. Not only visual, but Bhansali also creatively used only plain soundtrack as a flashbacks.

Music also plays a great role in the movie. The music songs played in different situation helps the viewer to know the feelings of characters and the situation of events happening in the movie. Among eight songs, '*Dola re Dola*' dance takes place in the home of Paro's in-laws, and demonstrates affinity between Paro and Chandramukhi. And another song when Paro's marriage procession is at her doorstep and Devdas asks her to elope with him. The entire scene and the song- '*Hameshatumkochaha*' followed thereafter are truly heart-breaking.

Lighting is also one of the very important techniques in any movie. It helps to show the mood, feelings and thought of the character. Sometime it also helps to show the theme of the movie. Lighting helps viewers to understand setting as well as characters and actors within setting.

In *Devdas*, the hegemony of capitalism the parents consequences into burden of their desire on their children .The Althursserian notion of ideology reminds a primary insight for the textual analysis. Beside the insights from the discourses of Antonio Gramsci, Terry Eagleton, Slavoj Zizek, Blain Brown, James Monaco and Andrew Dix have been derived as per need.

Life is to be lived, but who is pulling the string? It is of course, the resourceful people who want to dominate and rule over the poor by hook or crook. This social hierarchy of rich and poor, male and female, black and white and weak and powerful is a principle of the capitalist regime. They create truth according to their will and desire. So, even the so-called freedom and equality is only to protect the welfare of a retain groups of people capitalism. It is power imposed by the capitalist arrangement that makes the poor human beings submissive and pathetic and impose their domination against them. The social hierarchy set up by the capitalist regime makes the characters shy and passive, as they are not willing to be mental and physical slaves of capitalists. These characters are more sufferers in the never-ending cycle of suffering since time ancient set up by the capitalist regime.

Bhansali's *Devdas* highlight the image of interpellation of an individual that is constructed and associated with capitalist ideology. The capitalist configuration designs the interpellation of compliant, weak and common people. The characters from the lower class as portrayed in the film are objectified by the capitalist ideology in such a way that they are treated as subject; without feelings or sentiments. The societal structure is set up in such a way that the characters are bound to think and do that whatever hardships and sufferings are happening to them is usual and natural. The ideology of the bourgeoisie is, because they are the dominant class, they have the power to create the truth and truth is simple ideology. Male protagonist family is

powerful in the film because this family is the dominant class and has the power to create the truth. The function of ideology in any political social society is to serve up the purposes of ruling class.

Bhansali's *Devdas* presents the interpellation of individual as subject in the capitalist society artistically. The protagonist of the film, Devdas and Paro are victimized by economic factors. Paro is from a poor economic class and lower cast therefore, parents of Devdas disapprove Paro to engage. The economic and lower class of the society stop them being married. The society measures them for material prospective and social hierarchy therefore they cannot get married. It is determining force for them to establish their relation. Economic power always includes social and political power therefore Marxist prefers to call socio-economic class rather than economic class only. The society cannot consider over spiritual feelings whereas material possession decides their relation. These kinds of class-consciousness influence them as a result; both of them have to be separated. Parents of Paro look for another bride from upper class status and after that film projectors focus on ruined life of Devdas, for the truth; falling in love is easy, but letting go of lover is very difficult.

As a result, Bhansali's *Devdas* depicts different characters to represent working class people who are assigned to various roles of capitalist ideology, which compels them to live the life, filled with sufferings. The unfavourable effect of the dominant ideology curtails the individuality of common people to live the life of own choice. A person is filled with certain view and values of ruling class. An individual is not allowed to love his life of his own wish and desire. Marriage, love, and sex are means of exploitation in capitalism. Economic and social hierarchy than feelings and emotions of the human beings determines the human relationship.



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