



Vidya Prasarak Mandal's  
**K. G. Joshi College of Arts and  
N. G. Bedekar College of Commerce, Thane**

Re-Accredited with 'A' Grade by NAAC  
Best College Award (University of Mumbai)  
Community College (University of Mumbai)

**VPM's Joshi Bedekar College Film Society and Department of Mass Media**



**UGC Sponsored - Two Day National Conference  
8th & 9th January 2016**

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**NATIONAL CONFERENCE**

ON

**Indian Cinema: Past, Present and Future**

**8<sup>th</sup> and 9<sup>th</sup> January 2016**

*Venue*

**Kattyayan  
Commerce Building, Third Floor,  
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Chendani, Bunder Road,  
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*Organized by*

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VPM's Joshi-Bedekar College  
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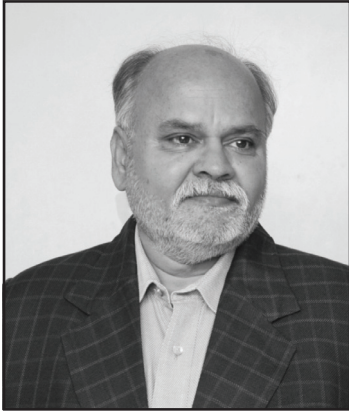
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## *Chairman's Message*



*I take great pleasure in presenting this volume of papers presented in the conference on 'Indian Cinema: Past, Present and Future' under the auspices of VPM's Arts and Commerce College on 8<sup>th</sup> and 9<sup>th</sup> January, 2016.*

*VidyaPrasarak Mandal has a tradition of organizing various conferences, seminars and workshops at National and International levels.*

*One of our institute, K.G Joshi College of Arts and N.G.Bedekar College of Commerce is organizing a Two Day National Conference on 'Indian Cinema: Past, Present and Future'.*

*Such conferences provide a platform for researchers to express their opinions and share their research findings with likeminded people, scholars and students. It is through such conferences that we get an opportunity to know, enhance and stimulate our thought process with new ideas, concepts and understanding of the subject thus fulfilling the motive of intellectual churning.*

*Over the last hundred years, Indian cinema has grown leaps and bounds with its own transitions thus, giving ample scope for creative careers in various spheres of media and creating a platform for research, innovation and critical thinking. Indian cinema is majorly viewed as a source of entertainment within the country as well as in the overseas market. However, it plays a significant role in influencing the collective psyche of the nation, thereby bringing about social change through its major genres like classic films, realistic films, regional movies, biopic, period films etc.*

*This conference will attempt to understand and analyze the journey of Indian cinema, focusing on its creative and technical aspects, business and social relevance.*

*I wish them success in this objective.*

**Dr. Vijay V. Bedekar**

Chairman

Vidya Prasarak Mandal, Thane, Maharashtra, India.

## *From the Principal's desk*



*It is a tradition of VPM's K.G. Joshi College of Arts and N.G. Bedekar College of commerce, Thane to organise National and International seminars on contemporary issues every year. Continuing with our tradition, I take great pleasure in presenting to you this year's National conference on "Indian Cinema: Past, Present and Future".*

*Indian movies are among the most widely viewed in the world. However, despite increased availability and study, these films at times, remain misinterpreted and underappreciated. This conference, as the theme suggests, is an attempt to critically examine the origins, evolution and future of Indian Cinema in the 'glocal' context. The conference, thus provides a platform to understand and re-learn the hundred and one years of the world's largest, most prolific and culturally diverse film industry.*

*I hope that the various forums at this conference will provide an opportunity to recognize the artistic, cultural and historical contributions of Indian Cinema- past, present and future.*

*I wish the Conference all success.*

**Dr. Shakuntala A. Singh**  
Principal

## ***Convener's Message***

*I am immensely glad and privileged to be the Convener of Two Day National Conference on 'Indian Cinema: Past, Present and Future'.*

*VPM's Joshi Bedekar College Film Society was established in 2007 and inaugurated at the hands of veteran Film Writer and Director Shri. ShyamBenegal. It was the first campus film society to be established in the state of Maharashtra which is affiliated to the Federation of Film Societies in India (FFSI). The VPM's Joshi Bedekar College Film Society is running successfully for the last seven years and has screened several internationally acclaimed films and organized many film workshops and festivals.*

*Department of Mass Media was started in the year 2007. The college runs Bachelor of Mass Media (BMM) courses of University of Mumbai in English and Marathi medium. The college has also started Masters of Arts in Communication and Journalism (MACJ) course of University of Mumbai from 2012.*

*Indian film industry is third largest film industry in world in terms of financial turnover and it is the biggest one in terms of film production as every year nearly 1000 films are produced in India in Hindi and in other regional languages .The Two Day Conference will attempt to understand and analyze the journey of Indian cinema, throwing light on its creative, technical and business aspects as well as the development of regional cinema and various genres.*

*As a Pre-Conference activity, we organized two guest lectures .first lecture was delivered by renowned critic and writer ShriSudhirNandgaonkar on the topic of 'History of Cinema 'on 10<sup>th</sup> August 2015 ,second lecture was delivered by Dr. KanchanaMahadevan ,Head of Department of Philosophy ,University of Mumbai on 2<sup>nd</sup> September 2015 on the topic of 'Aesthetics in Cinema' .We organized V.Shantaram film festival on 3<sup>rd</sup> September 2015 to honor the contribution of legendary Film director ,Producer ,Actor V. Shantaram . The festival was inaugurated by ShriKiranShantaram, Producer, Vice President of FFSI and son of Late V.Shantaram. Total four films of V.Shantaram were screened in this festival. We organized various inter-collegiate competitions such as Documentaryfilm, PowerPoint Presentation,Poster Competitions on 15<sup>th</sup> December 2015, which received good response.*

*We received an overwhelming response in the form of research papers, from all over the country and from various parts of world. Therefore, we will have parallel technical sessions in which these papers will be presented. Different avenues of expressions will also be used to address various faucets of the film industry.*

*I thank all the members of the Advisory Board for their guidance. I place on record, my sincere thanks to the Principal Dr. (Mrs.) Shakuntala A. Singh for guidance and cooperation and for giving me this opportunity. I thank Vice principal Prof Subhash Shinde, Prof. Narayan Barse, Prof Sangita S. Mohanty, Prof Vimukta Raje, Dr. Jayshree Singh, Prof Manchu Thomas, Prof Kranti Doibole, and all the Members of our college's Film Society and BMM department, without whose help it would not have been possible to organize this conference.*

**- Mahesh Patil**  
Convener



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# सिनेमा में गाँधी : दृश्य अदृश्य पहलू

डॉ. श्यामसुंदर पाण्डेय

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बिड़ला महाविद्यालय, कल्याण

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महात्मा गाँधी के सिद्धांत मानवतावादी थे इसलिए उनके जीवन में उनके सिद्धांतों को आधार बना कर अनेक फ़िल्में बनाई गईं जिनमें सन १९३६ ई. में बनी फिल्म 'अछूत कन्या' और सन १९४० ई. में बनी 'अछूत' फिल्म प्रारम्भिक फ़िल्में कही जा सकती हैं। यह सर्वविदित है कि महात्मा गाँधी ने अछूतों के लिए भी एक बड़ा आन्दोलन चलाया था और अछूतों को समाज के विकास के लिए घातक बताया था। आज़ादी से कुछ समय पूर्व ही सन १९४३ ई. में श्री विजयभट्ट ने 'रामराज्य' नामक फिल्म बनाई जिसे महात्मा गाँधी ने स्वयं देखा। संभवतः गांधीजी द्वारा देखी जानेवाली यह पहली फिल्म थी। यहाँ यह कहने में कोई संकोच नहीं कि आज़ादी के पहले और उसके कुछ बाद तक भी गाँधी को मूल आधार बनाकर कोई फिल्म नहीं बनाई गई। हाँ उनके कुछ सिद्धांत कुछ फिल्मों के कुछ दृश्यों में अवश्य दिखाए गए। सन १९६८ ई. में 'राष्ट्रीय गाँधी स्मृति कोष' द्वारा पाँच घंटे की एक डॉक्युमेंट्री फिल्म गाँधीजी के जीवन को आधार बनाकर तैयार की गई थी। इसके बाद सन १९८२ ई. में 'गाँधी', सन १९९६ में अंगरेजी फिल्म 'द मेकिंग ऑफ़ महात्मा गाँधी' सन २००६ ई. में बनी फिल्म 'लगे रहो मुन्ना भाई' और सन २००७ ई. में बनी 'गाँधी माय फादर' आदि प्रमुख हैं।

उक्त फिल्मों की विस्तृत समीक्षा सहित इस प्रपत्र में अन्य संभावित चर्चित बिंदु होंगे :-

१. गाँधी के जीवन पर बनने वाली फिल्मों की कमी क्यों?
२. उनके जीवन पर बनी फिल्मों की वर्तमान में प्रासंगिकता।
३. महात्मा गाँधी के जीवनमूल्यों के कुछ अंशों पर आधारित फिल्मों और गीतों की समीक्षा।
४. कुछ उन अभिनेताओं के जीवन की घटनाओं की चर्चा जो चाह कर भी बापू की भूमिका नहीं निभा पाए।

इसके अतिरिक्त महात्मा गाँधी के जीवन पर आधारित कुछ डॉक्युमेंट्री फिल्मों पर भी चर्चा की जायेगी।

बीसवीं शताब्दी के विश्वपटल पर यदि हम एक नज़र डालें तो स्पष्ट रूप से कहा जा सकता है कि इस शताब्दी को जिन महापुरुषों ने सर्वाधिक प्रभावित किया उनमें महात्मा गाँधी का नाम आदर से लिया जाता है। जिस सत्य और अहिंसा को महात्मा गाँधी ने अपने जीवन का आधार बनाया वह आज के समय में भी सर्वाधिक प्रासंगिक है। यहाँ यदि हम महात्मा गाँधी के राजनीतिक जीवन और सिनेमा के इतिहास पर एक नज़र डालें तो मिलेगा कि दोनों ने कुछ वर्ष पूर्व लगभग एक ही साथ अपना शताब्दी वर्ष मनाया है। भारतीय फिल्म के जनक धुंडीराज गोविन्द फाल्के ने जिस पहली फीचर फिल्म 'राजा हरिश्चंद्र' का निर्माण और निर्देशन किया था उसका सर्वाधिक प्रदर्शन ३ मई १९१३ को हुआ था और महात्मा गाँधी सन १९१३ में ही दक्षिण अफ्रीका में अपना काम पूर्ण करके सन १९१५ में भारत वापस आये थे। उनके आगमन के पूर्व ही उनके सिद्धांतों की गंध फ़िल्मी दुनिया में आने लगी थी। मह सर्वविदित है कि जिस राजा हरिश्चंद्र फिल्म का निर्माण फाल्के जी ने सन १९१३ में किया वही नाटक देख कर बचपन में गांधीजी सर्वाधिक प्रभावित हुए थे। धर्म में उनका अटूट

विश्वास था और वह राम को अपना उद्धारक मानते थे दूसरी तरफ फाल्के जी श्री कृष्ण को अपना आराध्य मानते थे। इसका सबसे बड़ा प्रमाण यह है कि गाँधी की प्रारंभिक सभाओं का वातावरण पूरी तरह धार्मिक हुआ करता था। भारतीय सिनेमा के पहले दशक (१९१३-१९२२) तक कुल ९१ फ़िल्में बनीं और सभी पौराणिक कथाओं पर आधारित थीं। गांधी की धार्मिकता और फिल्मों की पौराणिकता का आलम यह था कि लोग जूते - चप्पल निकाल कर सिनेमा घरों में प्रवेश करते थे। शायद यही कारण भी है कि तत्कालीन सिनेमाघरों के नाम के साथ मंदिर शब्द जुड़ा हुआ मिलता है। मनमंदिर, मराठा मंदिर, दया मंदिर आदि नाम इसके उदाहरण के रूप में देखे जा सकते हैं। यहाँ यह कहना अनुचित न होगा कि गाँधी का फिल्मों के प्रति कोई विशेष लगाव नहीं था और न ही उन्होंने फिल्मों की कभी सराहना ही की। इसका सबसे बड़ा प्रमाण यही है कि उन्होंने अपने जीवन में गिनी - चुनी फ़िल्में ही देखी जिनमें 'रामराज्य' पहली फिल्म थी।

चूँकि, महात्मा गाँधी के सिद्धांत मानवतावादी थे इसलिए उनके जीवन में उनके सिद्धांतों को आधार बनाकर अनेक फ़िल्में

बनाई गई। इन फिल्मों में गाँधी कहीं सीधे एक पात्र के रूप में उपस्थित होते तो कहीं अदृश्य रहकर अपने मानवतावादी सिद्धांतों को सामान्य जनता तक पहुँचाने का कार्य करते हैं। उन्हीं सिद्धांतों की चर्चा मैं यहाँ करना चाहूँगा। सन १९३६ ई. में बनी फिल्म 'अछूत कन्या' और सन १९४० ई. में बनी 'अछूत' फिल्म महात्मा गाँधी से प्रभावित प्रारम्भिक फिल्मों कही जा सकती हैं। यह सर्वविदित है कि महात्मा गाँधी ने अछूतों के लिए एक बड़ा आन्दोलन चलाया था और अछूतों को समाज के विकास के लिए घातक बताया था। इसी भावना का प्रचार इन दोनों फिल्मों के माध्यम से किया गया है।

इसी प्रकार जो पौराणिक फिल्मों में बनीं उनमें कुछ फिल्मों में पौराणिक पात्रों के माध्यम से महात्मा गाँधी के विचारों को प्रसारित किया गया। उदाहरण के रूप में सन १९१८ में श्री द्वारका प्रसाद संपत ने 'महात्मा विदुर' नामक फिल्म बनाई। जिसमें विदुर का अभिनय करने वाले पात्र को गाँधी जैसी ही पोशाक दी गई। चलना - फिरना और बोलना सब कुछ तत्कालीन गाँधी जैसा ही था जिसे देख कर दर्शक यह महसूस कर लेते थे कि यह महाभारत नहीं बल्कि भारत का स्वतंत्रता संग्राम है। इस समय महात्मा गाँधी अपने देशवासियों में जिस निर्भयता की बात कर रहे थे उसी को आधार बना कर फाल्के जी ने १९१७ के आस-पास 'लंका दहन', 'कृष्ण जन्म' और 'कालिया मर्दन' जैसी फिल्मों बनाई।

हम जानते हैं कि महात्मा गाँधी ने मशीनीकरण का डटकर विरोध किया था और इसे बेरोजगारी का माध्यम बताते हुए मानवीय शक्ति के सदुपयोग पर जोर दिया था। सन १९३१ में जब गाँधी जी लन्दन गए तो चार्ली चैपलिन से मिले और उन्हें बताया कि हमारा उद्देश्य आजादी प्राप्ति के साथ - साथ मशीनों के बढ़ते प्रयोग का विरोध भी है। मानवीय शक्ति का उपयोग करके हम जो विकास करेंगे उसमें सबको रोजगार मिलेगा और पूँजी का संतुलन बना रहेगा। इस मुलाकात के चार वर्ष बाद चैपलिन ने 'मॉडर्न टाइम्स' नामक फिल्म बनाई जिसमें मशीन का मनुष्य पर शासन बढ़े ही मार्मिक ढंग से दिखाया गया है। जिसमें मशीन की सफाई करने वाला एक मनुष्य उसके पहिये पर लेट जाता है और वह पहिया घूमने लगता है। यहाँ दर्शक यह देखता है कि मनुष्य ने जिस मशीन का निर्माण किया है उसी मशीन का एक भाग बन कर रह गया है। अब वह किसी व्यक्ति का नहीं बल्कि निर्जीव मशीन का गुलाम बन गया है।

किसानों के विकास का समर्थन और उनके शोषण का विरोध महात्मा गाँधी के सिद्धांतों में से एक था। यह संयोग ही कहा जायेगा

कि जिस समय भारत में गाँधी किसानों के उद्धार की बात कर रहे थे उसी समय जॉन स्टेन बैक के उपन्यास 'ग्रेप्स ऑफ़ रेथ' पर सन १९३८ में फिल्म बनी। जिसमें किसानों की दारुण दशा के साथ-साथ मानवतावाद की एक अद्भुत मिशाल पेश की जाती है। यहाँ एक युवती जब एक बच्चे को जन्म देती है तो उसके कुछ देर बाद उस बच्चे की मौत हो जाती है। चारों तरफ बाढ़ की त्रासदी में वह देखती है कि एक आदमी भूख से तड़पता हुआ मौत के कगार पर पहुँच चुका है। इस अवस्था में वह अपनी सास की अनुमति लेकर उस आदमी को अपना दूध पिलाती है। मानवता की यह मिशाल शायद ही कहीं दिखाई दे। जॉन स्टेन बैक गाँधी से प्रभावित थे या नहीं यह मैं नहीं कह सकता लेकिन इतना तो कहा ही जा सकता है कि दो विचारक दो देशों में एक ही बिन्दु पर चिंतन कर रहे थे। इसी के आस-पास भारतीय सिनेमा में प्रेमचंद की दो बैलों की कहानी को आधार बना कर किशन चोपड़ा ने 'हीरा-मोती' फिल्म बनाई। प्रेमचंद के प्रसिद्ध उपन्यास गोदान पर भी फिल्म बनी बाद में तो ग्रामीण जीवन की सादगी को आधार बनाकर बनने वाली फिल्मों का एक सिलसिला ही चल पड़ा जो मनोजकुमार की 'पहचान', रणधीर कपूर की 'पोंगा पंडित' और शशि कपूर की 'जब-जब फूल खिले' तथा उसका नवीन संस्करण 'राजा हिन्दुस्तानी' में गाँव का वास्तविक रूप देखा गया। यह बड़े ही आश्चर्य की बात है कि जिस फिल्म उद्योग से गाँधी का कभी सीधा रिश्ता नहीं रहा उसी उद्योग जगत ने उनकी धर्मनिरपेक्षता का सदा समर्थन किया। आजादी से कुछ समय पूर्व ही सन १९४३ ई. में श्री विजयभट्ट ने 'रामराज्य' नामक फिल्म बनाई जिसे महात्मा गाँधी ने स्वयं देखा। संभवतः गाँधीजी द्वारा देखी जानेवाली यह पहली फिल्म थी।

महात्मा गाँधी की मृत्यु ने भी फिल्मकारों को प्रभावित किया। इसी समय 'भारत' नामक फिल्म का निर्माण हुआ जिसमें गाँधी से प्रभावित शैलेन्द्र एक गीत में लिखते हैं -

जिन्दगी की आग में जिन्दा जल रहा हूँ  
मुझको यह नरक ना चाहिए  
मुझको चाहिए बहार  
मुझको चाहिये प्यार।

सन १९८२ में सर रिचर्ड एटन बरो ने 'गाँधी' फिल्म तैयार की जो महात्मा गाँधी के जीवन पर आधारित अत्यंत विश्वसनीय और कलात्मक फिल्म मानी गई इस फिल्म ने सर्वश्रेष्ठ फिल्म, सर्वश्रेष्ठ नायक आदि कुल आठ ऑस्कर अवार्ड जीते। इस पर कई किताबें भी लिखी गई। इस फिल्म के निर्माण के लिए एटनबरो ने बीस वर्ष से अधिक का समय लगाया था। इसके लिए उन्होंने पंडित जवाहर लाल नेहरू से लेकर इंदिरागांधी तक से सलाह

मशविरा की थी। यह फिल्म उनकी सबसे अच्छी फिल्म साबित हुई और महात्मा गाँधी उनके लिए पारस पत्थर सिद्ध हुए। सन १९९६ में श्याम बेनेगल ने महात्मागाँधी के दक्षिण अफ्रिका में बिताये गए समय को आधार बना कर 'द मेकिंग ऑफ़ द महात्मा' फिल्म तैयार की। जिसमें रजत कपूर ने युवा गाँधी की भूमिका पूरे विश्वास के साथ निभाई। सन १८९३ में दक्षिण अफ्रिका के पीटर मरिन्स बर्ग शहर के रेलवे स्टेशन पर गाँधी को उनके सामान सहित उतार दिया गया था। यह घटना लोक प्रसिद्ध है। सन १९९६ में यह फिल्म बनी और सन १९९७ में उसी शहर में दक्षिण अफ्रिका की सरकार ने सार्वजनिक रूप से क्षमा याचना की और मोहनदास करमचन्द्र गाँधी को मरणोपरांत सम्मानित किया। यह दुनिया के इतिहास में शायद पहली घटना थी जिसमें किसी देश ने दूसरे देश के महापुरुष से क्षमा याचना की हो। इसके पीछे 'द मेकिंग ऑफ़ द महात्मा' फिल्म की भी महत्वपूर्ण भूमिका थी। सन १९९३ में केतन मेहता ने सरदार वल्लभ भाई पटेल के जीवन पर फिल्म बनाई जिसमें अनू कपूर ने महात्मा गाँधी की भूमिका अदा की। सन २००० में बनी फिल्म 'हे राम' में नसीरुद्दीन शाह ने महात्मा गाँधी की भूमिका निभाई। २००६ में 'लगे रहो मुन्ना भाई' फिल्म बनी और इस फिल्म के माध्यम से गाँधी के विचारों को जमीन पर उतारने और उन्हें अवाम से जोड़ने की कोशिश की गई। इस फिल्म में गाँधी और गाँधीगिरी के बहाने बाजार और व्यावसायिकता के लपेटे में आते हुए जीवन की तमाम विसंगतियों को सामने लाने का प्रयास किया गया है। नफे - नुकसान के जोड़ - घटाव में कटती जिन्दगी और व्यक्तिगत स्वार्थों की हद तक जाते इंसान को आइना दिखाने का काम करती है यह फिल्म।

इक्कीसवीं शताब्दी में कुछ फ़िल्में ऐसी भी बनीं जो गाँधी और उनकी विचारधारा के विरुद्ध थीं। ऐसी फिल्मों में मुख्यरूप से २००२ में भगत सिंह के जीवन पर बनी फिल्म में ऐसा दिखाया गया कि महात्मा गाँधी भगत सिंह को नापसंद करते थे। सबसे दुखद बात यह है कि फिल्म के कुछ दृश्यों में दर्शक गाँधी का विरोध करते हैं। यहाँ सुरेन्द्र रंजन ने गाँधी की भूमिका निभाई है। इसी प्रकार सन २००७ में अनिल कपूर द्वारा निर्मित 'गाँधी माय फादर' भी गाँधी विरोधी फिल्म कही जा सकती है जिसमें महात्मा गाँधी के बेटे को यह शिकायत करते हुए दिखाया गया है कि उनके पिता ने उनके लिए कुछ नहीं किया।

