

**COMPARATIVE ANALYSIS OF DEEPA MEHTA'S WATER AND EARTH: 1947- A STUDY**

**KIRAN BITLA**  
Senior Lecturer  
A.R. Burla College

**INTRODUCTION:**

Deepa Mehta was conceived in fifteenth September 1950. Through her motion pictures she attempts to portray preference supposition and one-sided logic of the general public. Her motion pictures are viewed as trying and astounding as they mirror the genuine pith of the general public. In a more extensive sense this examination will toss light on the life of ladies in the films Water and Earth: 1947 to depict the condition of ladies in a general public.

**Research Methodology & Objectives of the study:**

This examination is the similar investigation of Deepa Mehta's film water and Earth: 1947. The investigation is isolated in two examinations i.e. Substance and Message Analysis. In substance Analysis the scientist think about the substance of the motion pictures and look at them on a few grounds. The specialist will likewise ponder the message of the motion picture passed on by the executive in both the motion pictures. Each exploration depends on a few goals. So this examination depends on the accompanying targets:

- ❖ To know and think about the topical articulations of the motion pictures Water and Earth:1947
- ❖ To know and think about the delineation of Women in the motion pictures Water and Earth:1947
- ❖ To know and analyze the cinematography of the motion picture Water and Earth:1947
- ❖ To know and look at the delineation of belief system, dialect ,ensembles and surroundings in the films Water and Earth:1947

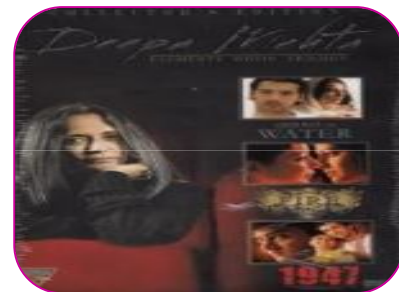
**Hypothesis of the study:**

Each investigation depends on a few speculations. This investigation depends on the accompanying speculations. This investigation depends on Null Hypotheses:

H1= Both films Water and Earth: 1947 coordinated by Deepa Mehta are comparative in subject, ladies depiction, cinematography, dialect, outfits, environment and message.

H2= Both films Water and Earth: 1947 coordinated by Deepa Mehta are diverse in subject, ladies depiction, cinematography, dialect, outfits, environment and message.

The topic of "Water" is chosen based on waterway Ganga that is blue in shading and that is the motivation behind why the foundation of film seems, by all accounts, to be dull. For giving the "Moksha" to the spirit of a dead individual, incineration is performed close to the banks of the Ganga River. In the nearby region to the waterway, a wedded lady progresses toward becoming widow after



---

his significant other's remain fall in the stream. Mrs Mehta has picked the subject to glorify the shocking accounts of those ladies who were denied of their essential rights in estimation to the forced limitations forced by the social laws. As the smoothness of the stream continues changing in a fundamentally the same as way the creator exhibits the lives of ladies which continue changing as the time cruises by. Rather than Water, Mrs Mehta inferred the topic of the motion picture "Earth:1947" attributable to the outcomes of division of land which isolated the lives of numerous obscure individuals. She chose to keep the name of her film "Earth:1947" in view of the plot of the story. Like Earth has gravitational power and it pulls in each question, in a fundamentally the same as way the few characters of the film tie themselves with Shanta. Since the motion picture manages the partition of Lahore from India that occurred in 1947, the producer chose to keep the name of motion picture based ashore that is Earth.

