

**NITYA MEHRA'S *BAAR BAAR DEKHO*: AN EIPHANIC TEMPO-
SPATIAL AWAKENING**

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Time and space are the essential milieu in Nitya Mehra's *Baar Baar Dekho*. The film opens up with births of the main characters Jai Verma (Siddhart Malhotra) and Diya Kapoor (Katrina Kaif). It then travels through their childhood, teenage and the kaleidoscopic journey pauses for a moment in their youth when they decide to get married to each other. The movie is like a marathon reader reading a book, turning pages and switching on only to the important ones. The childhood love story materializing in marriage seems cute to the audience. However, Jai is throughout skeptical of the decision to marry which suggests he fears responsibilities.

Everything is arranged and in the middle of celebration he puts a kibosh to it. He is a Mathematics professor who has been just offered a post in Cambridge University but his would-be wife and her family do not like the idea of their migration to Cambridge. The tussle between id and superego drives Jai into a state of repression. His id, the Freudian internal desire, is to go to Cambridge and carry on his research on Vedic Mathematics. While his superego, the social pressure of his family and in-laws, wants him to stay in India. It is a fight between complacency and ambition. Out of this rage he calls off the marriage and declares a break-up. Diya is heart-broken and leaves; he does not move and starts drinking.

Then suddenly there is a marked shift in the course of movie. A time sequence has been shown where there are intervals when Jai gains consciousness. The first one comes straight way after ten days of his marriage, he is on honeymoon and he is baffled because he does not remember what happened in the last ten days. The similar sequence happens and he wakes up after two years when he finds his wife in labor with their first child. And at last he gains consciousness after thirty years and it is a court-room scene where Diya is divorcing him, later to marry a man who was the gallery owner.

It is not a time machine travel but it is a person's oscillation between conscious and unconscious state. He is unconsciously dreaming of the events which are going to happen after intervals. The court-room scene, where Diya is divorcing Jai, has been shown prior to the chronologically third conscious stage which happens after sixteen years. He tries to find the reason behind the divorce and begs a chance to save his marriage. Fortunately he gets that chance and he gains consciousness after sixteen years where he tries to change the events which might have caused the divorce. Here he finds himself where his son is a school going boy and it is the day when after sixteen years his wife Diya, an artist, is going to organize an exhibition of her paintings. Surprisingly at this point he comes to know that he has a daughter too, which he does not at all remember. He is required to be with them at the need of the hour but he strays to find the reason of the divorce and misses the occasions, to much disappointment of his family.

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He strives to save his marriage but his interpretations are wrong, he runs after futile things ignoring the fact that he shall be there with his lady when she is going to have her first exhibition after marriage, he shall be with his son in his school match. His absence in family caused this fate of his marriage.

He regains his consciousness later when his mother dies and he can see Diya with him but to discover later that she has married another guy, that gallery holder, and he stays divorced. He is broken and thinks that he has lost all his chances, but here again he is given a complementary chance and he regains consciousness on the same scene, after sixteen years, same sequences follow but now he changes everything. He is there on time for his son's soccer match in school, he escorts Diya to the gallery and stays throughout with her and brings her back to home for a surprise party where he gifts a personal studio to her. This time he acts perfect and to the result of this he is rewarded and wakes up at the scene where Diya has left when he had called off his marriage. He rushes to Diya's home and apologizes and promises that he would always be there for her. They get married.

It is a celebration of untiring human spirit that if given chance one can mend the faults committed. The flash-on and flash-back techniques of the narrative only suggest the fact to think and judge the priorities in life, success and happiness can go along but equilibrium shall be maintained. These flashes are just the visions of future. The film is a journey of this character's will power that how ardently he wants perfection in his life and he is diligent towards it. It is a human trait. But the circle of time does not stop, it does not rewind. The Kala-Chakra is eternally moving. Time becomes the omphalos of the movie. As the director declares:

It's not time the way we know it, but the philosophy of time. As we grow older and look back, we have several regrets. (Rosario)

Vedic division of time marks Kala (the consciousness) as a responsible entity for source of time division. 'Kalo gatinivrtti sthiti: samdadhati' the Surya Siddhanta says. It unites procession (Gati or movement), recession (Nivriti or abandonment) and stasis (Sthiti or state).

Time, according to Surya Siddhanta, has both its virtual and practical divisions; the former is called murta (embodied), the latter amurta (virtual or Unembodied). The Surya Siddhanta delineates that 'what begins with prana (respiration) is called real; that what begins with truti (atoms) is called unreal. (vaachaspathi.com)

Thus, what Jai encounters is a state of consciousness and unconsciousness. Whenever Jai suffers the dilemma, a Pundit is there whom Jai accuses to be responsible for whatever he is going through. That Pundit is Kala, the consciousness, forever young and immortal, limitless of time and space, omnipresent. Jai's unconscious state questions consciousness (Pundit) in dilemmatic conditions. Jai's virtual reality is his vision of future, the ambition and, the practical is when he finds himself young again at same level just before marriage after Diya has left.

He pendulates between past and present and this oscillation is just self-interrogation of his actual ambitions. This might not be a dream sequence, but it may be symbolic of the fact that how important events and happiness sweep unrealized in the race to success. To excel professionally how peace of mind and lovely abstract emotions are unfelt and our consciousness to them dies. Analyzing the fact that a father does not even realizes or remembers when their children are born and brought up. He wakes up at milestones of his life, and this waking-up is symbolic of regaining consciousness out of monotony of the daily schedules in life. Kenneth

Rosario in his review in The Hindu observes: ‘The film transcends the boundaries of time and gives you a peak into a fictionalised imagined future.’ (Rosario)

The movie holds a great appeal to those suffering the same dilemma to choose between family and career or professional excellence. It is a must watch for the mature working class people in the mechanical race. The character matches the outgrowing ambition of Shakespearean Macbeth, but he overcomes this flaw by self-speculation. He is able to get a chance to mend his present by the visions he encounters. This is Karma principle. The deeds you do bring the results you get. Everything is in your hand, the Pundit says. Pundit, the Kala says it is the person and his/her actions that are responsible for the fate one receives.

Baar Baar Dekho can be a disappointment to those who are far away from the perplexities of life, especially youth and children. Those who have not suffered this choice between family and career may not be able to fathom the gravity of issue director Nitya Mehra takes up. The feminine sensibility of the director enables her to understand and propagate the idea of dwelling with petty concerns in life and sometimes deterring big goals for love of family. Mehra’s connoisseurship lies in the fact that in the end she does not declare the decision taken by Jai whether he would migrate to Cambridge or not. She leaves it on the audience discretion to judge what they shall choose in such situation. Her tone is indicative not declarative.

Overall the movie is a great philosophical teaching and it should be seen as an enlightening experience rather than expecting it a typical bollywood masala movie. It is an optimistic reflection to the troubled professionals strangled in their choices. The journey in the movie is spiritually enlightening, be it for character or for its just audience.

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