फिर भी हम यदि सिनेमा के पिछले सौ वर्षों के इतिहास का एक अवलोकन करें तो पता चलता है कि सौ वर्षों से गाँधी विविध रूप में सिनेमा के माध्यम से समाज के सामने प्रस्तुत किये जा रहे हैं।

सन २००५ में ही अनुपम खेर ने 'मैंने गाँधी को नहीं मारा' फिल्म बनाई। इसमें एक गाँधी भक्त के बेटे की खिलौने वाली बन्दूक की गोली दीवार पर लगी गाँधी की तस्वीर को लग जाती है। चारों तरफ गाँधीजी की हत्या का समाचार फैला दिया जाता है। क्रोध में पिता जी उस बच्चे को पीटते हैं, इस घटना से वह बच्चा बहुत दुखी होता है। घटना की सच्चाई जान कर पिता जी अवसाद में किये गए अपने इस कार्य के लिए शर्मिंदा होते हैं। सन २००५ में ही दीपा मेहता की फिल्म 'वाटर' में मोहन झंगियानी गाँधी जी की भूमिका में आते हैं। सन २००९ में अमित राय ने बहुत कम बजट की एक फिल्म बनाई 'रोड टू संगम' जिसमें महात्मा गाँधी की शेष अस्थियों के संगम में विसर्जन की कहानी है। इस फिल्म को कोई अधिक नाम भले ही न मिला हो लेकिन गाँधी के प्रति यह उचित श्रद्धांजलि है। इसके अतिरिक्त राष्ट्रपिता महात्मा गाँधी के जीवन पर अन्य फ़िल्में भी बनाई गईं जिनमें सन १९६८ ई. में 'राष्ट्रीय गाँधी स्मृति कोष' द्वारा पाँच घंटे की एक डॉक्युमेंट्री फिल्म गाँधीजी के जीवन को आधार बनाकर तैयार की गई। सन २०१२ में बी.बी.सी. द्वारा भी 'गाँधी टू हिटलर' नामक एक डाक्यूमेंट्री फिल्म बनाई गई है।

इस प्रकार यह कहने में कोई संकोच नहीं होना चाहिए कि गाँधी और सिनेमा दोनों साथ - साथ चल रहे हैं। गाँधी के सिद्धांतों ने और गाँधी ने सिनेमा को सामान्य जनता से जोड़ने का महत्वपूर्ण कार्य किया तो सिनेमा ने भी गाँधी के लिए वह सब कुछ किया जो एक प्रचार माध्यम कर सकता है। आज भी महात्मा गाँधी समाज के लिए प्रासंगिक हैं और सिनेमा समाज की सच्चाइयों को उकेरने के लिए कृतसंकल्प है ऐसे में दोनों एक दूसरे के लिए पूरक के रूप में सामने आते हैं। मुझे पूरा विश्वास है कि आज आतंक के इस बढ़ते हुए दौर में गाँधी के सत्य और अहिंसा के सिद्धांत ही दुनिया को एक नई दिशा देने का कार्य कर सकते हैं और सिनेमा सामान्य जनता के ज़ेहन में इन विचारों को उतारने का सबसे उचित माध्यम बन सकता है। जब - जब मानवता की बात की जायेगी तब-तब सिनेमा और गाँधी दोनों एक दूसरे का हाथ पकड़े नज़र आयेंगे।

#### सन्दर्भ :

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२. 'आजकल' ( मासिक पत्रिका ), अक्टूबर-२०१२, अंक - ६
३. 'प्रगतिशील वसुधा' (पत्रिका), वर्ष - ०६, संख्या - ०१ (हिन्दी सिनेमा - बीसवीं से इक्कीसवीं सदी तक - विशेषांक )

# Auteurs of Indian Cinema

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**Abstract:** Indian cinema – be it Bollywood or regional cinema (from different states), has produced great auteurs i.e. Authors in French. What is Auteur theory? Auteur theory is ‘the theory of film-making in which the director is viewed as the major creative force in a motion picture.’ (Encyclopedia Britannica). Andre Bazin (1918-1958) believed that it is the director who is the ‘soul’ behind the film, and it is his or her personal signature that is imprinted in the film. Bazin believed that a film gets its due credit when it depicts the realistic aspect of life (and manifest ‘the Real’); that each frame of the film is a part of ‘the whole’, in fact it contributes and completes ‘the Whole’. In India, we have film makers who produced films that made them ‘the true auteur’ of their films. The paper concentrates on film-makers like Bimal Roy, Guru Dutt, Satyajit Ray, Ritwik Ghatak, Jabbar Patel and Shyam Benegal– who captured the audience’s psyche by creating films that showed their personal mark that is the remarkable contribution of the film-maker to make ‘only this movie’ and ‘not that movie’. Either by using the surrealistic elements or symbolic elements or analogy from dream world, their style of making films spell-bound the audience by producing the ‘the real on the screen’. They are the true auteurs who may have acted as dictators but if it wasn’t their dictatorship they wouldn’t have produced films of “these” kinds. They brought about a paradigm shift in the film world in India that put India at par with world cinema.

**Keywords:** Indian Cinema, Auteur Theory, Signature Mark, Realism.

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## Introduction:

‘Philosophy of Film’ is not as old as philosophizing other areas of research or other art forms. It was late 20<sup>th</sup> century that the subject gradually started crawling, no doubt taking rapid strides in the following years. The content was to know the ontology of film. What is ‘ontology of film? Ontology as such is a branch of metaphysics dealing with the nature of being. According to *Merriam Webster’s Dictionary*, “Ontology is a particular theory about the nature of being or the kinds of things that have existence”. Therefore ontology of film means nature of films, what is ‘film’ exactly. There are many film theoreticians and philosophers, those who have elucidated the concept of cinema and what is film all about – they have tried to analyse the fact of cinema. For instance, according to Rudolph Arnheim (1904-2007) film as art form died as soon as talkies were introduced. While Susanne Langer believes that film is a dream; on the other hand Gregory Currie (1950) believes that film is a form of language (though not ordinary language). And Andre Bazin (1918-1958) and Stanley Cavell (1926) say that film depicts the reality – though their explanation differs. (2005)

In continuation with the above paragraph we find that Andre Bazin is the ardent supporter of ‘realism in film’. Bazin was a co-founder of film magazine *Cahiers du Cinéma* and actively participated in film criticism after World War II. He believed in ‘personalism’ in film i.e. film should represent a director’s personal vision. Bazin’s *personalism* gave a big boost to the *Auteur theory*. ‘Auteur’ is a French word for ‘Author’. It says – ‘the way the author is to a piece of literature, so is the director, the author of the film’ – who leaves his/her personal signature on the film; that s/he produces a film only of ‘this kind’ and ‘not of any other kind’. S/he is a complete commander of the film. According to *Encyclopaedia Britannica*, “Auteur theory, theory of

film making in which the director is viewed as the major creative force in a motion picture. Arising in France in the late 1940s, the auteur theory – as it was dubbed by the American film critic Andrew Sarris – was an outgrowth of the cinematic theories of Andre Bazin and Alexander Astruc. A foundation stone of the French cinematic movement known as the *nouvelle vague*, or *New Wave*, the theory of *director-as-author* was principally advanced in Bazin’s periodical *Cahiers du cinema* (founded 1951). Two of its theoreticians – Francois Truffaut and Jean-Luc Goddard – later became major directors of the French New Wave.” So, Bazin believed that it is the director who is the ‘soul’ behind the film, and it is his or her personal signature that is imprinted in the film. Bazin believed that a film gets its due credit when it depicts the realistic aspect of life (and manifest ‘the Real’); that each frame of the film is a part of ‘the whole’, in fact it contributes and completes ‘the Whole’. Many of the best Indian filmmakers belong to this theory, like the great Bimal Roy, Guru Dutt, Satyajit Ray, Jabbar Patel, Shyam Benegal, Ritwik Ghatak, Vijay Anand, Adoor Gopalakrishnan, Ketan Mehta, Gautam Ghosh and many others.

The paper concentrates on few of the greatest auteurs of Indian cinema; taking one of their films that brings about the ‘realism’ as put forward by Andre Bazin. Indian film-makers like Bimal Roy, Guru Dutt, Satyajit Ray, Ritwik Ghatak, Jabbar Patel and Shyam Benegal– who captured the audience’s psyche by creating films that showed their personal mark that is the remarkable contribution of the film-maker to make ‘only this movie’ and ‘not that movie’. They brought about a paradigm shift – from producing films that is highly appealing to the crowd to ‘film as art-form by itself’. (The paper elucidates one ‘women centric film’ of each of the above mentioned six auteurs of Indian cinema.)

The Master Auteurs of Indian Cinema: Bimal Roy (1909-1965)’s *Sujata* (1959) – I could have taken *Bandini* (1963) - a



strong female protagonist – whose approach to life is quite unique, where *Nietzschean* morality dominates, or I could have selected *Devdas* (1955), where the portrayal of two women lovers' approach to their beloved keeping their self-respect; but why *Sujata*? *Sujata* is a remarkable film in its own way. Roy's treatment of this film is unique as the simple plain narrative is transformed into complete intriguing intricacies of human life that runs bi-polar. The female protagonist is named Sujata (means born of high position, may be caste or lineage), who is born in extreme low caste, but brought up in a high caste Brahmin family. The family's double standard and Sujata's search for her own identity as "human" is brought out vividly by Roy, maintaining high aesthetic standard. Nutan (1936-1991) is a perfect choice of Roy apart from all other characters; but always underestimated is the role of the foster father Mr. Upendranath Chowdhury (played by Tarun Bose [1928-1972]). Mr. Chowdhury translates the a priori moral values at a-posteriori level, a perfect Kantian synthesis of synthetic-a-priori example. As said in the book 'The Man Who Spoke in Pictures – Bimal Roy', "The collective unconscious is stirred by Roy's choice of story, the diegetic structuring with image, song, dance, music, as also the 'memories' of the imagined, fictive and/or social worlds deeply rooted in the Indian socio-cultural ethos. By explaining its symbolic relationship with society, Roy's cinema creates a powerful landscape where the moral values fuse into one representation." (2009)

Guru Dutt (1925-1964)'s *Pyasa* (1957) is absolutely a *Guru-Duttian* style. The film narrates the story of a highly philosophic poet Vijay (played by Guru Dutt himself) who is completely unsuccessful though being a high calibre poet. The two contrasting female characters - Meena (played by Mala Sinha) and Gulabo – a prostitute (played by Waheeda Rehman) spell-bounds the audience. In fact Sathya Saran says about Waheeda Rehman in *Pyasa*, "Two women totally unconnected and unknown to each other contributed to making *Pyasa* the classic it is: Gulabo and Waheeda Rehman..... And Waheeda came to Guru Dutt Films as a vamp....." (2008, p. 43) Meena is a pragmatic person, while Gulabo is a completely selfless lover of a transcendental kind, a mystical character who voluntarily loves unconditionally. Poet Vijay is a vivacious observer who could articulate his feelings. And the songs of the film enhance the intensity of the plot. Vijay renounces the whole world, while Gulabo renounces the whole world anchored into the philosophic world of the poet. The fascinating aspect of Guru Dutt's *Pyasa* is his auteurial directorial job that the poet's true philosophic character comes dominating on screen due to these two female characters. Lighting, set design, outdoor shoots and character actors (par excellence) like Rehman, Mahmood, Johnny Walker and others shows Guru Dutt's selection of actors for the perfect job (roles).

Satyajit Ray (1921-1992)'s *Charulata* (1964) – Ray's master-piece, *Charulata* manifests his being a greatest of

all Indian Auteurs. Realism and aestheticity is Ray's forte. Ashish Rajadhyaksha quotes Cesare Zavattini (review by Barthelemy Amengual of *Mahanagar*, quoted in Das Gupta 1981:61), "Sayajit Ray makes neorealist films in a way the Italians did not know how." (2009. p. 161) In his films, especially *Charulata*, one can see music and hear the visuals. It's not reading this film but perceiving and internalizing the film that makes it very bewitching. Film *Charulata* is a beautiful melody at infinitum, so is the character Charu (played by Madhvi Mukherjee). The film is based on the novel by Rabindranath Tagore *Nastanirh* ("The Broken Nest"). Charu is beautiful with sharp features but soft actions, highly intelligent and lonely. She falls in love with Amal (played by Soumitra Chatterjee), the cousin of her husband Mr. Bhupati Dutta (played by Shailen Mukherjee). Amal is invited by Bhupati to keep company to lonely Charulata and guide her in her writing. Confessing her love to Amal, Amal leaves her as he doesn't want to betray his cousin. Charu finds herself not guilty and guilty at the same time and a 'free-bird in a cage'. Later she confesses to Bhupati who finds himself betrayed by his wife but partaking in her wife's situation reconciles with her. Charu's search for some engaging company is beautifully presented by Ray. Her involvement in various activities and engaging herself in keen observation like a true author is depicted by Ray like one is reading a beautiful novel. Though the film has been criticized as being inclined toward West, Ray is very clear about its 'real Indian-ness'. He says, "Snatches of song, literary allusions, domestic details, an entire scene where Charu and her beloved Amal talk in alliterations (thereby setting a hopeless task for the subtitler) – all give the film a density missed by the Western viewer in his preoccupation with plot, character, the moral and philosophical aspects of all story, and the apparent meaning of images." (2011. p. 84)

Ritwik Ghatak (1925-1976)'s *Meghe Dhaka Tara* (*The Cloud-Capped Star*) (1960) – This film like other Ghatak's films shows the agony of partition (which remained life-long in Ghatak's life). As said by Bhaskar Sarkar, "Indeed, partition and diaspora, both significant moments in the evolution of the nation, define and locate the experience of nationality in relation to, and within, the larger experiences of modernity and globalization. The link between the two terms was already apparent to film maker Ritwik Ghatak in the early 1960's....." (2009. p. 43) The film is based on the novel (with the same title) by Shaktipada Rajguru. Based on the backdrop of partition of Bengal, a migrating family settles at the outskirts of Calcutta (at that time). The female protagonist Neeta (played by Supriya Choudhary) who is self-sacrificing person, for running the family she lets her fiancé marry her younger sister, later she loses her job and lastly contracts tuberculosis. Ghatak considered cinema not as a documentary portrayal of life but inserted dramatic elements to make the audience understand the intensity of the situation. For example Neeta's pain is signified by self-

lashing man with the drums beating in background and the lady next door cooking with intense sound of putting vegetables in boiling oil; in the end Neeta screaming to survive by then taken care of by her musician brother played by Anil Chatterjee, “Brother, I want to survive.” The film is not directly based on partition but the protagonist’s family comes from East Pakistan and are refugees here. Neeta’s character shows the universal epitome of a female.

Jabbar Patel (1942)’s *Umbartha (Threshold)* (1982) – The film is based on the Marathi novel “*Beghar*” (*Homeless*) by Shanta Nisal. According to Rajeshwar Sunder Rajan, “Film is a major ideological site for the shaping and reflection of public opinion and is particularly significant in defining gender relations. In the films I choose for discussion, Jabbar Patel’s *Umbartha* (1982) and Rajkumar Santoshi’s *Damini* (1993), the representation of the (predominantly) middle-class female protagonist exemplifies as much as it explores the contradictions that underlie the “concerned” or activist woman’s relationship to (her) family and to “other.” (2003. p. 102) The main female protagonist Sulabha Mahajan (played by Smita Patil) tries to break free from the four walls of her family to do meaningful work for the society. Smita Patil is excellent for the role. She finds a job of a Superintendent of a Women’s Reformatory Home, where she has to face terrible consequences. Unable to implement proper reforms, completely frustrated she returns home to find her husband Subhash (played by Girish Karnad) is involved with another woman in her absence. Then she takes a u-turn and leaves home in search of another missionary work. Patel’s films have a strong and sharp story-line with piercing characters and situations. Watching his films – be it *Samna*, *Jait Re Jait* or *Sinhansan*, one is left with all of exclamatory marks on one’s self, his films lingers in one’s mind for days. This is a typical feature of Jabbar Patel.

Shyam Benegal (1934)’s *Ankur (The Seedling)* (1974) – This film is the first film by Shyam Benegal. Benegal seems to be highly influenced by Satyajit Ray; and one can see in his film the obvious influence. “Shyam Benegal’s *Ankur* attracted even Satyajit Ray’s attention for its camera work and the aesthetic of realism as a dissemination of socio-political ideology.” (2007. p. 18) The main female protagonist Laxmi (played by Shabana Azmi) is to work as a servant along with her husband Kishtayya (played by Sadhu Meher) to the young landlord Surya (played by Anant Nag). Sexually frustrated Surya has consensual sex with Laxmi whose husband is away (as he is an alcoholic). She is then expecting a child (which she really longed for); mean while her husband comes back and finds her pregnant. He thanks the Goddess for this and goes to ask for work of riding bullock cart to the landlord. But Surya thinks that Kishtayya is coming to fight with him; so he is whipped badly. At this juncture Laxmi turns up and Benegal has portrayed vividly the situation where Laxmi defends her husband and abuses and curses the landlord in the open. In the end a small boy throws a stone on Surya’s house (window), this is a seedling.

Benegal’s selection of actors is incredibly superb, Laxmi’s sophisticated rawness, Kishtayya’s simpleton-innocent character and handsome-cunning looks of Surya – Benegal is too good with it.

**Conclusion:** Either by using the surrealistic elements or symbolic elements or analogy from dream world, these Indian auteurs’ style of making films spell-bound the audience by producing ‘the Real’ on the screen. They are the true auteurs who may have acted as dictators but if it wasn’t their dictatorship they wouldn’t have produced films of “these” kinds. They brought a complete change in the film world in India that put India at par with world cinema. Films can, in fact display philosophical concepts more clearly and definitely. In fact, if the ‘real’ comes clearly through documentaries, the ‘Real’ comes more precisely through feature films. As said by Mary M. Litch, “Film, like other forms of fictions, can never even make the transition to philosophical thinking easier. A movie can be an effective tool for introducing a philosophical topic, because it allows the viewer to drop many preconceived notions. We are all used to suspending our common-sense views about how the world works in the context of fiction. This suspension can be used to the philosopher’s advantage.” (2002, p. 2) So ultimately these auteurs of Indian Cinema brought about a paradigm shift in the film world in India that put India at par with world cinema.

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# Reflection of Mental Diseases in Select Marathi Cinema

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**Abstract:** Films have always been attracted the attention of audiences and critics. Recently, Indian cinema has celebrated its 101 years of its establishment. One of the outstanding features of Indian cinema is that it has a smell of various regional cultures. Consequently, the canvas of Indian cinema is vast where every regional film has left its footprints to enrich its tradition. Unfortunately, Indian cinema is treated equivalent to Hindi cinema. It is observed that Hindi film industry dominates the regional films. As a result, Hindi films have overshadowed the contribution of regional films. However, the regional film industry thrives and flourishes like a vigorous plant in the shadow of a giant tree. However, one must not ignore the fact that a credit of the development of Indian cinema goes to an eminent Marathi personality, Dadasaheb Phalake. With his tireless efforts and endeavors, the Indian cinema has now been appreciated and acclaimed worldwide today.

Marathi cinema also has handled various subjects as its themes. It is generally observed that family and familial relationships are at a centre of Marathi cinema. Yet, social themes or issues also dominate Marathi cinema. P. K. Atre, P. L. Deshpande, Raja Paranjape, Anant Mane have contributed to enrich the status and position of Marathi cinema. Thus, Marathi films don't lag behind in handling the social issues. They have reflected their concern towards burning social issues like corrupted education system, dirty politics, women exploitation and empowerment, a plight of farmers etc.

Generally no one speaks loudly about mental diseases. A disease regarding mental disorder is never discussed publicly. Mental diseases like schizophrenia, split schizophrenia or split personality, alzheimer, mentally challenged people and metal retarded people etc. are given a space on the canvas of the films. But it is significant to note that Marathi cinemas have offered remarkable contribution in this matter. Many films are produced in order to make people aware of mental disorder. They have made people literate to treat these people not as patients but as human beings. Through cinemas many film makers have tried to change the mind-set of a society towards mentally challenged people. The present paper attempts to highlight the contribution of Marathi cinemas in creating awareness regarding mental disease keeping in view select Marathi cinemas like Chaukat Raja, Ratra Aarambh, Devrai, Aamhi Asu Ladake, Dhoosar, Mai, Astu-So Be It and Yellow. The paper also examines whether Marathi films have succeeded in maintaining its glorious tradition of touching social issues.

**Key Words-** schizophrenia, split schizophrenia or split personality, alzheimer, mentally challenged or metal retarded, exceptional people

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## Introduction:

Movies have always been a part of our life and culture. They are treated as a popular form of recreation and entertainment which also play the role of the instructor. Movies are not only the windows to the societies and cultures but they are mirrors too. They depict our emotions, anxieties, worries, pleasure, grief etc. They fulfill our dreams, desires, ambitions and aspirations as well as encourage us to pursue them. Thus, they are the exact reflections of human psyche and behaviour. As a result, movies have occupied the firm position in our life. Consequently, movies and social life or social changes are closely interrelated, intermingled and interconnected. And it is rightly pointed out by Satyajit Ray:

The raw material of the cinema is life itself. It is incredible that a country which has inspired so much painting and music and poetry should fail to move the film maker. He has only to keep his eyes open and his ears. Let him to do (Ray 2).

Ray wanted films to be social documents and Marathi films have proved it. cursory surveys of contemporary Marathi films show that they are social documents. One may notice that the Marathi film has left the world of landlords, businessman and so called rich society. It has also crossed a threshold of mere entertainment and has started taking note of severe human problems that hamper

human life. Bangarwadi is the best example of such type of movie. a shift has played major role to make Marathi movie more dynamic and problem oriented. The shift from fight to fear, dance to disease and pleasure to pain has stamped on Marathi movies as movies of people and for people. in short, in recent years movie makers have kept pain at the centre of their movies than pleasure because they know a pain teaches more than pleasure.