The two eminent movies of Mrs Mehta naming "Water" and "Earth:1947" are the two accounts which are set amid the seasons of Pakistan's division from India and amid the interest of decolonising pioneer free India. Displaying the religion agonies of characters portrayed in the movies, Mrs Mehta let a light fall on the horrible conditions that encompassed the nation before Independent India. The movie producer alongside her screen-author have outflanked in conveying equity to the voices disregarded at those melancholy occasions where communism assumed an uncertain job over the opportunity of mankind. In "Earth:1947", where the division of Lahore from India delineated the detachment of men via land and life is as opposed to "Water", where unfeeling social practices isolated ladies from their pride regardless of living on a similar land. In her earlier film "Earth:1947", Mrs Mehta threw an exceptionally tough lady character called as Shanta for whom the world didn't show up as dim before the India got free from expansionism. Shanta's job appears to that of the woman who sees enormous dreams even in the charcoaled world fuelled with disdain for the general population of various religion. The motion picture takes the group of onlookers towards the risen shared strains which were spread due to the frail subjective of Mr Jinnah and Mr Nehru. The turbulent hubbub all through the Lahore furores the lives of individuals limited by blood yet isolated by various religion. In earth where the hero (Shanta) loses her success in the thrashing of emerging common strains contrasts from the story of "Water" where Shakuntala sets Chuhiya free from the obscured world hit with neediness, tragedies which are incognito by the socially emerging shame of society. Scrutinizing the groups of onlookers by exhibiting the grimmer actualities about the status of ladies in those occasions where self-immolation, segregation and carrying on with the existence loaded with agony was the path for a widow lady to live. The creator has driven the crowd to consider those occasions where the predicament of ladies stayed unheard. The differential examination of "Water" over "Earth:1947" is just that a lady in earlier motion picture can spare the life of an eight years of age young lady while the hero in later film gets herself powerless and loses her personality to the indecent horde of men. The tale of Water strengthens each watcher to consider the ungainly abuse inferred over the ladies due to her destiny and it shouts out the need to see ladies through the eyes of mankind not from the looks of illegal laws of Hindu folklore. Inside the bay of obscurity lies another subset of dull piece of these bereaved ladies which were not tuned in to the world outside. Yelling for the hour to change the obsolete belief systems favored over the status of ladies, the film of Mrs Mehta puts a self-reproachful note for the individuals who harbored this anonymous wrongdoing against ladies and let the watcher interest for the adjustment in the public arena. The film showed one type of insane Indians who had confidence in tyke relational unions and sent off their little girls to Ashram once they move toward becoming widow. Apathies of a few bereft ladies who were dispensed with agony and distress raised an imperative enquiry that when will societal laws in regards to ladies will change. Among dread of getting to be distant and the dread to lose families, history has retold the situation of a few ladies who stayed defenseless to help other ladies who progress toward becoming injured individual to the cycle of socially engendered legends. Mr Giles cinematographed these two movies in an altogether different way. For a one of a kind supposition, he cinematographed "Water" by appearing somewhat blue surroundings prefers the waterway Ganga streaming close to the banks of Varanasi to sacred sanctuaries existing in the city. Reproducing the bleak feel like that of a widowhood's situation, Mr Giles completed an unprecedented work in retelling the story that was hid from numerous individuals for a long time. Outlining the

---

mercilessness in the impression of society towards bereaved ladies who were viewed as distant amid those sickening occasions, Mrs Mehta and her team enthusiastically caught every single discouraging snapshots of ladies living in Ashram. In the event that we think about the cinematographic procedures utilized in Earth by Mr Giles, it is astonishing to recognize that in this motion picture, he cinematographed different scenes of Lahore. Mr Giles by catching delightful lavish green patio nurseries of Lahore's rural areas to the kite flying scenes at the verandas of houses gives a sensible intrigue to the film. Remembering the each bluntly laid minute in the film with the methods of cutting edge camera points, the cinematographer alongside Mrs Mehta framed a film which is the arrangement of different feelings pervaded inside it. The uniqueness of this current movie's bearing is that delineates the brutal truth of what society moves toward becoming when the fight starts for involving the land with politically extended attestations. Among alternate things, the ensembles of a few characters in the motion picture "Earth: 1947" varies from those depicted in the film "Water". Obviously where the ladies characters in "Earth:1947" were exhibited wearing customary saris and western garments when contrasted with "Water" where bereft ladies were seen wearing miserably woven white saris clothing types. The distinction in the ensembles worn by the characters in two movies is unobtrusively unique and the creators make this separating venture so as to convey a comparative difference to the plot of two distinct movies made on two far off belief systems.

