

Acknowledgments

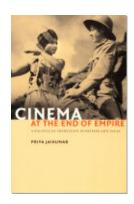
Published by

Jaikumar, Priya.

Cinema at the End of Empire: A Politics of Transition in Britain and India.

Duke University Press, 2006.

Project MUSE. https://dx.doi.org/10.1353/book.64015.



For additional information about this book https://muse.jhu.edu/book/64015

ACKNOWLEDGMENTS

With each year that I worked on this manuscript, I accrued new debts of gratitude. For access to documents, films, and film stills, I am thankful to the helpful staff at the National Film Archive of India in Pune; the Maharashtra State Archives in Mumbai; the Nehru Memorial Library and the National Archives in New Delhi; the British Film Institute, the Public Records Office, and the British Library in London; and the University of Southern California (USC) Cinema-Television Library in Los Angeles. Generous grants sponsored my bicontinental archive crawl. Of particular assistance were the American Institute of Indian Studies Junior Research Fellowship, Northwestern University's Dissertation Year Fellowship, travel grants from the Center for International and Comparative Studies and the University Research Grants Committee, travel funds from the English Department at Syracuse University, and a sabbatical from USC's Critical Studies Division.

Friends and family—particularly Arundhathi Subramaniam and Vikram Kapadia in Mumbai; Anuradha Nayar, Rajeev Nayar, and Sanjay Suri in London; the Vartaks and the Mukherjees in Pune; and my parents in New Delhi—sustained me with their hospitality, food, drink, and conversation as I worked my way through files and films. Navigating the voluminous holdings of the

India Office Library would have been no fun without the help of my friend and fellow film-enthusiast Kaushik Bhaumik. And thanks are due to Arjun Mahey for introducing me to Joseph Conrad in his inimitable way, many years ago.

Several people offered invaluable feedback as I went through drafts of this book. I am particularly grateful to Tom Gunning, Madhu Dubey, Mimi White, Steve Cohan, Sarah Street, Marsha Kinder, Dana Polan, Urmi Bhowmik, Alex Lykidis, and to Syracuse University's English Faculty Reading Group for helping me clarify the project. Gunning is wholly responsible for turning my interest in cinema into a passion and a profession; I would not have written this book without him. Dubey's take-no-prisoners attitude toward what she calls "lazy cultural-studies jargon," kept me honest, and Noël Burch's interest in my work spurred me on at a crucial moment. Roopali Mukherjee wrote her book as I wrote mine, and it was immeasurably helpful to go through the process together. I can only hope that our long phone conversations about books, theorists, and the point of it all were as indispensable to her as they were to me. Tom Holden reminded me to stick to deadlines and take breaks, often treating me to dinners and road trips. His close reading of sections of this book helped me to streamline the project and, more important, to conclude it. The love, friendship, and intelligence of these people and of my family equipped me for the luxuries and labors of academic writing.

I am incredibly fortunate to have had the experienced and astute guidance of Ken Wissoker, Courtney Berger, and the staff at Duke University Press for the publication of my first book, which is so much better because of their careful and inspired work and their enthusiastic support. Anonymous reviewers for the press suggested changes that also vastly improved the text's quality and readability. Revised versions of three previous articles are included in the book, and I thank Cinema Journal, Screen, and The Moving Image for granting me permission to reprint the material. The British films discussed here are still in circulation, and a few that are not (like The Great Barrier and The End of the River) can be found at the British Film Institute in London. The Indian films analyzed in the final chapter can be viewed at the National Film Archive of India in Pune.