The movies that are selected for discussion in this paper deal with human pains and suffering. Whatever may on the background-middle, upper or lower class- of the movies, they effectively captured endless pains of human beings. One may notice that many film makers today have drawn the attention of the society towards a delicate issue of mental disorder very effectively. Over the years, movies have thematically explored a broad range of disorders such as pervasive developmental disorders, mental retardation, anxiety, depression, sleep disorder, split personality, alzheimer, schizophrenia, mood disorders, personality and identity disorders etc.

The present paper aims to discuss the role of Marathi movies in creating awareness of mental disorders and the mental illness among their viewers. Keeping this in view Marathi cinemas Chaukat Raja, Ratra Aarambh, Devrai and Aamhi Asu Ladake, Dhoosar and Mai are selected for discussion and analyses. Keeping the title of the paper in a

view, the mentally challenged characters are analyzed and interpreted underlining the themes of the select movies.

Devrai (2004), directed by Sumitra Bhavé and Sunil Sukthankar, is one of the worldwide and the most critically acclaimed films. It is based on psychiatric disorder schizophrenia. It is a story of the young, sensitive, and intelligent but eccentric protagonist Shesh who is deeply rooted to the soil of Devrai. He is increasingly obsessed with a small patch of forest near his village home, which he calls Devrai.

As the film progresses, Shesh appears to be more nervous and disturbed which result in his irrelevant speech. Moreover, Shesh has hallucination of the image of Parvati, the goddess of forest. Her image is a projection of Shesh's disturbed psyche. Gradually, Shesh loses his control and balance in thinking. He is later diagnosed as a patient of Schizophrenia.

Devrai orients viewers with the knowledge that patient of disorganized schizophrenia lacks coordination between thinking and acting. Shesh also expresses contradiction in thought, emotions and behaviour. This discontinuity is observed in Shesh's character at many levels like an inconsistency between objective and action or action and emotion and emotion and thought. Hallucinations and delusions experienced by Shesh are nothing but the expressions of his broken and split personality.

Like Devrai, Ratra Aarambh also focuses on paranoid schizophrenia. It is a story of an old man suffering from split personality. Phadake has fond of reading criminal and mysterious stories and thus he developed a habit of maintaining the diary. Through his writing, he generates some fictitious characters. It is Phadake who lives the fake and fictitious character of Vasudeo Balwant Thombre during night time otherwise he is a normal person. His transformation into the world of fantasy is at the centre of the movie.

Thombre's gradually occupies Phadake's life. In short, Phadake forgets his real identity and accepts Thombre's identity as he is a blind and the owner of Thombre group of industries. He has hallucinations that his sons are going to murder him for the sake of property. At one point, in an attack of hallucination, he murders his own son, Madhav. Surprising thing is that he is ignorant of this fact till the end of the movie. In this way, the impact of fictitious character clutches Phadake in such a way that he loses the control on his thinking. As a result, Phadake is driven to hospital where he is declared as a patient of paranoid schizophrenia which is the result of disturbed thinking process.

According to psychiatrists, paranoid schizophrenic patients' thinking gets disturbed through five different modes. They are suspicious, protective thinking, hostility, paranoid innovations and delusions. Thombre's character appears to

be developing these five steps in his thinking and acting. Phadake who moves in the movie as Thombre is a victim of delusion of reference where he is suspicious about his two imaginary sons'- Ashok and Anil-conspiracy of his own murder. The film ends tragically with the death of Phadake.

In short, Ratra Aarambh is a tragic story of swinging of mind- from unconscious to conscious level. It is also a heartbreaking journey which begins with the birth of Thombare and ends with the death of Phadake.

Amol Palekar's Dhoosar and Mahesh Kodiyal's Mai deal with the alzheimer, loss of memory. Memories-happy or sad are the source and cause of living. Living without memory is a painful experience. Alzheimer creates a pitiful trauma in patient's life as well as their family members who are treated as strangers by these patients.

Dhoosar depicts a story of the protagonist Suhasini, who is eventually an alzheimer patient. It reflects mother-daughter relationship bounded strongly by memories. However, this relationship shatters when Suhasini loses her past and present memories. It is really a heartbreaking experience for Suniti, her daughter to go through. Suhasini's notes recorded in her diary make Suniti aware of her status of mental disorder. Her diary reflects the remarks like, "Are these my slippers? How do I wear the blouse? What's this? Who's he? What do these words mean? Questions keep mounting... Those too will wither away... soon My eyes are not wet... the lens is clean... Still why is everything out focus? Why do I feel everything blurred? Moreover, Suhasini treats her son-in-law, Arjun as a stranger. Suniti is seen exhausted to cope with her mother's deteriorating stage of alzheimer. In short, the cinema tries to explore the life of a person living with the mentally disorder and that of those who are closely attached to her, yet blurring in her memory.

The film Mai is a family drama of how children abandon their ailing old parents. It is a story of Mai, a widowed mother of four. The 65-years-old woman who lives with her only son Munna and suffers from alzheimer's disease. When Munna gets an opportunity to move to USA for his job, he decides to admit Mai in an old age home. But Mai's eldest daughter Madhu objects to this. After the other two daughters also abandon Mai for various reasons, Madhu decides to bring Mai to her own home. Madhu's husband Subhash and teenage daughter Charu dislike this. After a series of events Madhu's family accepts Mai lovingly in their family.

Sanjay Surkar's Chaukat Raja (1999) and Abhiram Bhadakamkar's Aamhi Asu Ladake (2005) highlight the conditions of mentally retarded and challenged persons. The movies effectively record the panic and awkward situation of such persons and their family members.

Chaukat Raja depicts a story of happy family consisting of Rajan Ketkar, his wife Meenal and their daughter Rani

reside in a society opposite to the chawl where Durga maushi and her mentally challenged son Nandu stay. One day, Meenal realises that Nandu is her childhood friend and she is filled with compassion for him which doesn't sit well with Rajan. For his benefit, Meenal admits Nandu into a rehabilitation centre.

The Ketkar's visit the Centre for a function where Nandu upon seeing Meenal after a long time, gets restless and runs away. Durga maushi, who is taken ill, is hospitalized while Nandu roams the streets of Mumbai. After the police bring him home, Durga maushi passes away. Nandu is now orphaned and he comes to Meenal for support. Rajan is not ready to accept him and objects strongly, but after noticing his innocence, agrees to adopt him. They encourage his interest in painting for which Nandu attains fame as an artist of international repute.

Aamhi Asu Ladake not only talks about the mentally retarded children but also depicts the plight of the parents in handling such children. Moreover, it harshly comments on the tendency of people who give unnecessary importance to intelligence. The movie also comments on the mentality of people who measure everything in the criteria of utility.

It is a story of Shalini Buddhisagar, successful principal and an ambitious mother and her average son, Abhijit. As he strikes that he is unable to fulfill the expectations of her mother, he tries to commit suicide. Depressed and frustrated Abhijit is supported by her uncle Raghunandan and he is taken to Kolhapur where he attends an art exhibition by mentally retarded children. Looking at the enthusiasm and the spirit of these mentally challenged children, he soon forgets his own problems, and joins the institution as an art teacher. While working in the institution among these children, he, in real sense, gets acquainted with the struggle for living. The painful and bitter experiences happened to children, their parents disgusting feelings towards their children collapses him thoroughly. But the same children become a cause of his living afterwards.

It can be observed that the movies mentioned above have explored mental diseases with more sensitivity and specificity along with the entertainment factor. This reflects film makers' maturity and concern towards these serious, familial and social issues. These touching movies represent the sincere and honest efforts of film makers thereby creating awareness about certain mental diseases.

Movies like Devrai and Ratra Aarambh effectively handles the theme of schizophrenia and successfully highlight its symptoms. The psychiatrists in the films provide the factual and genuine information about the disease. It is important to note that the very serious topic is presented through an entertainment mode yet, it never lose its function of orientation of society. People are made acquainted with the genuine fact that mental disease is as

common as physical disease which can be treated normally.

As far as the movies regarding alzheimer are concerned, they have brilliantly projected the restlessness and helplessness condition of the patients and their family members. It is significant to note the protagonists of both films-Dhoosar and Mai are nursed only by their daughters-Suniti and Madhu respectively.

Chaukat Raja and Aamhi Asu Ladake effectively bring out the narrow minded society and its approach towards mentally retarded children. The anxiety, pains and worries of parents are exposed very effectively through the film. It gives the message that being a below average person is not a crime. It also appreciates the efforts taken by family members while making these children to settle in their life.

### **Conclusion :**

To conclude the paper it can be stated that cinema is a popular form of entertainment in India. But its role in Indian scenario is more challenging as far as mental disorders are concerned. In a country like India, where superstitions, supernatural and paranormal beliefs and practices are aplenty, mental disorders are often mistreated and misunderstood. Sometimes they are undiagnosed due to lack of or wrong information. On this background films constitute an excellent medium for social awareness about mental diseases. It seems that the role of Marathi cinema has always been powerful in representing mental illness extensively. The impact of movies on Indian society is always worth noting. The movies discussed above are really thought provoking as far as the theme of mental disorder is concerned. The select movies project the positive and hopeful picture of mental diseases. They try to provide the authentic information about these mental disorders and direct masses to behave normally with such patients. In doing this, they have taught masses to treat such patients as human beings. In short, contemporary Marathi film makers have succeeded in changing the attitude of the people in the case of mentally disordered patients. Theatres, full of audience, have proved the success of Marathi film makers. This present journey of Marathi film shows its bright future in coming years.

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# Changing Paradigms of disability in Mainstream Bollywood Movies: A Study of Select Post 2000 Bollywood Movies

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**Abstract:** This paper attempts to analyze mainstream Bollywood films with reference to the issue of disability, particularly of post 2000s decade. This would be highlighted largely through comparative analysis of Pre-2000 and Post-2000 handling of disability concern in Hindi movies. Rather than portraying Persons with disabilities as subjects for comic interlude, object of pity, heroic characters or as beings in need of patron; a more realistic and humanitarian approach has been engaged by prominent movie-makers of the age in post-2000 decade. The paper critically examines popular Hindi movies which characteristically have central characters with disability like *Black*(2005), *Taare Zameen Par*(2007), *Ghajini*(2008), *Paa* (2009), *My Name is Khan*(2010) *Barfi*(2012) and *Margarita with Straw*(2014) with central disabled characters. The paper traces the dynamics of sensitizing theme of disability and most influential means of mass communication that of films. It studies various perspectives related to movies and disability with critical lens; attempting to present sociological understanding of disability with reference to India.

**Keywords:** Disability, Persons with disability, Bollywood, visually impaired, Alzheimer, Dyslexia, Anterograde Amnesia, Progeria, Autism, Deaf-mute, and Cerebral palsy, the Other, Narrative Prosthesis.

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## Introduction:

In Indian society, there lies a close association between disability and discrimination. In order to understand disability matrix of any society, it becomes quite important to know social dynamics. It is in this relation the role of movies, considered in an academic consideration becomes important. While understanding disability component, an observation by Robert Hensel, a disabled activist becomes vital, it says "There is no greater disability in society than the inability to see the person as more". This starkly brings out our attention towards societal discrimination with regard to attitude towards disabled individuals. It is largely the disabled condition of an individual that society draws its attention and not the individual needs and aspirations. This is argued further with the trend in disability academia and activism which claims "See the person, not the disability". This trend states that it is quite unfair of society to focus merely on disability, neglecting their personhood. However further, this dichotomous propositions of disability and personhood have also been severely criticized, by many critics arguing that both person and disability have to be viewed together. Disability is a reality attached to an individual; there is no point in denying it. Further, the issue of disability can be dealt with a humanistic perspective only by adding personhood dimension to it.

In addition, it also quite essential to understand the phenomenon of disability as an indispensable part of human life. With new social movements and academic models coming up in disability studies field based on post-structuralism & postmodernism, thinkers suggest that everyone of us is 'disabled', not just 'disabled persons'. Thus, this proposition makes the disability theme more universal and not just a concern of a marginalized section. As realistically observed by Lennard Davis, '...normativity

in narrative will by definition create the abnormal, the Other, the disabled, the native, the colonized subject, and so on' (9). Further, the issue of disability becomes more perennial for developing country like India because of 'lions' share of the disabled population of the world' (114). In addition, it quite matter of importance to relate the concept of TAB (Temporarily Abled Bodied), propounded in an article titled 'Disability Studies: A New Normal' in New York Times. The concept relates largely the porous nature of disability and thus arguing about in general relevance of disability theme to human life.

Taking the disability debate further; whether disability is a universal human phenomenon or matter of minority has been diversely projected on the cinematic screen. The relationship between society and cinema keeps playing between real and imagined, fact and fiction, theme and technique and so on. However, it is a matter of inquisitive study to trace various transitions in disability projection in Indian Bollywood mainstream Hindi films across decades. This kind of transition study of films pertaining to disability becomes essential because it helps to understand attitudinal change of society towards disability. Disability as a trope has been used across times; which points out handling of disability issue in a particular time graph. Through disability trope, thinkers and academicians have served various societal functions such as to educate, entertain, and sensitize masses pertaining to disability. In broad terms, significance of disability issue has been strikingly expressed by an association to promote disability films, which states, disability community "bring together our community to explore, discuss, embrace and celebrate the diversity of our shared human experience". Such broad aims would definitely sensitize common audience in more humane manner towards the cause.

While understanding the representation of disability in films, it becomes quite important to consider the critical term of Narrative Prosthesis coined by disability thinkers David Mitchell and Sharon Snyder. They observe, 'Our phrase narrative prosthesis is meant to indicate that disability has been used throughout history as a crutch upon which literary narratives lean for their representational power, disruptive potentiality, and analytical insight.'(49). They further argue that disability recurs in literary works as a potent force that challenges cultural ideals of the normal or whole body. This dependency upon the disabled bodies is prominently observed in narratives of Indian films across decades.

Though, Bollywood has played a pivotal role in representation of disability through noteworthy movies like *Dosti* (1964), *Gulzar's Koshish* (1972), *Sparsh* (1980), *Sadma* (1983) with mature filmmakers, sensitive actors and socialist thoughts; one cannot deny insensitivity or mishandling of issue of disability in numerous Bollywood films. As observed by disability scholar David T. Mitchell, in a conventional disability reel representation disabled are largely shown as monsters, freaks, madmen, hysterics or innocent souls and Bollywood makers too are not exception to misrepresentation of physical deformities and mental illnesses. Peculiarly, the perversion is more prominent in popular films of masses. Perhaps, the most offensive portrayal of disability is in one of the most legendary film that of *Sholay* (1975) through the character of Thakur (role played by Sanjeev Kumar) with hands amputated by the bandit Gabbar (Amjad Khan) as a punishment. Further, revenge on Gabbar is taken by imposing similar disability on him by two mercenaries employed by Thakur. In numerous popular films, handicapped characters are shown as an object of pity or requiring patronizing attitude; to name few *Nirupa Roy* as mother who is blinded in 'Amar, Akbar Anthony' (1977), the orthopedically challenged boy in 'Dream Girl' (1977) the character of the actress *Rakhee* in 'Great Gambler' (1979) and many others.

Bollywood has come a long way in portrayal of disability since post-2000. From pitiable, comic or subsidiary role of disables; a more mature outlook has been given to the disables. One striking aspect is that of disable character as a protagonist in numerous recent films such as *Black* (2005), *Taare Zameen Par* (2007), *Ghajini* (2008), *Paa* (2009), *My Name is Khan* (2010) *Barfi* (2012) and *Margarita with Straw* (2014) etc. Interestingly, Bollywood these days are basing commercial mainstream film with big superstars for subject of disability. These films have changed the equation of Bollywood and entertainment. Let us understand the disability dynamics of these milestone movies with regard to disability.

Sanjay Leela Bhansali's *Black* (2005) starring Rani Mukherjee and Amitabh Bachchan. Rani (Michelle McNally)

plays a girl who is deaf, dumb as well as blind while Amitabh Bachchan (Debraj Sahai) plays her teacher. *Black* revolves around a blind and deaf girl, and her relationship with her teacher who himself later develops Alzheimer's disease. The movie is partly inspired by the life and times of infamous poetess Helen Keller. Rani Mukherjee as well as Amitabh Bachchan were appreciated for their performances of the movie and have received positive reviews largely. At the onset, we meet Rani Mukherjee's character that of Michelle was a girl who lost her eyesight and hearing a few months after birth and exists in a black world where she is isolated in the darkness of her own existence, trapped by her inability to see, hear and express. She grows up becoming more and more frustrated by the black and dark world around her, making her a violent, uncontrollable eight-year old child. Her world is "BLACK" and it is Debraj who leads her to light and hope. He makes her discover her identity; this makes her feel human rather than someone inferior with a disability. This disability treatment is quite peculiar in the movie and at the end of the story we find Michelle McNally curing Debraj Sahai, her former teacher who suffers from Alzheimer's. The film has been described as melodramatic by many critics but not depressing. There lies an essentially optimistic vision of director and this has been carried out successfully by lead actors, shedding their star personas'.

*Taare Zameen Par* (2007) is a landmark hindi movie, which created a sensitive social awareness among the common masses with regard to Dyslexia, a language learning disorder. The film portrays the life of a young boy, *Ishan Awasthi* (enacted by 8-year-old *Darsheel Safary*), who is dyslexic and cannot read or write properly; he leads a tormented life until he meets with his art teacher, *Ramashankar Nikumbh* (enacted by *Aamir Khan*), who discovers his artistic talents. It can be considered even as conventional tug-at-your-heart movie where the underdog rises above the adverse situation but with a disability issue. Various markers of dyslexia such as poor writing, weak memory, inability to recognize letters, poor motor skills etc have been disclosed through varied incidents. The script writer of the movie, *Amol Gupte* remarks "dyslexia is not a disability but a neurological difference" Though the movie has taken explorative view by unravelling the life of dyslexic child, it has not become a documentary or feature film. The character of *Ramashankar Nikumbh* *Ishan's* art teacher played by Superstar *Aamir Khan* is highly appreciable with sensitive handling of disability issue. Also, the movie is an eye-opener not only for dyslexic issue but also for all kinds of learning disabilities faced by children across, with a meaningful tagline 'Every child is special'. The movie became cult success and learning problem became comprehensible to common indian masses.

The superhit romance and revenge thriller like *Ghajini* (2008) has also centred the plot on the disability of anterograde amnesia which the protagonist, *Sanjay*

Singhania (played by Aamir Khan) suffers. The character of Aamir Khan loses his memory and has to note down everything on his body or take a snapshot to remember them. The cause of this memory loss is associated with a noble love story which broadens the issue of disability in the movie. The villain-hero status given to the protagonist is supported with a touching love theme, which gives causative perspective towards disability. In the consequent year, there was a release of Paa (2009), another disability-based movie on rare genetic condition of Progeria. Paa's director R. Balki has created a genuine life experience of living with degenerative genetic disorder and have touched the chord of audiences with affectionate portrayal of father-son relation. A big star cast including Amitabh-Abhishek Bachchan with their best performances and warm intimate family relations have enabled Paa to surpass the mere label of disability to a great height with family at the centre.

In the movie, My name is Khan (2010) has shown Shahrukh Khan's character as suffering from Asperger's Syndrome. It is story of the fictional character Rizwan Khan, a Muslim child who grew up in India with his brother Zakir and mother Razia Khan in a middle class family. Through varied instances, symptoms of Asperger's have been shown to lead character of Rizwan. He is shown quite different from other children of his age and has a special ability to repair mechanical things. His difference entitles him to get a special attention from his mother and tutor. However, it is only in his adulthood that he was diagnosed with Asperger's Syndrome. The disability depicted in the movie, has been coupled with ever hit love formula and burning terrorism issue. It is through numerous scenes that it is shown that Asperger's syndrome is not a burden but an asset in life. The film never explicitly explains symptoms of Asperger's but through certain behaviour of Rizwan such as dislike for yellow colour, sensory difficulties, problem in social interaction and so on. Generally, disabled characters are shown asexual; this taboo too is addressed quite suggestively humorous manner in the movie with most celebrated on screen couple Shahrukh and Kajol. The nobility of Rizwan's character helps in tackling the disability issue at a broad level. It is not just a disabled person's fight with disability but disabled person's fight against the disability in the world muddled with hatred, war and terrorism.

One of the most high profile movies on disability is that of Ranbir Kapoor & Priyanka Chopra starrer Barfi (2012). Ranbir Kapoor plays the deaf-mute protagonist, Barfi. Opposite him are two female leads – one with a disability, another without. Priyanka Chopra plays a woman with a mental disability of autism. In early depiction of disability in films, disability was shown as social punishment. In this movie, interestingly the disabled protagonist is shown experiencing life to fullest. His romantic engagement with an able beloved, role played by Illena D'Cruz faces failure and yet he makes a fresh start with Jhilmil Chatterjee (Priyanka

Chopra) an autistic girl. The director has taken initiative to portray disabled character at par with abled character, with an inclusive societal attitude. Mutual care & compatibility shown between the two disabled characters-Barfi and Jhilmil is also a very heart-rending aspect of the movie.

The most recent movie, Margarita with a Straw (2014), starring Kalki Koechlin and directed by Shonali Bose is a poignant story about the journey of a young woman suffering from cerebral palsy. The protagonist Laila (played by Kalki) has cerebral palsy, a neurological disorder which affects muscle function, so she is on a wheelchair and her speech is impaired. Again, it is one of the few movies, which moves away from pity model and lends dignity and grace to lead disabled character throughout the movie. The dual sensitive theme of disability and sexuality have also been handled deftly by the director. Though the disability is a prominent aspect of the movie, it fades away and at a certain point in the movie it becomes tale of any growing adolescent girl. The assertive and confident end of the movie takes the movie to a different height with regard to disability in Bollywood.