The utilization of dialect in these two movies has assumed an extremely significant job in shaping them as the movies with honest substance. The dialect utilized with regards to film "Water" varies from the sort of dialect utilized in "Earth: 1947". Seeing the characters talk unadulterated Hindi in "Water" helps the gatherings of people to remember time when social progression alongside the up degree of thought didn't occur. From the oldest woman in group to the little young lady Chuhiya, every one of the females spoke to in film talked unadulterated Hindi. The talking property of ladies involved the signals that may have been utilized in those occasions where the voices of ladies stayed unheard. In a fundamentally the same as difference to the plot of the film "Earth: 1947", the author utilized the discoursed that were exceptionally broad and even today their utilization is common in every day talks. In "Earth:1947", some English discoursed are additionally talked when contrasted with "Water", where the essayist laid more accentuation over much refined Hindi with expressions. The piece of melodies played in "Water" talk increasingly about the uncover idea of environment. There is a tune in the film which speaks progressively about rain and epitomizes that if rain can make a betrayed farmland increasingly prolific in a fundamentally the same as way the lives of bereft ladies will flourish by the drops of rain falling in their lives. The most adroit thing about the creation of Water is that it comprises of tunes that kills the impact of profoundly discouraging substance incorporated into the story. By exhibiting the banks of waterway Ganga to the crimination grounds to the blessed sanctuaries ingrained in the social underlying foundations of holiest city called as Varanasi, the producers have made the watcher knows about the regular cyclic changes of lives. This motion picture let the crowd consider over the lives of ladies that endured agonizing harm because of the event of untrustworthy laws quelled over their lives. While tunes utilized in Earth seems more for an enthusiastic intrigue negating the impact of lives whether the partition of land happens then it likewise separated the spirits from the lives of guiltless individuals. The tune in Earth, "Yeh Jo Zindagi Hai" has a verse which retells the effect of progress in life because of evolving times, the rising uncertainties that one needs to look throughout everyday life if the adored individual leaves from them. Making the general population convey fog in their eyes, this tune gives a passionate intrigue. Since it mixes the feelings of individuals through common sense in life and by meaning the significance of carrying on with the existence filled of little yet upbeat minutes. Raising the measures past the restrictions of filmmaking, these two movies of the specific same producer sets out a vital job that no film can anticipated as large or little, it is the creator of the film who conveys the mystical authenticity of delivering the substance which holds the summation of feelings and truth of public activity. The characters in movies like Hassan in Earth and Shakuntala in Water, the creator has firmly driven the representations of genuine characters that are particularly not the same as the view of society. The preferential based impression of the general public is told by the character of Hasan (Earth) who gives off an impression of being the carefree man however exhibits his genuine nature toward

---

the finish of film. Thus, Shakuntala in *Water* gives off an impression of being the lady of childishness, unkindness however completes a honorable work by pulling back out the little young lady Chuhiya from Ashram.

