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## EDITORIAL

Brent Howitt Otto and Robyn Andrews

This special issue of the journal focusses on three short films written and produced by literary and theatre studies scholar, Glenn D’Cruz. Glenn is the author of *Midnight’s Orphans* (2006), a work that is recognised as a significant contribution to scholarship on Anglo-Indians. He has also produced a number of films which reflect on aspects of Anglo-Indian experience and creative representations about Anglo-Indians. This special issue introduces readers to three of his films, via his own introduction, and offers a critical response from three scholars each of whom engages with one of these films. Glenn’s introduction traces his history with film and Anglo-Indian Studies, as well as offers the backstory of each film from inspiration through writing, production and reception.

We have organised this special issue according to the chronological order in which the films were produced, beginning with *Re-Viewing Cotton Mary* (2002). Priya Alphonsa Mathew undertakes a critical examination of Glenn D’Cruz’s *Re-Viewing Cotton Mary* (2002) through the frameworks of class, gender, and spatiotemporal location, by interpreting the reactions and responses from members of the diasporic Australian Anglo-Indian community as they ‘re-view’ Ismail Merchant and Madhur Jaffrey’s *Cotton Mary* (1999).

*A Passage from India: Anglo-Indians in Victoria* (2004) is presented next. As D’Cruz noted in his piece, Keith Butler was part of Melbourne’s EIC (East India Club) and is also included in the film he reviews. This gives him a privileged position, almost twenty years later, to reflect on the film, as well as the immigration museum’s installation. He

chooses to utilise Anglo-Indian patois to springboard his impressionistic reflection on the exhibition.

D'Cruz's work moved in other directions for some years but returned to Anglo-Indian themes in 2022 with the film *Vanitas* which explores the person of his father, his relationship with him, and the dynamics of their immigrant family. Asijit Datta interprets *Vanitas*, broaching the volatile subject of memory and guilt, both as a provocative tool to engage the audience, as well as the projection of a grieving mind.

**Robyn Andrews** is an Associate Professor in social anthropology and research fellow at Massey University. Her Ph.D. thesis was on the Anglo-Indian Community (2005), about which she continues to research and write extensively in collaboration with other Anglo-Indian Studies scholars in various disciplines. She has most recently co-edited: *Anglo-Indian Identity: Past and Present, in India and the Diaspora* (Palgrave Macmillan, 2021) and *Beyond the Metros: Anglo-Indians in India's Smaller Towns and Cities* (Primus, 2021). Contactable via [R.Andrews@massey.ac.nz](mailto:R.Andrews@massey.ac.nz)

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