Conclusion: Thus it becomes quite important to note that high prominence of disability issue in these post-2000 decade movies is not a matter of sheer coincidence or merely a superficial trend but an indicator of important societal change. In earlier decades too, there were noteworthy directors and actors who had given justice to the issue of disability but there is peculiar change in post-2000 decade. The most prominent difference is that these recent movies are not explicitly disability movies. To substantiate one can note, in each these movies have coupled disability issue with another substantial co-theme such as teacher-student relation in Black, parenting in Taare Zameen Par, revenge tragedy in Ghajini, father-son relation in Paa, love-triangle in Barfi and growing up experience of adolescent in Margarita with a straw. With each of these movies, the filmmakers are becoming more realistic and promoting inclusive trend in the society. Although these filmmakers are sensitive enough to bother about disability theme, they have done it in quite entertaining manner. This point can be supported with an apt comment by R. Balki, director of Paa "A feature film needs to entertain. This is not a medium for preaching. You have to connect with the audience" These subject based movies are playing vital role in strengthening the disability awareness movement in India and also creating general awareness but keeping the interests intact of masses. It helps to bring social cognizance about disabilities across sections and classes with an edutainment outlook. Thus rather than giving minority status to disables, use of disability theme in mainstream cinema helps to bring inclusive attitude with regard to disables in minds of common masses.



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# Women Adultery and Indian Cinema

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**Abstract:** In our country it is always assumed that the eternal, adulterous triangle consists of the woman, her husband and her lover not the woman, her husband and his mistress. Infact, the word adultery at once conjures up the figure of a wife who has had a sexual relationship with a man other than her husband and not of a husband who has had sex with a woman not his wife, which is integrated with the social ethos of Indian Culture. This, despite the fact that both configurations do occur in India. But within the social realm, a wife who has committed adultery becomes a social outcast and her act of adultery is considered to be a crime. The legal statutes do not agree. Yet both social norms and legal statutes, in their own different and sexiest ways, victimize the woman and not the man.

In India, Chastity runs like a constant thread in all social relationships. A woman is legitimately involved in daughter, sister, wife, mother, aunt, mother-in-law, and friend. Anything beyond this realm is unthinkable. The moment a married woman is discovered having a physical relationship with another man; she is regarded as a whore. For thousands of years, adultery has been considered a male monopoly just as much as monogamous sexual desire is interpreted as brings a female one.

People still shy away from a woman who has been known to commit adultery, either clandestinely or openly, either by accident or by design. The same argument goes for film makers in India, since Indian society frowns on the woman infidel much more than it is done today in the west.

**Keywords :** genres, images of women, ideologies.

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## Introduction

Cinema is an entertainment industry, an art form, and a means of thought and pleasure. It is social phenomenon, bearing the marks of ongoing struggles over the control of public life, personal freedoms and artistic achievement. Feminist film practice, exercised by both spectators and filmmakers, understands these domains as dynamic, where power is exercised, perpetuated, or forged into new and more progressive forms. Being the fluid medium it is, cinema has drawn on many disciplines in the process of itself becoming a discipline, a branch of knowledge, or, an area of concentrated study. Whether we call it a 'discipline' or not, does not really matter. Because, much depends on what we mean by the term 'cinema', how we look at it, how we enjoy it, how we react/respond to it, and finally, how we imbibe it into our system, our lifestyle, our culture. John Ellis conceives cinema as a composite site of cinematic consumption, the institution of stars and genres, publicity material, reviews, posters, advertisements, and finally the fact that 'cinema proposes a particular kind of spectator for itself', cinema-spectating being a 'modality of existence' that has 'changed over the short history of cinema.

Women's studies and cinema is a global issue today. It encompasses a great diversity of questions around film as a signifying practice, as a locus of pleasure and entertainment, and as an instrument of dominant ideology. There are many ways of practicing feminism in film. It is a flexible set of possible strategies, adaptable, creative, at occasionally at odds. The 20<sup>th</sup> century can easily be seen as a time when the control and management of pleasure have been primary areas of social contention. This is partly due to cultural changes brought about by the slow development of an urbanized, industrial economy through the first half of the 20<sup>th</sup> century where new, working class populations came

to have two things they did not have under ancient and medieval economic and social systems: regular wages and leisure, though, admittedly, not much of either. Feminism however, offers more of a perspective than a methodology.

Most kinds of feminist theory share a broad-based concern to look at cultural products and institutions of a patriarchal society from a feminist standpoint. This includes (a) sensitivity to what often goes unnoticed, (b) sensitivity to what becomes naturalized or, what is taken for granted within a sexist society. Feminist film theory starts with the common aim of drawing attention to certain things that often go unnoticed in dominant, or mainstream, or popular cinema.

This study aims at exploring and analyzing:

(1) The nature of the portrayal of women in popular Indian cinema from the 1920s to 1998.

(2) Its role in upholding/breaking patriarchal ideologies and social formations, and

(3) While analyzing textual negotiations, to try and find out how 'textual' and 'social' subjects intersect in a cultural products, in this case, films. This naturally extended to explore factors like:

1. How aesthetic and fictional practice engaged by a particular filmic text meet and negotiate with extra-textual social, legal and historical practices?
2. How one can distinguish the patriarchal symbol of "woman" from those discourses which speak from and to the historical and socio-cultural experiences of "women"?

The 'image of woman' has also been a site of gendered discourse, drawn from the specific, socio-cultural experiences of women and shared by women, which

negotiates a space within, and sometimes resists patriarchal domination. On the other hand, new definitions of gender and sexually articulated by the women's movement contest the value and meaning of the female image, struggling for different, female recognitions and identification.

### **Adultery and Indian Cinema:**

Adultery was an especially fashionable theme in the 1980s, when the women's movement took wing and urbane Indians were growing anxious about the prevailing gender equations. KalpanaLajmi's *Ek Pal*, from 1986, explores the permissiveness that supposedly flourishes in Assam's tea estates through a love triangle between an unhappy wife, her workaholic husband, and a former boyfriend who irresponsibly impregnates her. *Ek Pal* is bolder in description than in treatment, but it does include scenes of heavy breathing and demands of kisses and more by ShabanaAzmi's character. It is based on Maitreyce Devi's novel. It deals with the story of a beautiful Assamese girl Priyam, (ShabanaAzmi) who falls in love with a dashing playboy, only to realize that he was biding his time before he left for higher studies abroad. She gets married to a man of her father's choice but the marriage after a miscarriage, stagnates over time. When her husband goes abroad, the lover boy re-enters her life and the affair takes on from where it had left off.

In Kumar Sahani's *Tarana* (1984), the hero, Rahul, a negative character throughout the film, commits adultery with his child's ayah, Janki, and with time is indifferent to his wife's reactions to the affair. But when the wife dies, afraid of kicking up a social scandal, he throws her out, making her walk all the way down from Lonavla (a hill-station mid-way between Mumbai and Pune) to Mumbai.

Hindi cinema's hesitant, very cautious footsteps into the taboo world of the adulterous woman perhaps began with *EkBaarPhir* (1979) which marked the debut of Deepti Naval, Suresh Oberoi and Pradeep Verma. It portrayed the story of a pretty, artistically inclined Lucknow girl who suddenly finds herself married to the matinee idol of Bollywood. Before she can get back her bearings, she goes to London with her husband for a location shoot of a Hindi film. She discovers that behind that mask of super looks and dashing demeanour, lies the soul of a spoilt, womanizing, drinking lech who flaunts his one-night-stands right into her face. Shocked, she joins some painting classes where she meets an Indian friend. The two fall in love and consummate the relationship even when the husband leaves for Bombay, leaving his wife to finish her course. When he calls her back for a family reunion in Diwali, she says over the telephone, "I am not coming back." The final shot of film shows the girl and her boyfriend sitting side by side on the steps of the portico of the girl's home. There is no suggestion that they will tie the knot in future. They might. They might not.

ShyamBenegal's *Bhoomika* (1976) was adapted from the autobiography of a famous Marathi actress HansaWadkar, a famous Marathi stage and film actress of the 1930s, *Bhoomika* explores the invisible and little-known areas of female subjectivity. This applies to Usha of *Bhoomika*. In her case, the repeated acts of adultery are expressions of autonomy which begins with sexual autonomy but ends with a search for coming to terms with herself, on her own terms, within her own space. Tired of the world of men and of their attempts to curb her independence, Usha decides to live alone, refusing a space even in her now grownup daughter's home. The end of the film finds her alone in her hotel room, where her grownup daughter comes to visit, understanding the mother's need to be left to herself. Usha's adultery cannot quite be termed adultery in the strict sense of the term because she leaves her husband when she begins to live with other men. Loneliness, she realize and accepts, is the price she must pay if she is to retain her autonomy.

Ankur (1973), ShyamBenegal's debut-making film as director, is set in Andhra Pradesh in South India and uses the local Hindi dialect with the thick accent picked up from the regional lingo. Based on his own story, *Ankur* (Seeding) unfolds the story of a Zamindar's son, Surya, who arrives from the city to oversee his father's estate. Bored and sexually frustrated, he seduces his attractive maidservant (ShabanaAzmi), wife of a deaf-mute labourer (Sadhu Meher.) The arrival of his wife, who senses her husband's involvement and the discovery of the maidservant's pregnancy bring the situation to a head. Surya, as his way of escaping the maid's anger and /or retribution, leashes the deaf-mute husband who is ecstatic on learning of his wife's conception, the truth veiled by his naiveté and innocence. Though in sum, the affair clearly implies adultery on the part of the maid, it is a power game where the employer abuses his power over his victim first, by seducing her and involving her in an adulterous relationship (he is married too), second, by impregnating her, and finally, by disowning her and taking out his frustrations on the low-caste, deaf-mute husband of the maid. In a sub-theme, Benegal shows that the young man's father, the zamindar himself has a kept woman who has borne children by him. But he is fairer to the woman than is his city-bred son towards the woman he seduced.

In DulalGuha's *Do Anjaane* (1976), the ambitious and mate-realistic wife has starry aspirations. This does not stop her from encouraging her lover (the husband's friend) to throw him off a running train and he is presumed to be dead. Rekha, the famous Mumbai actress, portrayed the role of this ambitious wife who is never happy with her modest husband and is radical enough to cry when she learns she is pregnant. She is 'punished' for this anti-social behavior though, when her son refuses to address him an 'mother' and refers to her by her screen name, Sunita Devi. Yet, this woman is a dramatic department from the usual heroine of the mainstream film who is too good to be true. Amitabh

Bachchan, who played the wronged husband, ran away with the sympathy of the audience, thus, diluting the whitewashing of the wife in the climactic scene of the film.

Fourteen years later, Ek Pal was echoed in Mahesh Manjrekar's *Astitva*, in which Tabu has a child from a former lover and faces her husband's understandable wrath he finds out. The husband who's wedded to his desk as an excuse for wandering wives recurs, whether it's in Ek Pal or *Astitva*. History tells us that women are no less adulterous than men. The only difference being men take pride in flaunting their liaisons while women choose to play it down because they have been conditioned to think that this is the politically correct thing to do.

These feelings are echoed in the character of Maya in Ketan Mehta's *Maya Memsaab* (1993) adapted from Gustave Flaubert's 19<sup>th</sup> century novel, *Madame Bovary*. Shot with stylistic contrast from his earlier films, *Maya Memsaab* celebrates the sensuousness and the desire in a woman, desire unleashed, to cut across all social codes dictated by patriarchy. The colorist in Mehta who played with colour in the ironic title of his first film *Holi* (1983), with red in his *Mirch Masala* (1985), now turns on blue, infusing the story and the persona of Maya with mystery, even with psychological imbalance as blue is the colour of insanity. For once, we come across a woman who is obsessively in love with herself, a brilliant illustration of narcissistic feelings and casual about marital loyalty.

In the cinema version of R.K. Narayan's *Guide* (1965), directed by Vijay Anand. Rosy, the girl from *adevdasifamily*, is forced into an arranged marriage by her prostitute mother in order that she does not have to join the trade. Ironically, the man she is married to, a famous archeologist, is not only old enough to be her father, but is also impotent and lecherous and denies her the freedom to do what she loves the most.

*Fire* (1996), directed by the Canada-based Deepa Mehta, bagged many awards at international film festivals, with quite a few of them going to one of its lead actresses, ShabanaAzmi. The film deals, for the first time in the scheme of Indian films, with the rather touchy subject of a lesbian relationship between two sisters-in-law of a conservative Punjabi family located in old Delhi.

This is totally counter to Shekhar Kapoor's beautiful film *Masoom* (1982) (adapted from the Erich Segal novel *Man, Woman and Child*) Where the both the cinematographic and the narrative space are treated so that the adulterous husband whose illegitimate son comes to live with the legitimate family, is actually martyred while the wife (played again by ShabanaAzmi), is almost drawn and quartered. Both the man and the children run away with the audience's unflinching sympathy whereas the wife brings out a biased response, except from a section of women viewers who understand her dilemma and can identify with her

feelings of betrayal. ArunaRaje's *Rihaae* (1988) starring HemaMalini and Vinod Khanna in the lead, is the most scathing attack ever, on the promiscuity of male migrant labour vis-à-vis their assumption of sexual fidelity from their sex-starved wives. Set in Gujarat, noted for its male migrant labour from villages to cities in search of employment, *Rihaae's* main thrust is on the married woman's right to an active sex life.

Prakash Jha's *Mrityudand* (1997), is all about the oppression of women in Indian villages today, which has not changed with time, except for the rebellion that can sometimes break out, when one woman triggers off this rebellion among all the women in the village. The older of the two sisters-in-law Chandravati (ShabanaAzmi), is supposedly barren. Accusing her of her infertility, her husband Abhay Singh (KulbhushanKharbanda), deserts her and the family and becomes the chief priest of the main temple after having his predecessor murdered. Chandravati falls seriously ill from the shock of desertion and is sent away to the city for medical treatment. The low-caste family loyal Rambharan (Om Puri), who is now affluent, nurses her back to health. They fall in love and the relationship transcends the emotional to step into the physical. When she discovers she is pregnant, she is thrilled at the discovery that she is not barren at all instead of panicking at the social stigma she will have to face back in the village. When Ketaki (Madhuri Dixit), the younger sister-in-law asks her whose child it is, she smiles and simply says, "Mine." This is the strongest statement in the entire film.

A significant observation in the analysis of adultery in Hindi cinema is the role actress ShabanaAzmi has played in essaying many of these women. She has played both victim of adultery and the adulterous wife herself, in film after film, embellishing each with her own, inimitable way of expression, manifesting in so doing, her extreme versatility as an actress par excellence. Placed in perspective, she is comparable to neither Bette Davis nor to Barbara Stanwyck nor to Marlyn Dietrich or Lane Turner, who have played similar roles during their career. This is not to play down the contribution of these stars to the evolution of the celluloid woman, but rather, to stress the uniqueness of ShabanaAzmi as an actress, whose oeuvre is as varied in its manifestations as life itself.

One of the best-known Hindi movies about adultery makes the potent observation that husbands are never lovers. Many Indian men and some women might disagree, but the line makes perfect sense in the context of *Silsila*, directed by Yash Chopra, with dialogue by SagarSarhadi. The 1981 production is best known for its "casting coup": it features real-life couple Amitabh and Jaya Bachchan as husband and wife and Rekha as the married woman with whom Amitabh Bachchan's character has an extra-marital relationship, Rumours of an off-screen affair between Bachchan and Rekha in the 1980s lent immense frisson to

Silsila's scenes of amour. Was Bachchan really acting when he stared deep into Rekha's eyes and buried his nose in her lustrous locks? Was Jaya Bachchan only putting it on when she confronted Rekha in the famous sequence in which both women stand with their backs to each other? The movie is clever enough to let the ambiguity linger.

Silsila has lovely songs, glamorous settings, a top-notch cast, and crackling scenes of passion between the characters played by Bachchan and Rekha. Though the movie didn't work with audience, it has earned its place in popular film history as the high point in the Bachchan-Rekha pairing and for its controversial theme of adultery. Every time a movie featuring a wandering spouse surfaces, memories of Silsila resurface to remind us of how to, and not to, depict unhappy husbands and wives seeking solace in the arms of others.

The film ends with the lovers limping back to their respective marriage, but it at least leaves them on a deceptively happy-ever-after note. Mohit Suri's *Humari Adhuri Kahani*, on the other hand, allows a single mother whose husband has disappeared to briefly experience happiness with another man, while also ensuring that the lover conveniently disappears from the scene at the appropriate moment. A series of contrivances ensures that Vidya Balan's character, Vasudha, retains the sanctity of her mangal sutra. Vasudha doesn't initiate the romance and appears more relieved than aroused when Emraan Hashmi's hotelier proposes to her. Hashmi has played a more lascivious version of the man who snatches another's wife in *Murder*, Anurag Basu's copy of the Hollywood movie *Unfaithful*. At least Malika Sherawat's character had some fun between the sheets in *Murder* before the chips collapsed, unlike Vasudha, who weeps as she breaks her vows, like countless screen adulteresses before her.

There's the conventional romance between man and woman, there's the love triangle, and then there is the adulterous affair, considered the most grown-up and therefore the most dangerous of romantic states. A subset of the challenges to marital fidelity is the bigamy comedy. Films such as *Pati Patni Aur Woh*, *Saajan Chale Sasural* and *Gharwali Baharwali* mine one-sided comedy out of the putative plight of the man who has to clandestinely satisfy the desires of two different women. Errant husbands who stray or remarry are usually left off the hook, their transgressions explained as acts of charity or the quirks of fate, such as in Yash Chopra's *Daag*, in which the hero gets married for the second time to a woman to save her honour without realizing that his first wife is still alive, or Shekhar Kapur's *Masoom*, in which Naseeruddin Shah has a child by a lonely woman he befriends.

When women breach the boundaries of a socially sanctioned union, the consequences include fears, tears, and punishment ranging from insanity to death. Karan

Johar's *Kabhi Alvida Naa Kehna* allows Shah Rukh Khan and Rani Mukherji, who leave their spouses (Preity Zinta and Abhishek Bachchan, respectively), to finally unite only after they have irrigated a dry riverbed with their suffering.

Even Mahesh Bhatt's *Arth* one of the best-known explorations of a marriage torn apart by infidelity, has an adulterous who needs a psychiatrist rather than a lover. Smita Patil has played her share of "bold" women in arthouse and populist cinema. In *Arth*, her Kavita, modeled on Parveen Babi, clings to Kulbhushan Kharbanda's character out of a mixture of physical desire and psychological need. Patil also starred in a more conventional exploration of straying spouses in *Aakhir Kyon?*, in which she leaves her unfaithful husband and has a relationship with Rajesh Khanna's character. She finally remarries, but only after Khanna's prodding. Feminist speeches do sound best when they are delivered by men, allowing wanton wives to overcome their guilt and audiences to reconcile to the fact ladies too need to occasionally change beds.

Any adulterous relationship for a woman, as long as it lasts, is a tightrope walk between agony and ecstasy. On the one hand, the woman feels physically liberated through the fulfillment of her sexual fantasies. On the other hand, there is this ever-present trauma of being found out, the guilt arising out of the furtive encounters and the growing failure to fit neatly into the mould she has deliberately broken out of. Most adulterous affairs fester out naturally because for most women, feelings of guilt override the excitement and the thrill the women, feelings of guilt override the excitement and the thrill the affair itself brings.

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# Cinema, A Medium of Popular Culture among teenagers: A Sociological Study

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**Abstract:** Cinema has been recognized as a preferred medium of entertainment for a long time. And as observed the target audience of movies is mostly young adults and movies that depict their hope and aspirations are hugely successful (commercially) in Indian scenario. Though the emergence of TV, Internet, Mobile technology and social media the craze on cinema has reduced, but it is still the most preferred source of entertainment cutting across all barriers of segmentation; and hence rightly termed as a popular culture. This study is to understand the preference of teenager on movie going and the impact it makes on them on a social perspective in addition to entertainment. It also tries to differentiate about the choice of preference of different segment of teenage audience (on the basis of sex, age and education) on different types of cinemas. The study was conducted among 100 respondents of college students on convenient sampling and a comparative analysis has been made. At the end a corroborative inference was done on the impact of cinema among the youth as a whole.

**Key words:** *Popular Culture, Cinema and Sociological Impact*

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## Introduction

Popular culture or pop culture is the combinations of ideas, perspectives, attitudes, images and other phenomena that are within the mainstream of a given culture, especially western culture of the early to mid 20<sup>th</sup> century and the emerging global mainstream of late 20<sup>th</sup> and early 21<sup>st</sup> century. The expression 'popular culture' is preferred as it denotes what majority of population like. Popular culture includes any cultural product appreciated by large number of ordinary people with no great pretensions to cultural expertise. The most common popular culture categories are entertainment (cinema, music, T.V soaps, sports, news politics, fashion, clothes, technology etc).

Heavily influenced by mass media innovations the meaning of popular culture began to overlap with those of mass culture, media culture, image culture, consumer culture and culture for mass consumption. This is seen as a commercial culture, mass-produced for mass consumption by mass media. In other way this may be termed as dominance of American culture over other culture.

Neo- Gramscian hegemony theory sees popular culture as a site of struggle between the resistance of subordinate groups in society and the forces of 'incorporation' operating in the interests of dominant groups in the society. A post modernist approach to popular culture would no longer recognize the distinction between high and popular culture.

Popular culture emerges from the urbanization, changes constantly and occurs uniquely in place and time. It forms currents and eddies, and represents a complex of mutually interdependent perspectives and values that influence society and its institutions in various ways. Items of popular culture most typically appeal to a broad spectrum of the public. Cinema has been one of the greatest influences in our modern life, and it's also a form of art, the seventh art along with photography, architecture, literature, play, painting, sound and music. It is the combination of technology, business, entertainment and aesthetics, each and everything of these four has important role in present day world and it is also visible in the variation of its forms.

Film is technology (picture taken in the celluloid camera and editing), movie is the business and entertainment and cinema is the aesthetics, emerged as popular culture among all and particularly attracted youth.

Cinema as a popular visual art of storytelling with rich inputs of music, screenplay, script, sound mirrors the contemporary society in which it functions. From emotional family drama to candy floss romances to action thrillers to issue based dramatization, cinema derives its sustenance, ideas and imaginations from its surroundings. The images cinema creates need to be in sync with societal aspirations and basic urge of humanity to recreate and have fun and entertainment. In its long journey of more than a century, cinema has transformed itself from being a taboo to a virtual way of life. Social dynamics have always regulated the content of cinema. Cinema is the reflection of society depicting the social evils from village money lender to land lords to advocates of dowry, sexual abuse of women, violence against children, don and modern day terrorists. Cinema provides a platform that reflects the growth of economy politics, technological advancements. Films are used to know the history of ancient world, the contemporary socio political and cultural issues. Thus a movie is not only a visual treat to its audience but it also an account of social, economic and political set up in which a person is living.