The message of the motion picture *Earth: 1947* stays solid and harmonious to the way that the division of bequest is the division of individuals. The British principle over India prompted the gigantic furore and disastrously rising clashes. Indeed, even after the standard of British for in excess of two hundred years, the nation remained socially troubled in rectifying its very own political undertakings. The interceding of British authorities alongside Mr Nehru and Mr Jinnah prompted the terrifying occurrence which ended the lives of numerous obscure individuals. Dividing the general public over contrasts on religion, sex is the most scorned idea which was controlled by the pioneers of that time. The stains of individuals blood at the surface of each corner, the traumatising of those individuals who witness these uproars is the most hurting occurrence which anybody run over. In the event that Dil's sister could have alive on that train, he may have not turned rough. Be that as it may, as the uproar like circumstance do take lives and leads individuals to deliver on retribution, Dil didn't leave whenever in taking incorrectly turn. The magnificence of a quiet city Lahore whose climate used to blast with scent of companionship turned into where disdain, scorn and the billows of agony showed up after it made tracks in an opposite direction from Pakistan. The parcel of Lahore from India's region was far most decimating aftereffect of any bequest whose individuals' lives have been put in danger. Numerous socially brought into the world underhandedness things like tyke relational unions is likewise shown in the film who took the gathering of people back to the truth of occasions that occurred in the axiom of previous Indian bequest. The difficulty had as risk to the general population living in Lahore was the flag that individuals who were uninformed about the whereabouts of city should look for haven to a more secure place. Since Lahore was getting the affirmation of turning into a Muslim city. The grabbing up of Shanta from Lenny's house is very irritating in light of the fact that it features that at the seasons of crisis, reliable individuals wind up misleading. The motion picture *Water* unmistakably portrays that ladies of old conventions endured terrible separation in their own general public. In prior occasions, a widow was left with three decisions that were it is possible that they have to re-wed their more youthful sibling or live separated from her home. The third most appallingly forced situation for being a widow in eighteenth century was self-immolation alongside the dead spouse. The dauntlessness of hero in getting away young lady youngster from different grips of unethical practices keep running in the Ashram explains that the quality of ladies is bigger to any degree. As the topic of the motion picture propose, stays of Hindus bodies escape with waters of stream. In an extremely correct manner, the nobility of a lady escapes after she turns into a widow and her general surroundings solidly hinders every last bit of her philanthropic rights. It is benevolent film that reels the lives of ladies before Independent India and aggregates a few reasons that even after such a large number of decades' ladies' do need to battle for their own self. Hunting down various choices in breaking the mass of humble esteemed coldhearted practices, Shakuntala progressively prevails with regards to letting Chuhiya turn out from the dull world. The lady (Shakuntala) in film has set the way for other ladies to stand up their freed musings with no dread. All things considered, each existence of animal present on earth is constrained to some degree. Along these lines, it requires that ladies ought not see themselves as underneath any outer restricting power of customs affecting for the benefit of them and turn into the prey to such life taking repercussions. Breaking the unbreakable ruins of old-matured Indian culture fixated on coldhearted practices, this film is ideal magnum opus for those ladies who need to take represent their own selves. The hero in the end sets a way for other stifled ladies to pursue and transform their outstanding existence with sense of pride. Unamicable custom of a general public which has dug in roots in quelling the privileges of a more attractive female sexual orientation has been engendered transversally all through the finished time. A widow has every one of the rights as equivalent to any ladies. Fuelled with hopelessness, inadaptability of young lady tyke in carrying on with the life of destitution and horrendously quarreled inward soul struggle with the religion is the situation of ladies who couldn't venture outside the Ashram. The colloquialisms of Lord Krishna that a lotus sprouts from the unadulterated water does not involve that the widows can't blossom like watery blooms throughout everyday life. The writer Kalidas ballad

---

"Meghdoot" gives out a more grounded message that it in the event that god can tune in to the voice of unheard, the mists can likewise go about as the delegate of God. The fact of the matter is simply the greatest God which is exhibited in this film. "Karma" and the devotee of good qualities is the main wellspring of getting fulfillment for any spirit from murkier world. Facilitating the way of predetermination, destiny, on the off chance that there is the wellspring of reestablishing confidence in difficult occasions, it manages the general population in camouflage.

In this manner this investigation uncovers that in these two movies delineation of characters fluctuates from each changing setting occurring in the scenery of plot. In other corner of thought, ladies in Water are portrayed feeble when contrasted with Earth: 1947. Be that as it may, they are threw in the reasonable light showing the beam of seek after numerous underprivileged ladies who stay without assets and are rumbled by the risen societal mistreatment. Along these lines the H2 is demonstrated that the two films Water and Earth: 1947 coordinated by Deepa Mehta are distinctive in subject, ladies depiction, cinematography, dialect, outfits, environment and message.

