

Riot of Emotions in *Mr. and Mrs. Iyer*

Pooja Halyal

Abstract

The Partition of 1947 into Pakistan and India brought in its wake a spate of violence and communal hatred unprecedented in the history of the world. The raw wounds of the mutual mass murders of both Hindus and Muslims have been bleeding over the years with attacks and counter attacks from both the religious groups at almost a regular frequency. The secularism advocated by Gandhiji and Nehru to bridge the gulf between the two groups has not been successful in smoothing the ruffled feathers and healing the scarred minds. The concept of ‘unity in diversity’ as the organizing principle of Indian ethos which has been consciously propagated over the years has failed to penetrate the psyche of the religious groups and done little to eliminate the prejudiced perceptions of each other. The film industry too, because of its extensive appeal to the masses of all sections of the society has left no stone unturned to curb the lurking hatred between the two groups. It is in line with such films like *Roja*, *Veer Zaara*, *Gadar*, *Bajranghi Baijaan* and many others that Arpana Sen’s *Mr. and Mrs. Iyer* sensitively projects the notions of Nation as an imagined community, of how it is forged, the obstacles to it and the ultimate triumph of human spirit of love and cooperation. This paper is a study of the film, *Mr. and Mrs. Iyer* focusing on its portrayal of the formation of India as a Nation and its multiple dimensions.

Keywords: Imagined Community, Nation, Secularism, Humanism, Religion.