## Introduction to Indian Cinema

The birth of Indian cinema can be very well attributed to the Lumiere brother's only a few months after the Lumeire brothers introduced the art of cinematography in Paris in 1895, cinema made its presence felt in India. The Lumeire brothers held their first public showing at Watson Hotel in Mumbai (then Bombay) on 7<sup>th</sup> July, 1896 and the Times of India glowingly referred to it as the the miracle of the century. Westerners, who were quick to realize the value of India as a site of filmmaking both because of its natural beauty and its exotic culture, were inspired to make films that used Indian scenery and culture. However this phenomenon did not create much of a ripple. The Indian viewer took the new experience as something already familiar to him, thanks to

the art of shadow play and tradition of storytelling with hand- drawn images accompanied by live sound.

### Genre of Cinema

Genre is used a lot around the movie industry to break down the type of film into categories. It's difficult to place a lot of films in a single category. For this reason a lot of films have multiple genres. For convenience all the movies are placed into following genre series.

Animated, action, comedy, action-comedy, satirical, western, urban, documentary, children's, political, thriller, suspense, war, historical, fantasy, horror, science fiction, romantic, romantic- comedy, musical period (set in a different time) and mystery. Many can be a combination of any of these. i.e musical comedy.

### Objectives

The present study aims to find out popularity of cinema among youth and its positive and negative impact on their attitudes, perception and overall personalities.

- To study the movie viewing pattern among youth.
- To highlight the influence of cinema both positive and negative in attitude formation of youth.

### Methodology

The researcher has used the random sampling to collect primary data from 100 college going students both male and female. The main techniques has been used in this study to collect primary data by using questionnaire containing 16 questions both open ended and close ended. The first part of the questionnaire deals with the interest of respondents in cinema on young adults, by which it emerged as a popular medium of entertainment both among boys and girls.

### Observation and Analysis

The study revealed that watching movie and hangout are two preferred spare time engagement of young adults. Among them boys are more interested to use spare time in watching a movie(70% rating)as compared to hangout(40% rating).Girls on the other hand give more preference to hangout(76% rating) as compared to watching movie(35% rating).But it is definite that watching movie is certainly one of the spare time engagement of youth(Figure 1).

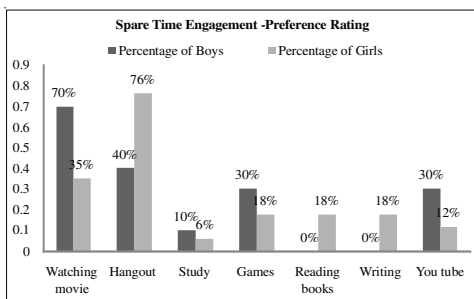


Figure 1

The driving factor that makes the youth to visit cinema hall does not show any similarity between boys and girls. Curiosity is most important factor for boys(Rating of 46%) and for girls it is the imagination(Rating of 36%).Curiosity is second important factor(with a rating of 30%) and for boys it is studying the craft(Rating of 37%).Imagination is a very low rating for boys(Rating of 17%).Girls do visit movie at times to kill time(Rating of 27%).However boys give a low rating to visit movie to kill time(17%).It can be concluded that on the factors affecting the movie going habit boys are more sensible than that of girls(Figure 2).

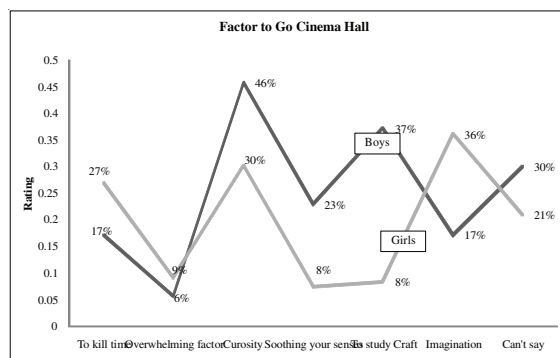


Figure 2

Movie going frequency is mostly once in month for boys and once in a quarter for girls(Figure 3).This is also evident from the fact that movie going is a more preferred option for boys than that of girls in spare time.

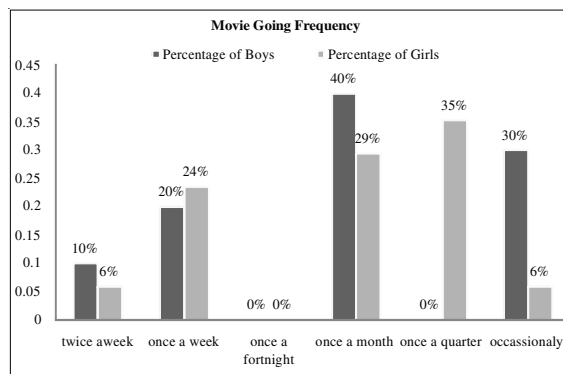


Figure 3

When it comes to choice on types of movies both boys and girls prefer romantic movies on a priority (Rating of 55% and 59% respectively).Thriller, science fiction and action movies are more preferred among boys (Rating of 51%, 50% and 46%) and the same is less preferred among girls(Rating of 39%,17% and 19% respectively).Comedy is a preferred option among girls(rating of 57% )as compared to boys(Rating of 49%). Comparatively horror movie is more popular among girls as compared to boys and in both the case biographical movies are least preferred (Figure 4).

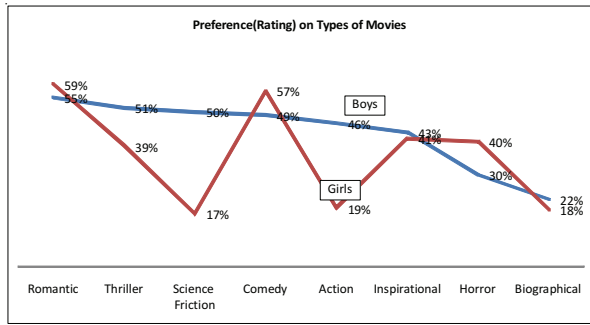


Figure 4

Both boys and girls are of opinion that they preferred to watch movie with their friend circle. All other companions are much less preferred as compared to friends (Rating of 59% and 71% respectively). It is also observed that girls are having substantial high rating, indicating that girls rather avoid to visit a movie if not accompanied with a friend (Figure 5).

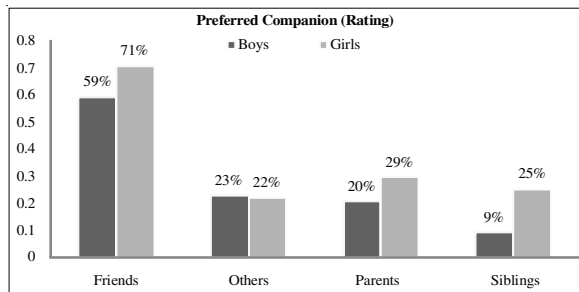


Figure 5

Romantic is the first preferred genre for girls(Rating of 59%) and second preferred genre for boys(Rating of 36%).Boys do equally preferred genre of action(rating of 36%).But thriller is most preferred genre for boys(Rating of 64%).This depicts that there is a mismatch between the expectation of boys(not girls) from bollywood and the quality of product available, if we compare their genre and preference of seeing a movie.

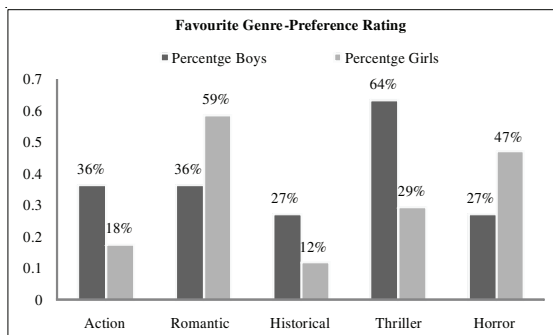


Figure 6

The important elements of movie that is generally liked by college going young adults is story at the foremost preference.This is followed by cast & crew,dialogues and

fun & comics respectively.Each of the parameter is more liked by boys as compared to girls.Only exception is that girls prefer song and dance over fun and comics.And song& dance is least preferred rating for boys(Figure 7).

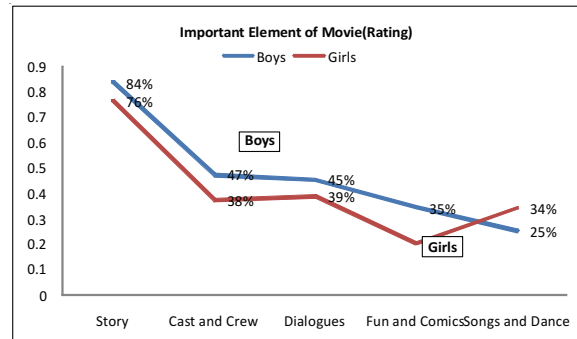


Figure 7

On imitating bollywood girls prefer to imitate clothes and boys are more fascinated with lifestyle accessories.Clothes happens to be second most influence on boys and aesthetics is least preferred.In case of girls after clothes the imitating preference is same for both aesthetics and life style accessories(Figure 8).

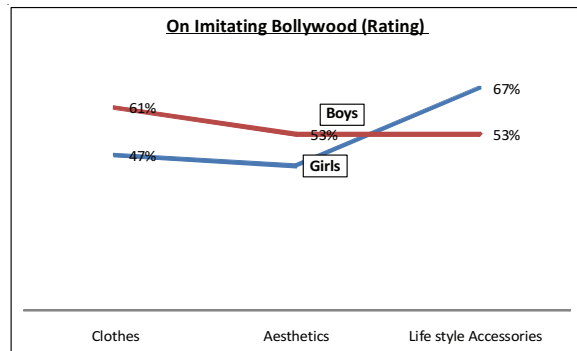


Figure 8

It is interesting to observe that boys are more influenced to use product endorsed by bollywood personality(Rating of 60%) as compared to girls(Rating of 35%)(Figure 9).This may be due to the fact that boys preferred more to visit movies in their spare time as compared to girls.

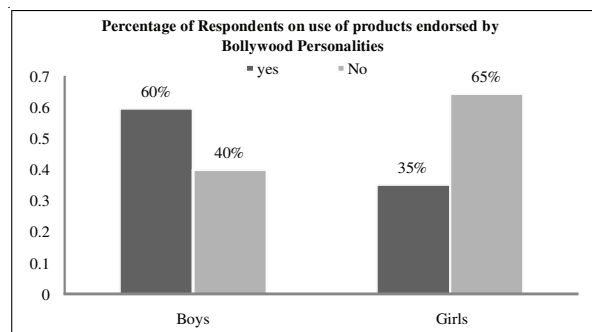


Figure 9

Majority of respondents are of the view that



bollywood has a positive influence on youth and make them a sensible rational person(Rating of 53% for boys and Rating of 61% for girls). A substantial rating too indicated that bollywood also makes youth mentally violent (Rating of 50% for boys and Rating of 37% for girls)(Figure 10).

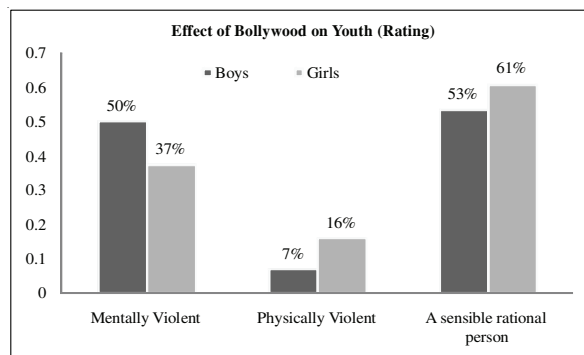


Figure 10

Another interesting fact is that girls are fantasizing on lifestyle of bollywood(Rating of 53%) more as compared to boys(Rating of 50%).To analyse further we can say that boys have a equal rating of accepting or rejecting fantasy of bollywood life on equal rating(Figure 11).

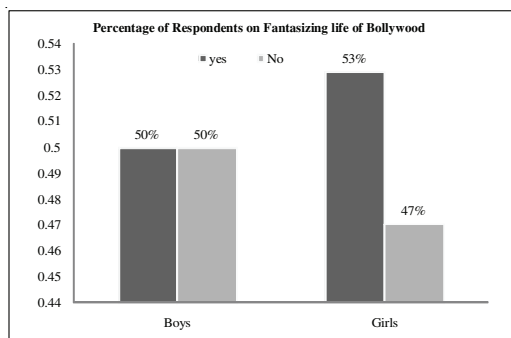


Figure 11

Other than movie, cell phone (Rating of 82% for boys and 77% for girls) is the most preferred media used by teenagers. This is followed by internet (Rating of 71% for both boys and girls). Social networking and newspaper are the next preferred medias used by young adults. The pattern of preference is identical for both boys and girls. Only in case of SMS and Social networking girls give higher rating as compared to boys (Figure 12).

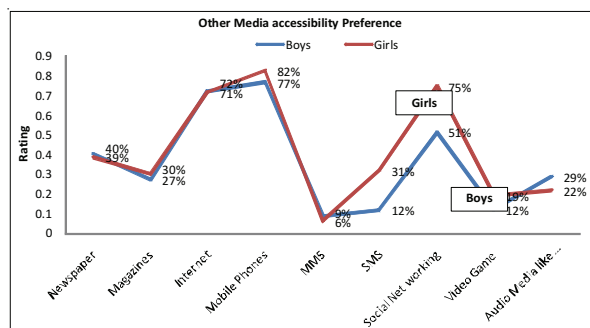


Figure 12

## Findings and Conclusion

It is inferred from the current study that for young adult viewing cinema as a powerful medium of information , education, and entertainment results in the process of opinion building in various social groups . Cinema has been emerged as a powerful media of communication that reciprocates in bringing social change.

Film as a medium continues to play an important role in leisure pattern of our society.People visit to multiplex for watching movie and enjoy the photography,music, sound effects, whenever they want to relax.Some people also view it on television and on video at their convenience, without being under the pressure of following the time schedule of a theatre or television.

Many Hollywood films and other foreign films are also being shown in theatres as well as on television.These films help people to know the culture, values and people of the world as well as the technology use in film making, photography, music and sound.

As a result, young adults are able to select their value system with more wisdom and maturity, because cultural openness also contributes to the development of mind.

## Conclusion

Movies affect many young adults in a powerful way because of the combined impact of images, music, dialogue, lighting, sound and special effects can elicit deep feelings and help them to reflect on their lives. Movies help them to better understand their lives, the other people around them and the socio cultural realities. Cinema also acts as a powerful medium for youth to learn fashion, latest trend in clothes, hairstyle and also the use of language that play vital role in framing their personalities and in their daily lives. Cinema attracts the young mind towards art, craft and serves as a medium of learning various skills and a source of inspiration for many. At the same time the negative impact of cinema on youth may not be ignored as it is revealed from the study that cinema serves as a source of mental violence, that makes the young mind disturb and indecisive. Cinema being a visual medium has a mesmerizing effect on individuals. Due to this everybody tries to imitate cinema in real life, very well knowing that what has been viewed is fiction and exaggeration to a large extent.

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# Emotional Impact of Music

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**Abstract :** Music is an integral part of human life. It affects the mood of a person. Soothing music plays an important role in psychological well being. This research paper tries to determine the various aspects of music that create an emotional impact on an individual. The main aim of the paper is to examine the interrelationship between music and the emotions experienced by different individuals.

**Keywords :-** Emotions, Music.

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## Introduction

Lot of research has been done on the psychological effect of music on the emotional wellbeing of an individual. The researcher is interested in investigating into the depth of music and its effects on the life of human being.

The term music is comprehensive and will include film music, traditional music, instrumental music ,non-film music ,classical music (Indian and western ),rock music, jazz music, devotional songs (bhakti sangeet),musical dramas (natya sangeet) etc..

## Literature Review

Baumgartner et al. (2006) studied the emotions evoked in people by observing cinema and the responses to classical music track. They conducted first brain study of emotions which are aroused as a result of brain responses (using EEG) to visual and musical stimuli provided by watching cinema. They concluded that main emotions induced through cinematic exposure were that of happiness, sadness and fear.

Patrik and Vastfjall (2008) presented a theoretical framework that induce emotions experienced after music listening.

This framework focused on the factors stated below :

- Brain stem reflexes
- Emotional contagion
- Episodic memory
- Evaluative conditioning
- Visual imagery
- Musical expectancy

They have defined emotions as “relatively intense affective responses that usually involve a number of sub components- subjective feeling, physiological arousal, expression, action, tendency and regulations .Emotions focus on specific objects and last minutes to a few hours “.

They concluded that the study of musical emotions would provide novel paradigms for inducing emotions influenced by music on people.

Schellenberg E. (2011) studied the relationship between music lessons, emotional intelligence and IQ. He states that Mozart Effect reflects that music can improve the mood of person (Husain,Thompson and Schellenberg, 2002 ; Thompson , Schellenberg and Husain, 2001 ).

Nawasalar and Butey (2012 ) analysed the effect of Indian Classical music on human body using EEG based signals. They stated that music enhances moods. People listen to different Ragas at different points of time in a day and during different seasons. They quote that the hymns in Samveda indicate the presence of music in India from ancient times. It is expressed that music acts as a tool to lessen tension and also improves their mood (Lonsdale and North,1953) They conclude that Indian classical music affects a person more as compared to rock music.

Padmasiri and Dr. Dhammika (2014) examined the effect of background music on work performance of people employed in garment manufacturing units in Sri Lanka.

They put forward the following conclusions for improving work performance :

- Usage of songs with fast rhythm
- Music of employee ‘s choice
- Situational music based on particular occasions eg. New year jubilant mood

## Research Methodology

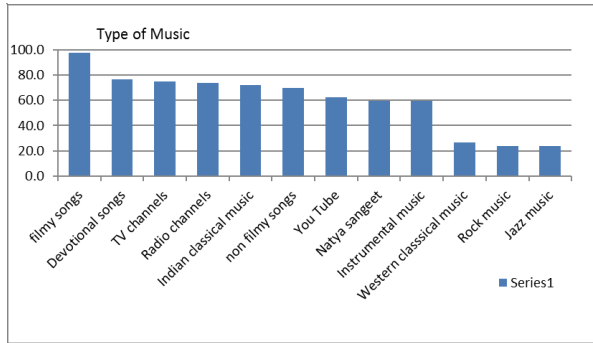
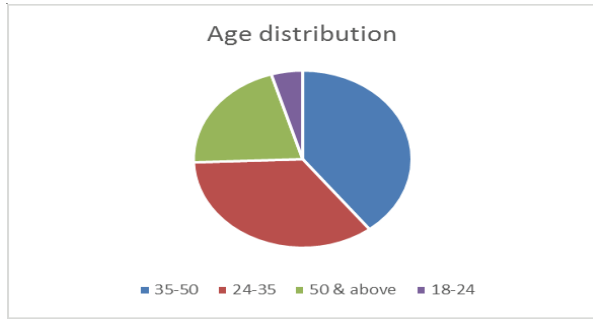
Primary data was collected from 73 people by self administration of a survey Questionnaire .Out of that one form was rejected because it was incomplete.

The questionnaire included the questions based on following topics:

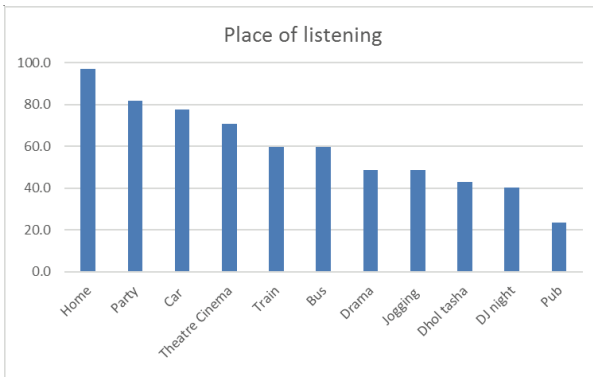
1. Demographic Information
2. Type of music heard (music preferences)
3. Places where music is heard
4. Instrument used for playing music
5. Emotions generated by listening to music and moods during which it is heard

6. Occasions on which music is played

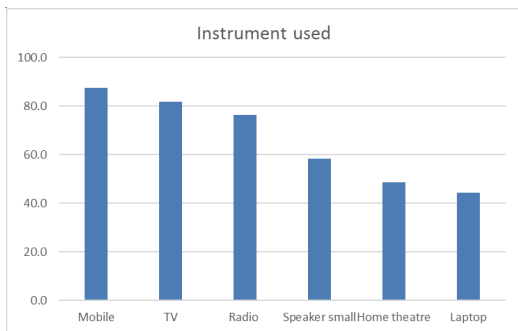
The results were analysed and can be depicted in the form of table given below:



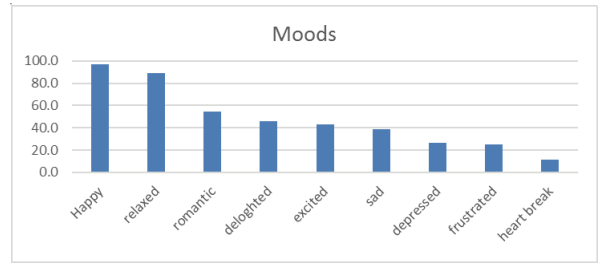
It is observed from the figure that nearly 98 % of people listen to filmy songs



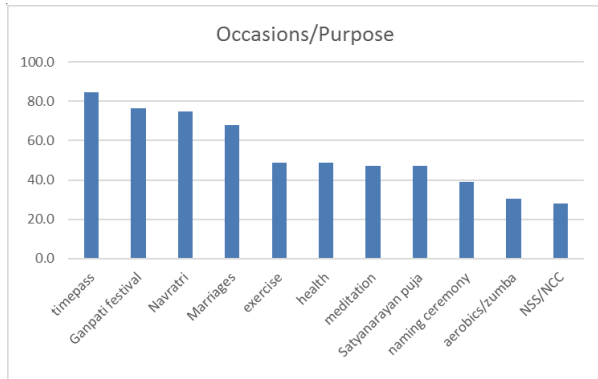
It can be seen that maximum people enjoy music at home.



It can be stated the most popular instrument used for music listening is mobile



It can be seen that maximum people experience the feeling of happiness after listening to music.



It can be observed from the above bar diagram that most of people like to spend their free time to listen to music.