The two eminent movies of Mrs Mehta naming "Water" and "Earth" are the two stories which are set amid the seasons of Pakistan's division from India and amid the interest of decolonising frontier free India. Displaying the clique tragedies of the characters represented in the movies made in the scenery before autonomy. The movie producer alongside her screen-essayist and the group have outflanked in conveying equity to the voices disregarded at those melancholy occasions where communism assumed an inconclusive job over the opportunity of humankind. In "Earth", where the partition of Lahore from India portrayed the division of men via arrive and by life rather than "Water", where Mr Kashyap's screenplay composing put a light on coldhearted social practices which made unavoidable harm the poise and lives of widows living in those discouraged occasions. In her earlier film "Earth", Mrs Mehta threw an exceptionally resilient lady character called as Shanta for whom the world didn't show up as dull after the midnight of India's autonomy. Shanta's job appears to that of the woman who sees huge dreams even in the charcoaled world fuelled with scorn for the general population of various religion. The motion picture takes the group of onlookers towards the risen common strains which were engendered due to the frail subjective of Mr Jinnah and Mr Nehru. The wild mayhem all through the Lahore fuores the lives of individuals limited by blood however isolated by various religion. In Earth where the hero (Shanta) loses her success in the thrashing of emerging mutual pressures varies from the account of "Water" where Shakuntala sets Chuhiya free from the obscured world hit with neediness, agonies disguised by the socially emerging disgrace of society.

Scrutinizing the gatherings of people by displaying the grimmer realities about the status of ladies in those occasions where self-immolation, disconnection from the family and living the loaded with agony was the path for a widow lady to live in those occasions misfortune the predicament of consistent religious restrictions forced over the ladies. The differential investigation of 'Water' over 'Earth' is that lady in earlier motion picture can spare the life of an eight years of age young lady while the hero in later film gets herself feeble and loses her personality to the salacious crowd of men. The account of Water strengthens each watcher to consider the cumbersome abuse suggested over the ladies as a result of her destiny and it shouts out the need to see ladies through the eyes of humankind not from the looks of unlawful laws of Hindu folklore. Inside the inlet of dimness lies another subset of dull piece of these bereaved ladies which were not tuned in to the world outside. Screeching for the hour to change the obsolete philosophies favored over the status of ladies, the film of Mrs Mehta puts a conciliatory note for the individuals who harbored this anonymous wrongdoing against ladies and let the watcher interest for the adjustment in the public arena. The film represented one type of silly Indians who trusted in youngster relational unions and sent off their little girls to Ashram once they progress toward becoming widow. Apathies of a few bereaved ladies who were exacted with torment and distress raised a vital enquiry that when will societal laws in regards to ladies will change. Among dread of getting to be unapproachable and the dread to lose families, history has retold the situation of a few ladies who stayed vulnerable to help other ladies who move toward becoming injured individual to the cycle of socially spread legends.

---

Mr Giles cinematographed these two movies in an altogether different way. For an exceptional suspicion, he cinematographed "Water" by appearing somewhat blue surroundings loves the stream Ganga streaming close to the banks of Varanasi to blessed sanctuaries existing in the city. Reproducing the melancholy feel like that of a widowhood's situation, Mr Giles completed an uncommon work in retelling the story that was escape numerous individuals for a long time. Showing the savagery in the view of society towards bereft ladies who were viewed as distant amid those sickening occasions, Mrs Mehta and her team vigorously caught every single discouraging snapshots of ladies living in Ashram. On the off chance that we analyze the cinematographic procedures utilized in Earth by Mr Giles, it is amazing to recognize that in this motion picture, he cinematographed different scenes of Lahore. Mr Giles by catching wonderful lavish green patio nurseries of Lahore's rural areas to the kite flying scenes at the verandas of houses give a sensible intrigue to the film. Remembering the each slowly laid minute in the film with the procedures of cutting edge camera points, the cinematographer alongside Mrs Mehta framed a film which is the structure of different feelings pervaded inside it. The uniqueness of this present movie's course is that it delineates the brutal truth of what society progresses toward becoming when the fight starts for involving the land with politically extended affirmations. Among alternate things, the outfits of a few characters in the motion picture "Earth" varies from those depicted in the motion picture "Water". Evidently where the ladies characters in "Earth" were exhibited wearing customary saris and western garments when contrasted with "Earth" where bereaved ladies were seen wearing dismally woven white sarees. The distinction in the outfits worn by the characters in two movies is discreetly unique and the creators make this separating venture so as to convey a comparable difference to the plot of two distinct movies made on two inaccessible philosophies.