**Conclusion**

From History it can be seen that when Tansen had performed Deepak raga ;he was able to light all diyas in Akbar’s palace. But as so much heat was generated in him as its aftereffect that his daughter had to sing some soothing ragas to calm him.Similarly it is observed that effective singing of the raga Meghmalhar could bring about rain showers.

UNESCO has included Varanasi in its list of “cities of music “, (The Times of India dated 14<sup>th</sup> December 2015).This indicates that even UNESCO has given importance to Indian music legacy.

On the basis of literature review, primary data collection and analysis it can be stated that there is a positive emtional impact of music on human life. Music affects all aspects of human life like mental health, physical health, work performance etc..

The emotions generated and affected by listening to different types of music are feelings like happiness, sadness, depressed,excited, romantic and relaxed Maximum people were happy and relaxed after listening to different types of music.This can be concluded on the basis of data actually collected and analysed by the researcher.

This conclusion has been further confirmed by survey conducted by Nielsen India on Generational Lifestyles 2015

(Business Standard, 14<sup>th</sup> December,2015). They found out that 21% of people surveyed in India listen to music in their spare time.

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# Understanding the Success Factors behind 100-Crore Bollywood Films

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**Abstract:** Bollywood has completed 100 years of its journey which had begun in 1913 with Dada Saheb Phalke's Raja Harishchandra. Since then there has been several changes in different aspects of the film making, distribution, marketing, location, direction etc. Time and again, different parameters have been used to determine the success of the film.

Today, the 100-crore club has become a bench-mark of the success of a movie. Time span required for entering into a 100-crore club is now a parameter for the comparison of successful films within a club.

The present paper is an attempt to understand underlying factors behind the films entering into 100-crore club mark in the changing scenario of the new era.

**Key words:** Bollywood Films, 100-Crore club, Success Factors.

## 1. Introduction:

Bollywood has completed 100 years of its journey which had begun in 1913 with Dada Saheb Phalke's Raja Harishchandra. Since then there has been several changes in different aspects of the film making, distribution, marketing, location, direction etc. Time and again, different parameters have been used to determine the success of the film.

Today, the 100-crore club has become a bench-mark of the success of movie. Time span required for entering into a 100-crore club is now a parameter for the comparison of successful films within a club.

The present paper is an attempt to understand underlying factors behind the films entering into 100-crore club mark.

## 2. Objectives of the study:

The study has been conducted with the following objectives:

To study the trends of 100-crore club Indian bollywood movies since 2008 (upto 2014).

To analyse the success factors behind the 100-crore club Indian bollywood movies.

## 3. Research Methodology and Data Collection:

The present study is based on the secondary sources of data collected from research articles, newspaper articles, film magazines, journals etc. the collected data is tabulated and averaged for the analysis.

## 4. Concept of- 100-crore club:

100 Crore Club of Bollywood's an unofficial designation given to Hindi Bollywood films that have net collection of Rs. 100 crore or more in India after deducting the Entertainment tax. Now-a-days the 100 crore box office collection target has become a new benchmark for a film to be declared a hit or superhit. The actors, actresses and directors associated with

the 100 Crore Club are considered part of the "elite strata" in the film community of Bollywood. Further, special category of award is created to recognise such success of bollywood movie like Zee Cine Annual Awards has a category called "The Power Club Box Office" for the recognition of those directors whose films reach the 100 crore benchmark.

Thus, the 100 Crore Club designations have replaced previous traditional indications of success of Bollywood movies like number of weeks movie runs in the theatres eg. the "Silver Jubilee" (films that ran for 25 weeks in theatres) or the "Diamond Jubilee" (films that ran for 75 weeks in theatres) or cost - profit ratio etc.

## 5. Trends of 100-crore club movies:

Before analyzing the common success factors behind the 100-crore club Bollywood movies, it is essential to understand the trends of according to the box office collections. The trend of 100-cr. Club movies started in the year 2008 when Amir Khan Starr 'Ghajini' for the first time ever collected Rs. 114.7 cr. and became the first first time movie and to the entire the club and set up the landmark in the history of the bollywood. From that beginning till 2014, so far 55 movies have achieved the honour as given in the table below.

Table 1: 100-Crore Club Bollywood Movies from 2008 To 2014

Movie Name	Release year	Collection (in Rs. Crores)
Ghajini	2008	114
3 Idiots	2009	202.47
Dabangg	2010	138.88
Golmaal 3	2010	106.34
Bodyguard	2011	148.86
Ready	2011	119.78

RA.One	2011	114.29
Don 2	2011	106.71
Singham	2011	100.3
EkTha Tiger	2012	198.78
Dabangg 2	2012	155
Rowdy Rathore	2012	133.25
Jab Tak Hai Jaan	2012	120.85
Agneepath	2012	115
Barfi!	2012	112.15
Housefull 2	2012	106
Son Of Sardaar	2012	105.03
BolBachchan	2012	102.94
Dhoom 3	2013	284.27
Krrish 3	2013	244.92
Chennai Express	2013	227.13
Yeh Jawaani Hai Deewani	2013	188.57
Goliyon Ki Raasleela Ram-Leela	2013	116.33
Bhaag Milkha Bhaag	2013	108.93
Grand Masti	2013	102
Race 2	2013	100.45
PK	2014	340.8
Kick	2014	231.85
Happy New Year	2014	203
Bang Bang!	2014	181.03
Singham Returns	2014	140.62
Jai Ho	2014	116
Holiday - A Soldier Is Never Off Duty	2014	112.18
Ek Villain	2014	105.62
2 States	2014	102.13

Sources: Research Articles, Newspaper Articles, Film Magazines, Journals Etc.

Thus, the number of movies entering into the club has been multiplied by manifolds.

The table given below shows year wise distribution of 100-cr. Club movies.

Table 2 Year Wise Distribution of 100-Cr. Club Movies

Sr no.	Year	No. Of movies
1	2008	1
2	2009	1
3	2010	2
4	2011	5
5	2012	9
6	2013	8
7	2014	9

Sources: Research articles, Newspaper articles, Film magazines, Journal etc.

From the table given above, it becomes clear that year after year the number of movies making into the club has increased. Starting with one movie in 2008 and 2009, 09 movies have been a part of the club in the year 2014.

#### 6. Success Factors:

Though in 2008 and 2009 there were only one 100-crore film each, since 2010 onwards the number of movies entering into the 100-cr. Club has increased by manifolds with entry of Salman Khan (Dabangg) and Ajay Devgn (Golmaal 3) entering the club. However, along with this there has been decrease in number of days it has taken to enter into the club.

In the year 2011, the figure of films entering into the 100-crore club rose to five films (As per table given above) with Bodyguard garnering 100 crore in a record-time of 7 days. Thus, every top Bollywood actor (including the Khans) was in a race to make it to the 100-crore club. But, since 2012 onwards till the end of 2014, eight films have grossed 100 crores on an average. Now, it seems that actors like Salman Khan, are becoming their own competitors when it comes to box-office collections. Eg: Bettered by his previous record set by Bodyguard, Salman Khan's Ek Tha Tiger broke into the 100-crore club in five days flat.

Thus, from one to two to five to eight films, and from the Khans and Akshay Kumar, Ajay Devgan to Hrithik Roshan to Ranbir Kapoor – Bollywood's 100-crore club has grown manifold. Similarly, with the number of films making to the club has increased, the time taken to achieve the benchmark has gradually come down.

Here are some of the factors which have impacted such a success in recent times different from the traditional ones.

Inflated Ticket Prices: The average ticket size at a multiplex today is Rs 140-150, compared to Rs 70-80 in single-

screen theatres. Prices at premium chains like Inox and PVR can be as high as Rs 300-350 on weekends (Friday-Sunday), which fetch almost 80% of theatrical revenues earned by a film. (The rest of the business happens during the “lean” Monday-Thursday period.) On festive weekends, multiplex operators undertake a 10-15% hike in ticket prices. For 3D films, the rate is even higher. In big cities, single screen theatres, too, have increased ticket prices. For instance, the average ticket price across single screens in south Bombay is Rs 90-100. This factor has, thus, contributed tremendously to such a big revenue collection by the bollywood movies.

**Growth of Multiplexes:** Multiplexes have grown phenomenally in the last five years and completely changed the dynamics of the film business. There are close to 1,400 multiplex screens [India has a total of 12,900 screens] which constitute nearly 70-75% of a film’s box-office revenues. By 2015, the number of multiplex screens is estimated to rise to 1,925, according to the FICCI-KPMG Report on the Indian Media and Entertainment industry. Despite high ticket prices, multiplexes have become a preferred choice for cine-goers; the variety of films on offer, a better viewing experience, food and beverage counters and gaming zones etc ensure that audiences keep coming back.

**Digital Prints and Wider Releases:** Both are correlated. With the adoption of digital technology, more and more screens in India are becoming digitised from analog. This is allowing producers to have a much wider release of their films with a massive number of prints. (Digital prints save costs and can be attained fast.) For instance, in 1995, Hum Aapke Hai Kaun released with 500 prints which was a landmark then; in 2009, 3 Idiots released with 1,000 prints which were considered a huge number; in 2011, Eros released Ra.One in 3,100 plus screens and in 2012, Yashraj released Ek Tha Tiger with 3,400 prints in India and 500-600 prints overseas. This number will only grow and with releases getting wider by the day, sky-high theatrical revenues are becoming a routine of sorts.

**Extended Weekends/Festivals:** Most 100-crore films have utilised long weekends and festivals to the fullest, during which audiences drop in huge numbers and a film’s repeat value is high. Producers have often sacrificed a Friday (a release day) and tweaked their schedules to make the most of festivals by clubbing them with the traditional three-day weekend. For instance, Bodyguard released on a Wednesday and a five-day weekend surrounding Eid followed; Ek Tha Tiger released on a Tuesday and a six-day weekend with Independence Day and Eid followed; Golmaal 3, Ra.One, Son of Sardaar and Jab Tak Hai Jaan released on Diwali which fell in the middle of the week and a lengthy festive weekend followed; Ghajini, 3 Idiots and Don 2 released on the Christmas week, gaining heavily from the festive spirit and New Years’ holiday.

All these elements simultaneously create a 100-crore blockbuster. Gone are the days of silver jubilees and golden jubilees which measured the success or failure of a film. Today, the fate of a film is sealed on the opening day itself or at best, on the first week. The biggest of films have a run of only three to four weeks at the theatres as more and more new releases knock at the door and eventually push the incumbent out.

**Convenience of Booking Tickets and Lucrative Offers:** Today obtaining a movie tickets is a task of some clicks on computer, laptop, table or even mobiles. The facility of booking movie tickets from home or office has been made easier with the help of interactive websites like bookmyshow.com or ticket please.com. People can book movie tickets of desired shows, can read reviews of movies and write comments, give ratings and can even compare prices multiplex, category, show - wise. Customers are also offered offers like 10% to 50% off, BOGO (Buy One Get one Free), discounts in food combos and loyalty points by the credit card /debit card companies /banks with easy online payment options. Specialised mobile friendly application (apps) have further reduced labour and has movie ticket booking on the go task.

**Ancillary income streams:** Modern era has provided numerous avenues of earnings income for the bollywood movies. There is availability of various Ancillary income streams which has helped movies to make huge box office collections some of the avenues are: satellite right, music rights, distribution rights, home video, digital prints, brand partnership, media partnership etc.

**New promotion techniques:** Promotion of movie is now an important part of the marketing. Earlier promotion was limited to newspaper advertisements, handbills, posters and publicity booklets to market the movie. The emergence of television, the transformation of urban space, the expansion of Internet and the arrival of newer technologies have made their mark on Bollywood, determining the marketing strategies. Now almost cast of every movie visit in many cities to promote movies. Reality shows are widely used for promoting movies. Along with these, developing the Game, making posters in different languages are also used.

**7. Conclusion:** Some myths surrounding the 100-crore film need to be revealed. The film trade, today, is mostly concerned about the gross collections at the box-office and not the real amount pocketed by the producer. After deducting entertainment tax (35%), the gross collection reduces; the exhibitor’s share of 49-52% (depending on the week) from the new amount further brings down the producer’s share. It is rare when a producer manages to pocket a profit on his film. At this rate, the recent year should have many more films and many more actors inhabiting this club but it is fast losing its exclusivity. For example, Ra.One which netted Rs 107 crore in India failed to recover its cost

of production (Rs 150 crore) from theatres alone. But overseas collections and other ancillary revenue streams (satellite rights, home video and digital format) helped it in recovering the cost and earn some profit. But there are exceptions like 3 Idiots, on the other hand, earned nearly four times (Rs 202 crore) its production cost (Rs 55 crore) at the domestic box office itself.

In an increasingly competitive film business, it is left to be seen how many films truly qualify as “100-crore” successes in the years to come and if this club expands to be renamed as ‘500-cr Club’.

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# मधुर भंडारकर की फिल्मों (चयनित) में स्त्री की दुनिया

आशीष कुमार

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हिन्दी सिनेमा में स्त्री की छवि के जो रूप मिलते हैं उनमें अधिकांश का उद्देश्य कमोवेश एक ही होता है- पुरुष श्रेष्ठता की धारणा को बल प्रदान करना और स्त्री को दोयम दर्जे का नागरिक बनाए रखना। लेकिन इसका अर्थ यह भी नहीं है की स्त्री जीवन की वास्तविकताओं, उसके मनोभाव, आकांक्षाओं और दोहरे शोषण को सही परिप्रेक्ष्य में सिनेमा के माध्यम से देखा ही नहीं गया है। भारत में उदारिकरण के आगमन के साथ ही १९९० ई. तक आते आते हिन्दी सिनेमा के नई धारा के सभी फिल्मकारों ने व्यावसायिक फिल्मों की तरफ अपना रुख किया। ऐसे समय में ही २००१ ई. में मधुर भंडारकर 'चाँदनी बार' फिल्म के साथ पदार्पण किया और अपने इस फिल्म के माध्यम से भारतीय समाज में व्याप्त वेश्या वृत्ति/ बार बालाओं के जीवन के यथार्थ से दर्शकों को रू-ब-रू कराया। चाँदनी बार (२००१ ई.) से हीरोइन (२०१२ ई.) तक उन्होंने दस फिल्मों का निर्देशन किया जिनमें छः फिल्मों में प्रोटागोनिस्ट की भूमिका में महिला पात्र ही है। इस शोध आलेख में मधुर भंडारकर द्वारा निर्देशित 'पेज श्री', 'फ़ैशन' और 'हीरोइन' का चयन केस स्टडी के बतौर किया गया है। तीनों फिल्मों का अध्ययन विश्लेषण वैज्ञानिक शोध विधि से करने का प्रयास किया जाएगा।

"The present portrayal of women on screen merely perpetrates the Indian cultural devaluation theory. I am a girl, therefore bad and therefore destined to suffer is the message that is sent forth in movie after movie. This space between a strong woman real life and her portrayal on celluloid needs to be negotiated and the positive ambience fore-grounded. Indian cinema has a double role to play in shaping the mindset of its people. It is loved greatly and has tremendous mass appeal but that is not enough. It must also set the stage for social change. Can woman be redefined and recategorized in to 'I am a woman, therefore strong, therefore invincible', only then can the women characters come alive on screen. Until then they shall continue to be what they are mere fictional constructs and one dimensional figures who are distant from the ordinary, real life women." - वृंदा माथुर, Women in India cinema: Fictional constructs'

उपर्युक्त संदर्भ में वृंदा माथुर कहती हैं कि हिंदी-सिनेमा फिल्म-दर-फिल्मी अपनी नायिकाओं के माध्यम से यह संदेश देता है कि- 'चूँकि मैं स्त्री /महिला हूँ इसलिए बुरी हूँ और इसलिए मेरी नियति है कष्ट झेलना।' स्त्रियों के वास्तविक जीवन और फिल्मी पर्दों पर दिखाए जाने वाले जीवन में जो अंतर है वह आम-दर्शक के मन एवं मस्तिष्क दोनों को प्रभावित करता है जिससे पुरुष-श्रेष्ठता की धारणा को बल मिलता है तथा स्त्री को दोयम दर्जे की नागरिक बनाए रखने की कोशिश को भी बल मिलता है। आगे वृंदा कहती हैं कि क्या एक स्त्री को कभी हिंदी-सिनेमा इस रूप में

श्रेणीबद्ध तथा पुनः परिभाषित कर सकती है कि- 'चूँकि मैं स्त्री / महिला हूँ, इसलिए मैं विशिष्ट हूँ और इसलिए अजेय भी'? वृंदा माथुर के आलेख 'Women in India Cinema : Fictional Constructs' को पढ़ते हुए मेरे दिमाग में यह विचार कौंधा कि मधुर भंडारकर की फिल्मों में नारीवादी-दृष्टिकोण से शोध संभव है। इस शोध आलेख में मधुर भंडारकर द्वारा निर्देशित पेज श्री, फ़ैशन और हीरोइन का चयन केस स्टडी के बतौर किया गया है।

'पेज श्री' (२००५) कहानी है भारत देश के विभिन्न हिस्सों से मुंबई आई तीन लड़कियों की। माधवी (कोंकणा सेन शर्मा) जो एक सच्चा पत्रकार बनना चाहती है। पर्ल (संध्या मृदुल) जो एक एअर होस्टेस है और अमेरिका जाने की तमन्ना रखती है। तीसरी लड़की है गायत्री (तारा शर्मा) जो दिल्ली से आई है और यहाँ बॉलीवुड की चमकीली दुनिया में हीरोइन बनना चाहती है। माधवी और पर्ल पहले से रूममेट हैं और बाद में गायत्री भी उनकी रूममेट बन जाती है। फिल्म के शुरूआती दृश्यों में ही यह स्पष्ट हो जाता है कि माधवी कभी-कभी कवरेज के दौरान पेज श्री पाटियों में मदिरा सेवन करती है। जबकि पर्ल का यह रोजाना का किस्सा है। गायत्री इन सब चीजों से अपने आपको दूर रखती है। गायत्री जब पहले ही दिन एक प्रसिद्ध कला-फिल्म निर्देशक से मिलने उसके ऑफिस जाती है तब उसे काम के बदले निर्देशक अपने साथ सोने का ऑफर करता है। वह रोती हुई वापस चली आती है। माधवी फिर उसे बॉलीवुड के सुपरस्टार से मिलवाती है जो उसका दैहिक-शोषण करता है। गर्भवती होने की खबर मिलने पर गायत्री

को गर्भपात करा लेने की सलाह दी जाती है। इन सब घटनाओं से वह मानसिक रूप से प्रताड़ित होती है और आत्महत्या की कोशिश करती है। आगे चलकर पर्ल भी एक अथेड एन.आर.आई. से शादी कर अमेरिका चली जाती है। एक स्ट्रगलिंग एक्टर के साथ माधवी का अफेयर भी इसके समानांतर चल रहा होता है किंतु एक दिन उसे पता चलता है कि वह (एक्टर) एक गे मेकअप मैन के साथ रिलेशन में है। क्योंकि उसे जिंदगी में तरकी करनी है। पूरे फिल्म में फिल्म कार ने कई अलग-अलग मुद्दों पर एक साथ काम करने की कोशिश की है। जैसे- गे की समस्या, स्ट्रगल करने वाले अभिनेता/मॉडल की समस्या, ड्रग्स का कारोबार करने वालों की समस्या, अल्पसंख्याकों को पुलिस द्वारा परेशान करने की समस्या आदि-आदि। किसी भी समस्या को मधुर भंडारकर ने बहुत विस्तार में जाकर दिखाने की कोशिश नहीं की है। पूरी फिल्म में स्त्रियों को जिंदगी में आगे बढ़ने के लिए या तो किसी पुरुष की मदद लेते दिखाया गया है या न चाहते हुए भी अलग-अलग तरीके से समझौता करते हुए। क्या फिल्म का यह treatment निर्देशक की पुरुषवादी सोच का नतीजा नहीं है? 'पेज थ्री' के द्वारा निर्देशक स्पष्ट रूप से यह संदेश देना चाहता है कि स्त्री चाहे कहीं भी हो उसे हमेशा पुरुष सत्ता के नीचे ही कार्य करना पड़ता है। निर्देशक अपनी इस फिल्म में स्त्रियों को मानसिक रूप से पुरुषों के मुकाबले काफी कमजोर दिखाया है।

फिल्म समीक्षक संयुक्ता बसु अपने एक आलेख में लिखती हैं- मधुर भंडारकर की स्त्री-केंद्रित फिल्में बार-बार एक अच्छी लड़की को बुरी दुनिया में भेजती है। और बार-बार यह दोहराती है कि यह दुनिया स्त्रियों के लिए बहुत बुरी है। उनके लिए यह अच्छा। होगा कि वे किचन तथा बेडरूम तक ही सीमित रहे। अगर वे बाहर आकर खाना बनाने, बच्चों के पालन-पोषण के अलावे कुछ और करने का साहस करते हैं तो उनके साथ बुरा होगा। कुल मिलाकर यह कहा जा सकता है कि मधुर भंडारकर की यह फिल्में काफी निराशावादी अंत के साथ स्त्री के लिए बहुत ही घातक संदेश देने का कार्य करती है।

'फैशन' (२००८) नई आर्थिक नीतियों, उदारीकरण और वैश्वीकरण ने पिछले बीस सालों में भारत की आर्थिक-सामाजिक संरचना को बदल दिया है। ये बदलाव कहीं-कहीं स्त्री के पक्ष में भी हुए। मसलन पुरानी सामंती व्यवस्था की जड़ें हिलीं, पितृसत्ता की पकड़ कुछ ढीली हुई। हालाँकि इसमें कुछ नई चुनौतियों ने यहाँ भी स्त्री का स्वागत किया। लेकिन आज की स्त्री भीगी-भागी, छुई-मुई नहीं है। परिवर्तन के इस दौर और इन्हीं नई परिस्थितियों की फिल्म है- 'फैशन'।