The use of dialect in these two movies has assumed an extremely vital job in framing them as the movies with important substance. The dialect utilized with regards to film "Water" very contrasts from the kind of dialect utilized in "Earth". Seeing the characters talk unadulterated Hindi in "Water" helps the groups of onlookers to remember time when social headway alongside the up degree of thought didn't occur. From the oldest woman in group to the little young lady Chuhiya, every one of the females spoke to in film talked unadulterated Hindi. The talking characteristic of ladies included the signals that may have been utilized in those occasions where the voices of ladies stayed unheard. In a fundamentally the same as difference to the plot of the film "Earth", the author utilized the exchanges that were exceptionally broad and even today their use is common in day by day talks. In "Earth", some English exchanges are likewise talked when contrasted with "Water", where the essayist laid more accentuation over much refined Hindi with expressions. The piece of tunes played in "Water" talk progressively about the uncover idea of environment. There is a tune in the film which speaks progressively about rain and embodies that if rain can make a left farmland increasingly ripe in a fundamentally the same as way the lives of bereft ladies will flourish by the drops of rain falling in their lives. The most skilled thing about the creation of Water is that it comprises of tunes that kills the impact of exceptionally dispiriting substance incorporated into the account. By exhibiting the banks of waterway Ganga to the incineration grounds to the blessed sanctuaries ingrained in the social underlying foundations of holiest city called as Varanasi, the creators have made the watcher knows about the characteristic cyclic changes of lives. This motion picture let the group of onlookers consider over the lives of ladies that endured intolerable harm because of the event of deceptive laws repressed over their lives. While melodies utilized in Earth seems more for a passionate intrigue negating the impact of lives whether the division of land happens then it likewise separated the spirits from the lives of blameless individuals. The tune in Earth, "Yeh Jo ZindagiHai" has verses that retell the effect of progress in life because of evolving times, the rising instabilities that one needs to look throughout everyday life if the cherished individual leaves from them. Making the general population convey fog in their eyes, this melody completes a defenselessly cemented enthusiastic intrigue which mixes the feelings of individuals through reasonableness approach in life and also by implying the noteworthiness of carrying on with the existence filled of little yet upbeat minutes. Raising the benchmarks past the impediments of filmmaking, these two movies of the specific same producer sets out a critical job that no film can anticipated as large or little, it is the creator of the film who conveys the enchanted authenticity of delivering the substance which holds the

---

summation of feelings and truth of public activity. With few unexpectedly discoursed talking characters in movies like Hassan in Earth and Shakuntala in Water, the creator has strongly driven the outlines of genuine characters that are particularly not quite the same as the impression of society. Quintessentially confined supposition will be the throwing Hassan character in Earth who seems, by all accounts, to be the carefree man and even Lenny calls him by the epithet of "Ice-Candy Man" who double-crosses her by appearing real nature toward the finish of film. In an unobtrusively unique manner, Shakuntala in Water seems, by all accounts, to be the lady of self-centeredness, unkindness yet completes a respectable work by pulling back out the little young lady Chuhiya from a cautiously shaped chaotic bereft Ashram. It tends to be finished up from these two movies that the portrayal of characters shifts from each changing setting occurring in the scenery of plot. In other corner of figured, ladies in Water and additionally in Earth may have been delineated as feeble socially yet are throw in the more pleasant light displaying the beam of seek after numerous underprivileged ladies who stay without assets and are tousled by the risen societal abuse.

#### Reference :-

1. Deepa Mehta Biography Notable Biographies
2. "Deepa Mehta biography". Governor General's Performing Arts Awards Foundation. Retrieved 12 February 2015.
3. "The Canadian Encyclopedia bio". Archived from the original on 4 December 2008.
4. "Welham Girls' School". doonschools.com. Archived from the original on 15 October 2006. Retrieved 1 October 2007.
5. Beard. p 270
6. "Deepa Mehta - Celebrating Women's Achievements".
7. "Deepa Mehta".
8. "Toronto film festival to 'salute' Indian cinema". The Economic Times. 2008-09-03. Retrieved 2008-09-07.
9. "Toronto to open with 'Demolition'; world premieres for 'Trumbo', 'The Program'". screendaily.com. Screen Daily. Retrieved 28 July 2015.
10. Catsoulis, Jeannette (28 April 2006). "Movie Review: Water (2005): NYT Critics' Pick". New York Times.