'फैशन' मधुर भंडारकर के इनोवेटिव लेंस का एक और उदाहरण है। यह फिल्म फैशन व मॉडलिंग की दुनिया से रू-ब-रू कराती है। एक लड़की के मॉडल बनने के सपने, उसके संघर्ष, उसके ऊँचाइयों पर पहुँचने, फिर वहाँ से गिरने-संभलने की कहानी को समेटे यह फिल्म फैशन जगत के अंधेरों से भी परिचय कराती है। कह सकते हैं कि 'फैशन' वर्ग-विशेष की स्त्री को संबोधित है, जहाँ बाजार स्त्री की महत्व कांक्षाओं को क्रैश करता है। देह मुक्ति के जिन प्रश्नों से आज का स्त्री-विमर्श टकरा रहा है, यह फिल्म उन्हीं प्रश्नों को संबोधित करती है। इसमें कोई संदेह नहीं कि देह जिसकी है, उस पर अधिकार भी उसी का होना चाहिए, लेकिन अपनी देह के प्रति क्या हमारी कोई नैतिक जिम्मेदारी भी बनती है? क्या देह और मन में ऐसा पार्थक्य संभव है कि एक के दुरुपयोग से दूसरा उदासीन रहे? आज का मध्यवर्ग जिस तेजी से भोग के पीछे दौड़ रहा है, उतनी ही तेजी से वह बाजार के किले में कैद होता जा रहा है। बाजार के लिए स्त्री एक देह है- एक ऐसी 'खूबसूरत निर्जीव डमी' जिसे महँगे कपड़े पहनाकर शो-केस में सजा दिया जाता है। जिसके सहारे अधोवस्त्रों से लेकर परफ्यूम, जूता, चप्पल, गाड़ी, कॉन्डम, कान्त्रासेप्टिव सब कुछ बेचा जा सकता है।

'फैशन' कहानी है मेघना माथुर की। चंडीगढ़ के एक मध्यमवर्गीय परिवार की अतिमहत्वाकांक्षी लड़की की। मेघना चंडीगढ़ में एक छोटा सा ब्यूटी कॉन्टेस्टि जीतती है। जहाँ जज के द्वारा सराहे जाने पर वह मुंबई जाने का फैसला करती है। मुंबई जाना उसका अपना फैसला है और फैसले को पूरा करने के खतरे भी उठाना वह जानती है। भारतीय लड़की/स्त्री के मुँह से निकलने वाला यह बिलकुल नया वाक्य है- 'मैंने तय कर लिया है'- बिलकुल नया। मुंबई पहुँचकर मेघना संघर्ष करते हुए सुपर-मॉडल की पायदान तक भी पहुँचती है। इस दौरान उसे एक साथी मेल मॉडल से प्रेम भी होता है। वह उसी मॉडल के साथ अपार्टमेंट शेयर कर रही होती है। रात को वापस देर से आने पर शक की वजह से दोनों में अलगाव होता है और वह पनाश के मालिक मी.सरीन के बनाए जाल में फँस जाती है और गर्भवती भी हो जाती है। सरीन तथा मॉडलिंग कान्ट्राक्ट की वजह से ही वह गर्भपात करवा लेती है, किंतु वह काफी टूट जाती है उसका आत्मविश्वास बिलकुल खत्म हो जाता है और वह वापस चंडीगढ़ लौट जाती है।

फिल्म के इस पड़ाव पर काफी आश्चर्य होता है कि मधुर भंडारकर ने जब यह फिल्म बनाई यानि सन 2008 में तब तक भारत में फैशन-बूम आए 10 साल हो चुका था। भारत के कई मॉडल अपनी अंतरराष्ट्रीय पहचान बना चुके थे तो कई डिजायनरों ने भी

अपनी सफ लता के झंडे देश-विदेश दोनों जगहों पर लहरा चुके थे। मिलिंद सोमन, मधु सप्रे, अर्जुन रामपाल, मेहर जेसीया, रोहित बल एवं मनीष मलहोत्रा आदि को उदाहरण स्वरूप लिया जा सकता है। ऐसे समय में एक मशहूर मॉडल को यह पता नहीं होना कि अनुबंध में 'No marriage and no pregnancy clause' होता है निर्देशक द्वारा दर्शक को वास्तविकता के नाम पर कुछ भी दिखाने की ओर ईशारा करता है। ऐसे समय में जब condom एवं i-pills आसानी से उपलब्ध हैं तब यह संवाद कि 'मैं तुम्हारे बच्चे की माँ बनने वाली हूँ' काफी हास्यास्पद लगता है। हद तो तब हो जाती है कि गर्भपात के बाद मेघना का कॉन्सेंट्रेशन भंग होने लगता है और उसका कैरियर ग्राफ नीचे गिरने लगता है। क्या फिल्मकार इस पूरे सीक्वेंस के द्वारा यह संदेश देना चाहता है कि स्त्री चाहे जो भी हो, पूर्ण तभी होगी जब वह एक बच्चे की माँ बने। यदि उसे इससे रोका गया तो वह नर्वस ब्रेकडाउन का शिकार हो सकती है। याद रहे कि यह वही मेघना माथुर है जिसने पार्टी के बाद पनाश के मालिक सरीन से कहा था- 'मैं भी यहाँ एक सक्सेस फुल मॉडल बनने बाई हूँ। बस एक छोटा सा फर्क है- यही कि मैं उन हजारों लड़कियों से बेहतर हूँ। मैं जानती हूँ, मुझे कहाँ तक पहुँचना है।'

फिल्म में हम आगे देखते हैं कि मेघना चंडीगढ़ में एक साल बीताकर, पूर्णत ठीक होकर वापस मुंबई आती है और फिर से सक्सेसफुल मॉडल बनती है। अब वह देश में ही नहीं विदेश में भी शोज - टॉपर है। यहाँ हम देखते हैं कि वही मध्यमवर्गीय पिता जो अपने रूढ़िवादी सोच के कारण बेटी के मॉडल बनने के फैसले का विरोध करता है। फिर वही पिता अपनी उस बेटी को बाप का मजबूत कंधा देता है जिस पर सिर रखकर वह रो सके। जहाँ से वह जीवन की नई ऊर्जा लेकर एक नई शुरुआत कर सके। मेघना के पिता का संवाद आज के बदलते पुरुष और बदलते पिताओं से हमारा परिचय करवाता है- 'दौड़ में हार उसकी नहीं होती जो फिसल जाता है, हार उसकी होती है जो फिसलकर नहीं उठता, मेरी बेटी हारेगी नहीं।' यह वह पिता है जिसके भीतर का पुरुष रिस गया है, बचा है सिर्फ पिता। वह माफी माँगता है अपनी बेटी से उसके सपनों पर भरोसा नहीं करने के लिए। इस नए पिता को अपनी बेटी पर पूरा भरोसा है। 'वापिस जा बेटा, यू विल अचीव'।

फैशन-वर्ल्ड में जब तक आप टॉप पर हैं सब आपके साथ हैं और जैसे ही आप नीचे आते हैं सब छूटते जाते हैं। इस स्थिति में जीवन में सब कुछ होता है पर कोई अपना नहीं होता। इस अकेलेपन को भरने के लिए इस वर्ग की स्त्रियाँ खुद को नशे में डुबो लेती हैं। नशे में डूबी सोनाली हो या मेघना या केतन मेहता की मायामेम साहब। खैर 'फैशन' का संदेश बिलकुल साफ है कि

एक स्त्री को अपने सपने पूरा करने के दौरान चाहे जितनी भी मुश्किलों का सामना करना पड़े, उसे खुद (स्त्री) करना होगा और अंततः यह पितृसत्ता शासित भारतीय समाज उसकी इस उपलब्धि पर बेमन ही सही, वाहवाही जरूर करेगा।

'हीरोइन' (2012) मधुर भंडारकर अपनी प्रत्येक फिल्म में हमेशा एक नए विषय के साथ नजर आते रहे हैं। बार - गर्ल्स के जीवन पर 'चाँदनी - बार' एक स्त्री के जबरन राजनीति में घसीटे जाने पर 'सत्ता', सामाजिक कार्यकर्ताओं एवं मीडिया में स्त्री की स्थिति पर 'पेज थ्री', कॉरपोरेट वर्ल्ड में स्त्री की दुनिया पर 'कॉरपोरेट' तथा फैशन वर्ल्ड में महिला एवं पुरुष मॉडल के जीवन पर 'फैशन' तथा बॉलीवुड में एक स्टार अभिनेत्री की स्थिति पर 'हीरोइन' आदि फिल्म उदाहरण स्वरूप हमारे सामने हैं।

अपनी फिल्म हीरोइन से मधुर भंडारकर एक स्टार अभिनेत्री के कैरियर के ग्लैमर एवं चकाचौंध से हमारा परिचय तो करवाते ही हैं, साथ ही साथ इस प्रसिद्धि एवं प्रतिष्ठा के अंधेरे पक्ष से भी हमारा परिचय होता है। 'हीरोइन' में शगुप्ता जी द्वारा माही से ये कहना कि- 'शोहरत जितना देती है उससे कहीं ज्यादा हमसे छीन लेती है। ग्लैमर की चमक में हमें दिखाई नहीं देता कि हमने कितना खोया है और जब पता चलता है तब बहुत देर हो जाती है।' फिल्मकार द्वारा बॉलीवुड की चकाचौंध के पीछे के तल्लख अंधेरों से हमारा परिचय कराने का प्रयास है। इस फिल्म में मुख्य किरदार एक नायिका है जो सुपरस्टार है। पुरुष - प्रधान मुंबई फिल्म-उद्योग-जगत में वह एक सच्चे प्रेमी की तलाश में दिखती है। अपने शक की आदत तथा असुरक्षा के भाव के कारण वह कभी भी अपने रिश्तों को निभा पाने में असमर्थ दिखती है। परिणामस्वरूप उसे सभी छोड़ कर चले जाते हैं। वह अकेले हो जाती है। अपनी पहचान छुपाकर उसे खुशी मिल गई है ऐसा इस फिल्म का संदेश है। यानि की एक स्त्री बॉलीवुड में टॉप पोजीशन पर बिना compromise के हो ही नहीं सकती।

'हीरोइन' में तो माही ने सफलता के लिए क्या नहीं किया। अपनी प्रतिद्वंद्वि की फिल्म हड़पनेके लिए एक राजनेता जो उसकी माँ का पुरुष-मित्र भी है से मदद ली और पासपोर्ट में झूठी उम्र बताने को लेकर उसे गिरफ्तार करवा दिया। अपने क्रिकेटर ब्याँयफ्रेंड से पैरवी करवाकर खुद उस फिल्में की हीरोइन बनी। हद तो तब हो गई जब उसने अपने तथा आर्यन के सेक्से वीडियो (मजाक में बनाए गए) को अपने फिल्म के प्रमोशन हेतु लीक कर दिया। फिल्म में एक जगह कमेंट्री में यह कहा भी गया है कि इस ग्लैमर इंडस्ट्री में कौन फॉड नहीं है?

उपरोक्त फिल्मों के कई दृश्यों में फिल्मकार ने स्त्री के रूढ़ छवि या यों कहें कि स्त्री को हमेशा नकारात्मक चरित्र में ही पेश किया है। कुल मिलाकर यह कहा जा सकता है कि मधुर भंडारकर अपनी प्रत्येक फिल्म में एक खास संदेश देते हैं जो स्त्रियों की भाषा में इस प्रकार है - 'चूँकि मैं लड़की/स्त्री हूँ इसलिए मैं बुरी हूँ और इसलिए मेरी नीयति है कष्ट झेलना।'

कुल मिलाकर यह कहा जा सकता है कि मधुर भंडारकर नया सिनेमा आंदोलन की कलात्मक पीढ़ी से कलात्मकता और खुली अर्थव्यावस्था तथा पूँजी के प्रवाह से नई तकनीक और भव्यता का समावेश अपनी फिल्मों में करते हैं। वे अपनी फिल्मों में स्त्री की दुनिया को केंद्रीय विषय के बतौर रखते हैं। इन फिल्मों में वे महिलाओं को सशक्त भूमिका में तो रखते हैं किंतु ऐसा नहीं कहा जा सकता कि उनकी फिल्मों की नायिकाएँ पुरुषवादी चेतना के विरुद्ध एक स्त्री वादी चेतना की नयिकाएँ हैं। चयनित फिल्मों के अध्ययन एवं विश्लेषण (नारीवादी-दृष्टिकोण) से प्रति उपरोक्त संदेशों के आधार पर यह कहा जा सकता है कि मधुर भंडारकर अपनी फिल्मों में- स्त्री -जीवन की वास्तविकताओं, उसके मनोभाव, आकांक्षाओं तथा दोहरे शोषण को सही परिप्रेक्ष्य में नहीं दिखा पाते हैं परिणामस्वरूप उनकी फिल्मों से पुरुष-श्रेष्ठता की धारणा को बल प्रदान होता है और स्त्री को दोगले दर्जे का नागरिक बनाए रखने की समाज की कोशिश को सहयोग मिलता है।

मधुर भंडारकर अपनी फिल्मों के माध्यम से स्त्री की रूढ़ छवि (stereotype image) को तोड़ते हैं, किंतु बहुत चालाकी से अपनी फिल्मों के अंतःआख्यान में यह भी ढिंढोरा पीटते हैं कि रूढ़ छवि से अलग छवि (non-stereotype image) स्त्रियों के लिए खतरनाक है। दरअसल वो इस प्रयास में खुद एक नए किस्म की रूढ़ छवि को प्रोड्यूस करने लगते हैं। जैसे- उनकी अधिकांश

सशक्त नायिका अपने प्रोफेशन में मॉडल, हिरोइन या इसी तरह की महिलाएँ हैं जिन्हें समाज इसी प्रकार देखता है। हिंदी-सिनेमा ने जिस तरह से आज तक स्त्रियों के चित्रण को जो प्रतिमान (paradigm) गढ़ा था वही प्रतिमान मधुर भंडारकर भी अपनी फिल्मों में गढ़ते हैं। उनके प्रतिमान में कोई विचलन नहीं दिखाई देता। रैडिकल फ़ेमिनिस्टों ने स्त्री की जो छवि गढ़ी है ठीक उसी के आसपास मधुर भंडारकर भी अपनी नायिकाओं का चित्रण करते हैं किंतु उनकी फिल्मों के अंतःआख्यान में स्त्री को उत्पाद (commodity)के रूप में परोसने की कोशिश भी साफ़ दिखती है। ऐसा लगता है कि मधुर भंडारकर भी सिनेमा के मुख्य द्वंद्व (उसके व्यवसाय होने और कला होने) के बीच में फंसकर, दबाव में हैं और स्त्री को एक उत्पाद (commodity) के रूप में ही परोस रहे हैं चाहे वह परोक्ष रूप में ही हो।

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# हिन्दी फिल्मों में शहर और संस्कृति (फ़िल्मकार मुजफ़्फर अली की फिल्मों के विशेष संदर्भ में)

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महात्मा गांधी अंतरराष्ट्रीय हिंदी विश्वविद्यालय, वर्धा, महाराष्ट्र  
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पदों पर किसी शहर और संस्कृति को दिखाना किसी निर्देशक के लिए टेढ़ी खीर होती है क्योंकि निर्देशक को उस शहर से उतना ही जुड़ना होता है जैसे उस शहर का निवासी। फिल्मों में शहर को दिखाने की परंपरा काफी पुरानी है लेकिन शहर के नाम पर बंबई (मुंबई) दिल्ली के अलावा किसी शहर को देखना मुश्किल होता था। लेकिन धीरे धीरे समय बदला और निर्देशकों ने छोटे शहरों को फिल्मों में दिखाने की परंपरा शुरू की। इसी कड़ी में एक नाम मुजफ़्फर अली का भी है। हिन्दी फिल्म जगत में मुजफ़्फर अली एक लब्ध-प्रतिष्ठित व्यक्तित्व हैं। एक संवेदनशील और सरोकारी फिल्म निर्देशक के रूप में उन्होंने तीन दशक से ज्यादा का वक्त भारतीय सिनेमा को दिया है। साथ ही अपनी विशिष्ट पहचान भी अर्जित की है। सन १९४४ में लखनऊ के एक राजसी परिवार में जन्मे मुजफ़्फर की तालीम और तरबियत लखनऊ में ही हुई। इसी वजह से लखनऊ के प्राचीन वैभव एवं समकालीन मूल्यों को उन्होंने बेहद करीब से जाना समझा। इसी समझ ने उनके फिल्मों को एक चमत्कारी मौलिकता से नवाजा। उनकी बनाई अधिकांश फिल्मों में लखनऊ हमें किसी पात्र की तरह नज़र आता है। जब कभी लखनऊ की पृष्ठभूमि पर बनी फिल्मों की बात होती है मन में पहली छवि मुजफ़्फर अली की ही उभरती है। उनकी सबसे पहली फिल्म 'गमन', उनकी हस्ताक्षर फिल्म 'उमराव जान' और उनकी एक अप्रदर्शित फिल्म 'अंजुमन' इन सभी फिल्मों में लखनऊ अपनी मज़बूत मौजूदगी दर्ज़ करवाता है। हालांकि मुजफ़्फर अली के फिल्म जगत में पदार्पण से पहले भी लखनऊ की पृष्ठभूमि पर चौदहवीं का चाँद, पालकी, मेरे महबूब और बहू बेगम जैसी कई बड़ी फिल्में बनी हैं लेकिन लखनऊ के समाज का जैसा प्रभावी चित्रण मुजफ़्फर अली की फिल्मों विशेषकर 'गमन', 'उमराव जान' और 'अंजुमन' में किया गया वैसा अन्यत्र कहीं संभव नहीं हो सका। इस शोध पत्र में मुजफ़्फर अली की फिल्मों में शहर और संस्कृति के तत्वों को जानने और परखने की कोशिश की जाएगी तथा हिंदी सिनेमा में शहर और संस्कृति को मुजफ़्फर अली कितना अपनी फिल्मों के जरिये दिखा पाये हैं यह अंतर्वस्तु विश्लेषण के द्वारा जानने की कोशिश की जाएगी।

**बीज शब्द :-** हिंदी सिनेमा में शहर, मुजफ़्फर अली, लखनऊ का समाज।

हिन्दी फिल्म जगत में मुजफ़्फर अली एक लब्ध-प्रतिष्ठित व्यक्तित्व है। एक संवेदनशील और सरोकारी फिल्म निर्देशक के रूप में उन्होंने तीन दशक से ज्यादा का वक्त भारतीय सिनेमा को दिया है। साथ ही अपनी विशिष्ट पहचान भी अर्जित की है। सन १९४४ में लखनऊ के एक राजसी परिवार में जन्मे मुजफ़्फर की तालीम और तरबियत लखनऊ में ही हुई। इसी वजह से लखनऊ के प्राचीन वैभव एवं समकालीन मूल्यों को उन्होंने बेहद करीब से जाना समझा।

उनकी बनाई अधिकांश फिल्मों में लखनऊ हमें किसी पात्र की तरह नज़र आता है। जब कभी लखनऊ की पृष्ठभूमि पर बनी फिल्मों की बात होती है मन में पहली छवि मुजफ़्फर अली की ही उभरती है। उनकी सबसे पहली फिल्म 'गमन', उनकी हस्ताक्षर फिल्म 'उमराव जान' और उनकी एक अप्रदर्शित फिल्म 'अंजुमन' इन सभी फिल्मों में लखनऊ अपनी मज़बूत मौजूदगी दर्ज़ करवाता है।

हालांकि मुजफ़्फर के फिल्म जगत में पदार्पण से पहले भी लखनऊ की पृष्ठभूमि पर 'चौदहवीं का चाँद', 'पालकी', 'मेरे

महबूब' और 'बहू बेगम' जैसी कई बड़ी फिल्में बनी हैं लेकिन लखनऊ के समाज का जैसा प्रभावी चित्रण मुजफ़्फर अली की फिल्मों विशेषकर 'गमन', 'उमराव जान' और 'अंजुमन' में किया गया वैसा अन्यत्र कहीं संभव नहीं हो सका।

गमन में रोज़ी रोटी की तलाश में अपने वतन लखनऊ और परिवार से दूर हुए एक निम्न-मध्य वर्गीय आदमी की पीड़ा है लखनऊ बार बार वापस बुलाता है लेकिन बड़े शहर का खूनी पंजा उसे वापस नहीं आने देता। उमराव जान नवाबी के दौर वाले लखनऊ को दिखाती है जिसमें फैज़ाबाद की एक साधारण लड़की अमीरन के लखनऊ की मशहूर तवायफ उमराव जान अदा बनने की दर्द भरी दास्तान है। तीसरी फिल्म अंजुमन लखनऊ के मध्य वर्गीय जीवन का जीवन्त चित्रण करती है। चिकन कारीगरों के शोषण संघर्ष और जीवन को दिखाती ये फिल्म हालांकि आधिकारिक तौर पर रिलीज नहीं हो सकी थी लेकिन आज भी लखनऊ और लखनऊ के बाहर लखनऊ के आम जनजीवन को समझने के लिए सबसे खूबसूरत फिल्म है।

लखनवी तहजीब, उमराव जान, रेखा और मुजफ़्फर अली

ये चारों ऐसे किरदार हैं, जो जुदा होते हुए भी एक-दूसरे की पहचान बन चुके हैं। इन चारों में से एक का भी जिक्र हो तो बाकी की तस्वीर खुद-ब-खुद सामने आ जाती है। 'उमराव जान' बॉलीवुड के लिए एक ऐसा कैरेक्टर है, जिसे रुपहले पर्दे पर उतारने की तीन बार कोशिश की जा चुकी है। तीनों बार ही अपने जमाने की मशहूर अभिनेत्रियों ने इस किरदार को पर्दे पर जीने की कोशिश की, लेकिन जिस तरह रेखा ने 'उमराव जान' को जिया है, शायद ही कोई इस किरदार को जी सकता है। उमराव जान के किरदार को अमर बनाने वाले फैशन डिजाइनर, डायरेक्टर-प्रोड्यूसर और लखनऊ की सरजमीं को दुनिया भर में मशहूर करने वाले मुजफ्फर अली से जब मेरी बात हुई तो बताते हैं कि रेखा की आंखों में खास कैफियत है, जो उमराव जान के किरदार से पूरी तरह से मेल खाती थी। उनकी आंखों को देखकर लगता था कि वह इस किरदार के साथ पूरा इंसाफ कर सकती हैं। उमराव जान का कैरेक्टर था कि किस तरीके से एक मासूम लड़की कोठे पर आती है, कई बार गिरती-संभलती है और फिर एक क्रिएटिव प्रोसेस में दाखिल होती है। मुजफ्फर अली कहते हैं कि मैं समझता हूँ कि बॉलिवुड को वैश्विक होने की जरूरत है। हम अभी भी फिल्मों के निर्माण में मध्यवर्गीय मानसिकता से ऊपर नहीं उठ पाए हैं जिसमें आज की तारीख में खुद बहुत बदलाव आ चुके हैं।

लखनऊ को काफी संवेदनशील और खूबसूरत मानने वाले अली साहब संगीत, कविता, गजलों, शायरी को दिल छूने वाली कला मानते हुए १९५७ के समय से पहले के लखनऊ को इन विधाओं से परिपूर्ण मानते हैं। मुजफ्फर अली एक ऐसे फिल्मकार हैं जिन्हें फिल्मों का निर्माण पैसा कमाने के लिए नहीं बल्कि अपने विचारों और अपने दर्द को समाज के सामने लाने के लिए करते हैं। इनके द्वारा निर्देशित फिल्में इस बात की उदाहरण हैं।

शेरो शायरी के अलावा अली साहब को चित्रकारी और सूफी संगीतों का भी बहुत शौक रहा है। अपनी फिल्मों की स्कैचिंग उन्होंने खुद की। लखनऊ की सरजमीं में बचपन बिताने वाले मुजफ्फर अली की फिल्मों में लखनऊ की पृष्ठभूमि से पूरी तरह मेल खाती नजर आती हैं। चाहे फिर वो उनकी पहली फिल्म 'गमन' १९७८ जो लखनऊ के पास के गाँव कोटवारा की कहानी जिसमें ग्रामीण परिवार की दिक्कतों और बड़े शहरों की तरह पलायन करने की व्यथा को उन्होंने दिखाया इसी फिल्म में उन्होंने ये भी दिखाया की बड़े शहर का खूनी पंजा उसे किस तरह घर वापस नहीं जाने देता और वो हमेशा के लिए वही का होकर रह जाता है।

दूसरी और इनकी सबसे ज्यादा चर्चित फिल्म 'उमराव जान'

१९५७ के पहले के लखनऊ की संस्कृति और कोठे वालियों के दर्द की दास्ताँ को बयाँ करती हैं। अवध के नवाबोंकी नवाबी और उस दौर के समाज को अपनी इस फिल्म में उन्होंने शायरी और सूफी गीतों के साथ पेश किया।

तीसरी और भारत में आधिकारिक तौर पर प्रदर्शित न होने वाली फिल्म अंजुमन की कहानी में वो लखनऊ को ही उस अंजुमन की नजर में देखते हुए पाये गए हैं, एक पुराने मकान में रह रही अंजुमन की खास किस्म की इच्छाएँ और एक तरह की चमक को फिल्म में दिखाया गया है, इस फिल्म का आइडिया तो खुद मुजफ्फर अली का था किन्तु फिल्म के कथानक को राजनीतिक विस्तार और संदर्भ देने के लिए उन्होंने अपनी पत्नी सुहासिनी से राय मशवरा भी किया। अंजुमन हालांकि भारत में रिलीज नहीं हुई पर विदेशों में लोगो ने इसे हाथों हाथ लिया क्योंकि फिल्म का विषय अंतर्राष्ट्रीय परिदृश्य से काफी मिलता है, मेरे स्वयं द्वारा किए गए साक्षात्कार में उन्होंने इस फिल्म के भारत में रिलीज न होने का कारण फिल्म के प्रोड्यूसर की अपनी सोच मानी मानी है।

लखनऊ की कला, संगीत खान पान, व्यवसाय तथा अभिवादन के तरीकों का अपना एक खास अंदाज होता है। इनको मुजफ्फर अली ने अपनी फिल्मों के माध्यम से दिखने की कोशिश की है।

#### चयनित फिल्में :-

- 'गमन' १९७८ :- इंटीग्रेटेड फ़िल्म्स के तत्वावधान में बनी १९७८ में बनी फिल्म मुजफ्फर अली की निर्देशन की पहली फिल्म मानी जाती है। फिल्म अवध के समाज और वहाँ की संस्कृति को दर्शाती है। अवध का समाज नवाबी और शानो-शौकत से परिपूर्ण माना जाता रहा है तथा इसके प्रमाण भी हमें देखने को मिलते हैं। फिल्म समाज को आईना दिखाने में सबसे अहम भूमिका निभाती है, इसी तर्ज पर मुजफ्फर अली ने इस फिल्म का निर्माण किया।
- 'उमराव जान' १९८१ :- उमराव जान १९८१ में बनी हिन्दी भाषा की फिल्म है। यह फिल्म मिर्जा हादी रुस्वा (१९५७ से १९३९) के उपन्यास उमराव जान 'अदा' पर आधारित है। इस बात को लेकर आज भी विवाद है कि उमराव जान कोई वास्तविक चरित्र था या फिर मिर्जा हादी रुस्वा की कल्पना।
- 'अंजुमन' १९८६ :- लखनऊ की चिकनकारी व्यवसाय एक बड़े तानाशाही दौर से गुजरने की दास्तान को जब १९८६ में फिल्मकार मुजफ्फर अली ने फिल्म अंजुमन में

दिखाया तो लोगो ने विरोध भी किया और इस को सेंसरबोर्ड ने बैन कर दिया।

मुजफ्फर अली द्वारा निर्देशित फिल्मों में लखनऊ के समाज का सूक्ष्म अध्ययन करने पर पाया कि जिस दौर में इनकी पहली फिल्म 'गमन' आई उस दौर के समाज और इनकी दूसरी फिल्म या कहे उनकी हस्ताक्षर फिल्म 'उमराव जान' में दिखाये लखनऊ में समाज तथा अप्रदर्शित फिल्म 'अंजुमन' में देखे गए लखनऊ में जो सबसे बड़ा अंतर है वह अलग-अलग दौर के लखनऊ के समाज का चित्रण ही है।

दरअसल लखनऊ अपने आप में वो फसाना है जिसे जितना सुनते जाइए उतना ही दिलचस्प होता जाता है। जो भी इसका बयान सुनाता है, एक नई दास्तान सुनाता है, एक शहर जिसका खयाल आते ही ज़हन में तहज़ीब की शमाएँ रोशन हो उठती हैं, जिसका जिक्र छिड़ते ही दिल की गलियाँ गुलशन हो उठती हैं। लखनऊ वो तिलिस्म है जिसमें कैद हुआ शख्स कभी आज़ाद नहीं होना चाहता, जो दुर्भाग्य के कारण यहाँ से निकल भी जाते हैं वो अपनी आंखों में लखनऊ के मंज़र लिए भटकते हैं और इसकी यादों को अपने कलेजे से हरदम लगाए रहते हैं।

वाजिद अली शाह के हवाले से इतिहास गवाह रहा है कि ऐसे दीवाने जहाँ भी जाते हैं एक नया लखनऊ बसा देते हैं, लखनऊ वाले कहीं भी रहें लखनवी आदाब कभी नहीं भुलाते। इसी धारणा से एकदम मेल खाती १९७८ में बनी फिल्म गमन में अली साहब ने एक व्यक्ति 'गुलाम' जो रोजी रोटी कमाने के लिए अपना शहर, अपना परिवार छोड़ उसे बड़े शहर की तरफ जाना होता है और फिर आखिर तक वो अपने शहर को दिल का दिल में बसाये ही रह जाता है पर बड़े शहर का खूनी पंजा और रोजी रोटी के जाल में फ़सा गुलाम घर आने के लिए तरसता रहता है, गुलाम के साथ साथ यही समस्या लगभग पूरे ग्रामीण लखनऊ के मध्मम वर्गीय समस्या की भी थी जिसे फिल्म में गुलाम व उसके परिवार को केन्द्रित करते हुए दिखाया गया है।

वहीं १९८१ में लखनऊ की मशहूर तवायफ़ 'उमराव जान अदा' पर बनी फिल्म उमराव जान में मुजफ्फर अली ने १८५७ के आस पास के लखनऊ के समाज में महिलाओं की स्थिति, नवाबों के शौक, संगीत के प्रति दिलचस्पी, तथा उस दौर के गज़ल, शेरों शायरी, में लोगो के लगाव को पेश किया। हालांकि मशहूर तवायफ़ उमराव पर बनी फिल्म में उमराव जान को केन्द्रित कर तवायफ़ों की निजी ज़िंदगी से जुड़े सवालियों को उठाने का प्रयास किया। १९८६ में बनी फिल्म 'अंजुमन' में नब्बे के दशक में लखनऊ के

मध्य वर्गीय समाज के जीवन तथा चिकन कारीगरों के शोषण की कहानी बताती है। वैसे फिल्म भारत में तो रिलीज नहीं हो पायी पर मुजफ्फर अली से लिए साक्षात्कार में उन्होंने फिल्म अंजुमन के विदेशों में प्रदर्शित होने की बात स्वीकारी है।

वास्तव में लखनऊ अपनी समृद्ध सांस्कृतिक विरासत को हृदय से लगाए हुए अपने समय से कदम मिला रहा है, जिस तरह हर दिन व्यक्ति के कपड़े बदलने मात्र से उसकी आत्मा में कोई परिवर्तन नहीं होता इसी तरह समय के अनुसार इस शहर में हुए तमाम बाहरी परिवर्तनों के बाद भी लखनऊ की रूह और उसके किरदार में ज़रा भी तब्दीली नहीं हुई है। लखनऊ अगर बदला भी है तो बेहतरी के लिए बदला है।

हिन्दी सिनेमा में लखनऊ की उपस्थिति की तो पहले से ही 'चौदहवीं का चाँद', 'पालकी', 'मेरे महबूब', 'बहू बेगम' और 'शतरंज के खिलाड़ी' जैसी बड़ी फिल्मों में बन चुकी हैं इसके बावजूद अगर कोई लखनऊ की पृष्ठभूमि पर कोई फिल्म देखना चाहेगा तो उसकी जुबान पर सबसे पहले मुजफ्फर अली की 'उमराव जान' का नाम आता है।

फिल्म में प्रयोग किए गए अवधी संवाद, ठुमरी, मर्सिये, नवाबी राजठाट, वेश भूषा, खान पान, गज़ल, शेरों शायरी मुख्यतः फिल्म गमन में मखदूम मोहिउद्दीन की गज़ल आपकी याद आती रही रात भर और फिल्म अंजुमन में मशहूर शायर फ़ैज अहमद फ़ैज और शहरयार की गज़लें उन फिल्मों की सफलता का कारण हैं जिसे फिल्म की अभिनेत्री शबाना आज़मी ने अपनी आवाज़ में गाया है। वहीं हादी रुसवा के उपन्यास उमरावजान अदा पर आधारित फिल्म उमराव जान में असल ज़िंदगी में उमराव के कहे शेरों का इस्तेमाल फिल्म को अपनी पहचान देता है।

मुजफ्फर अली का व्यक्तित्व और कृतित्व पूरी तरह से लखनऊ के लिए समर्पित रहा है। लखनऊ के दर्द और अवध की संस्कृति के दीवाने मुजफ्फर साहब हमेशा अपनी फिल्मकारी से लखनऊ या कहे पूरे अवध की शानों शौकत को आज भी जिंदा बनाए रखने की पूरी कोशिश की है।

एक शायर जबान से -

ए शहरे - लखनऊ तुझे मेरा सलाम है।

तेरा ही नाम दूसरा, जन्नत का नाम है॥

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# बिमल राँय की फिल्मों में विचारधारा

भगवत प्रसाद पटेल

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बिमल राँय के फिल्मों से हमें पता चलता है कि वे किसी एक या खास विचारधारा में बंधकर काम करने के कायल नहीं थे, बल्कि वे सामाजिक सांस्कृतिक और नैतिक (दुर) दशाओं पर भरपूर प्रहार करने पर यकीन करते थे। अपनी फिल्मों में वे पीड़ा और पीड़ित के प्रति गहन, आत्मीय संवेदना और सहानुभूति प्रदर्शित करते हुए नज़र आते हैं। हालाँकि, यह बिमल राँय के खास कलात्मक आदर्श हैं कि टूटे व्यक्ति की लाचारगी में निराशा का घटाटोप नहीं दिखाते, बल्कि इन स्थितियों को वे एक नए समाज की निर्मिति की लौ दिखाने के लिए रचते हैं बिमल राँय ने अपने निर्देशन में बनने वाली पहली फिल्म से ही उन्होंने यह साफ कर दिया था की उनका उद्देश्य जनोन्मुखी सिनेमा बनाना है। बिमल राँय मूलगामी समाजवादी फ़िल्मकार नहीं थे, लेकिन उनकी फ़िल्में इस बात कि गवाह हैं कि वे एक ऐसे समाज के पक्षधर थे जहाँ किसी तरह की गैर-बराबरी न हो और किसी को किसी तरह से शोषित और उत्पीडन न किया जाय। अपने इस सोच के कारण उन्होंने स्त्री, दलित, आदिवासी और गरीब किसान के साथ किये जाने वाले भेदभाव के विरोध में फ़िल्में बनाई।

**बीज शब्द :-** बिमल राँय की फ़िल्में मानवतावाद एवं सामाजिक यथार्थ।

‘विचारधारा जीवनपद्धति को संचालित और निर्देशित करने वाले विचारों की समुचित व्यवस्था है। कुछ खास विचारधारा के संदर्भ में विचारधारा को ‘विचारों का विज्ञान’ माना गया है। ‘विचारधारा के सामान्य सिद्धांतों और विशिष्ट किस्म के रुझानों में फ़र्क करने की आवश्यकता होती है। सामान्य सिद्धान्त एक ऐतिहासिक विकासमानता की सहज पैदाइश होते हैं जबकि विशिष्ट रुझान इतिहास – निर्माण की प्रक्रिया में सकारात्मक हस्तक्षेप करने और परंपरागत और प्रचलित सामाजिक सिद्धांतों को बदलने के लिहाज से सक्रियता और व्यवस्थित ज्ञान का परिणाम होते हैं।

‘विचारधारा’ शब्द एवं इसकी परिभाषा फ़्रांसीसी प्रबोधक एवं विद्वान देसतत द गेसी के नाम से जुड़ी हुई है जिन्होंने सबसे पहले यह कहा था कि ‘सामाजिक एवं राजनीतिक विचारों का संसार ज्ञान के अपने पृथक विभाग को निर्मित करता है जो कि स्वयं तर्क का अनुसरण करता है तथा जिसमें स्वयं के सिद्धान्त एवं नियम होते हैं, यानी जो अस्त-व्यस्त विचारों का घाल-मेल नहीं होता अपितु निश्चित एवं अकाट्य नियमों से संचालित होता है।’

इस प्रकार विचारधारा के परिपेक्ष्य समय और समाज सापेक्ष होते हैं अतः उनमें गतिमानता होती है। सृजनशीलता भी समय और समाज सापेक्ष होती है और उसमें भी गतिशीलता होती है। बिमल राँय की फिल्मों में यह पड़ताल किया जाएगा कि उन्होंने जिन समय और समाज के संदर्भों को उठाया है उसमें किस तरह की गतिमानता है।

उनकी पहली फिल्म ‘उदयेर पाथे’ जो हिंदी में ‘हमराही’ नाम से आई जिसमें शोषक और शोषित की कथा है। इस फिल्म में शोषक और शोषित का द्वंद्व साफ उभरता है, जो समाजवादी सोच को दर्शाती है। ‘परिणीता’ एक प्रेमकथा पर आधारित फिल्म है। इस फिल्म में प्रेम को स्वीकृति प्राप्त है।

‘बिराज बहू’ में बिमल राँय ने समाज के बदसूरत पहलुओं को उजागर किया है। फिल्म में बिराज बहू निर्दोष है लेकिन एक पुरुष उस पर अत्याचार करता है। दूसरा पुरुष, जो उसका पति है, उसे फिर से स्वीकार करने से मना करता है। ‘परख’ फिल्म भारत की चुनावी राजनीति पर तीखा व्यंग्य करती है। ‘बंदिनी’ की स्त्री मानवीय कोमलताओं ओतप्रोत है जबकि समाज उसके साथ अमानवीय है। फिल्म ‘दो बीघा ज़मीन’ में वर्णात्मक शैली में शक्तिशाली छवियों के माध्यम से चित्रांकित एवं मुखरित हुई, सारी बुराइयाँ तत्कालीन सामाजिक-राजनीतिक जीवन में अस्तित्वमान हैं। दो साल से सूखा पड़ा है, ज़मी फट गई है। साल भर खाने के लिए पर्याप्त अन्न उत्पन्न नहीं होता तो दो साल कैसे काटेंगे? ऐसी स्थिति में महाजन और जमींदार हैं, जो कर्ज देते हैं, बदले में बेगार कराते हैं। सामंतवाद अभी भी जिंदा है। ऊपर से पूंजीपति का भूत भी सवार हो रहा है। कैसा दोनों के बीच का संक्रमण है। बीच में किसान पिस रहा है। फिल्म के बीच बातचीत से पता चलता है कि बीच में शंभू की दो बीघा ज़मीन को छोड़कर बाकी सारी ज़मीन ज़मींदार की हैं। स्वतन्त्र भारत में ज़मींदारी उन्मूलन का क्या मतलब

रह गया जब किसानों के पास अपनी ज़मीनें नहीं हों। किसान ज़मींदार की ज़मीन जोतते हैं उत्पादन का बड़ा भाग उन्हीं को दे देते हैं। कितना बड़ा शोषण है। किसानों को ज़मीनें मिलने की जगह छिन रही है। फिल्म के आरम्भ से ज़मींदार के घर पर शंभू की उपस्थिति तक, सामंतवाद की अमानवीयता उजागर होती है। यहीं पता चलता है कि कर्ज के बदले बेगार कराया जाता है। यहीं पर, इसी गाँव में फ़ैक्ट्री बनेगी, वह भी जोत के ज़मीन पर कैसी विडम्बना है, नेहरू एक तरफ़ खाद्यान बढ़ाना चाहते हैं और दूसरी तरफ़, ज़मीन को फ़ैक्ट्री निगल रही है। फ़ैक्ट्री क्यों उपजाऊ ज़मीन में लगाई जा रही है वो भी किसी निजी उद्यम की। यही कहानी शंभू की है। वह कलकत्ता जाता है अपनी गिरवी ज़मीन बचाने के लिए कमाने। बिमल राँय दर्शकों को शंभू के साथ कलकत्ता ले आते हैं और वहाँ की गतिविधियाँ दिखाते हैं। वहाँ इंसान और इंसान के बीच घोर असमानताएँ व्याप्त हैं। एक तरफ़ ऊंची अट्टालिकाएँ हैं तो दूसरी तरफ़ एक छत से भी महरूम लोग हैं, जहाँ तहाँ रात गुजारने के लिए विवश हैं। रोज़ कमाने-खाने वालों के पास झोपड़ियाँ हैं। सम्पन्न लोगों में संवेदनाएँ नहीं हैं, गरीबों में दूसरे के लिए संवेदना भरी पड़ी है परन्तु दौलत विहिन हैं। एक-दूसरे के सुख-दुख में साथ हैं। सम्पन्न लोग गरीबों के साथ जानवरों जैसा व्यवहार करते हैं।

बिमल राँय की 'सुजाता' फिल्म समाज में व्याप्त अछूत जैसी घिनौनी सामाजिक बीमारी के उन्मूलन से सम्बंधित है। यह उन्मूलन गाँधी के अछूतोंद्वारा आन्दोलन से प्रेरित है। भारतीय समाज में अछूत जैसी समस्या हजारों साल से व्याप्त है। यह जाति-प्रथा के बर्बर, असभ्य और अमानवीय संरचना की देन है कि यह इस तरह से जेहन में समा चुकी है कि इसके उन्मूलन के लिए कई शताब्दियाँ लग गईं फिर भी इसका जड़ से उन्मूलन नहीं हो पाया। यह भारत के समाज की खास प्रवृत्ति है। इसी कड़ी में बंगाल के कथाकार सुबोध घोष की कहानियों पर बंगाल और हिंदी में कई फिल्में बन चुकी हैं। फिल्म १९५९ में आई कहानी पहले ही ही लिखी जा चुकी थी। गाँधी की हत्या हुए अभी दस ही साल हुए थे। छुआछूत की समस्या अभी विद्यमान थी। बिमल राँय की आत्मा इस अमानवीयता से ज़रूर आहात थी, तभी उन्होंने ऐसे विषय पर इतनी सशक्त, सार्थक और महत्वपूर्ण कहानी बनाई। कहानी ऐसी थी कि कट्टरपंथी ताकतें भी इस फिल्म का विरोध नहीं कर सकती थीं क्योंकि सुजाता पैदा तो 'अछूत' के घर में हुई है पर पत्नी बड़ी सवर्ण के घर में है। परिवार के प्रति उसके समर्पण की एक मिसाल और देखने को मिलती है जब वह चारू के नाराज होने के बावजूद, चोट लगने पर उसे अपना खून देती है। उसका इतना त्याग लोगों के हृदय को परिवर्तित कर देता है। लोग उसे दिल से अपना लेते

हैं। छुआछूत का प्रेत यहाँ, मनुष्यता के आगे घुटने टेक देता है। यह जाति-व्यवस्था के तात्कालिक पराजय जैसा है, क्योंकि दीर्घकालीन तौर से जाति-व्यवस्था को तब तक परास्त नहीं किया जा सकता, जब तक कि उसका पूरी तरह से, हर रूप में, जेहन के भीतर तक से, उन्मूलन नहीं होता है। असल मायने में, मानवता की स्थापना का मार्ग तो तभी खुल सकेगा।

बिमल राँय छुआछूत दूर करने के लिए जातीय अस्मिता के संघर्ष का कहीं प्रयोग नहीं करते। जो संघर्ष है वह सवर्णों का आपसी संघर्ष है वह भी वैचारिक। यहाँ न कोई खलनायक है, न कोई नायक। फिर भी कहानी में संघर्ष है, द्वंद्व है। संघर्ष और द्वंद्व मानवता को स्थापित करने के लिए हैं। इसकी एक अन्य व्याख्या यह है कि जाति-व्यवस्था के खिलाफ़ प्राथमिक तौर पर संघर्ष 'सवर्णों' को ही करना होगा, क्योंकि इस घिनौनी और अमानवीय प्रथा को हजारों साल से इन्हीं वर्णों और वर्गों ने अपने हितों के लिए और हितों के अनुकूल भी निर्मित किया है। दलित तो परंपरागत तौर से भेदभाव, अपमान और वंचना की इस कुत्सित रीति के भुक्तभोगी हैं। असली संघर्ष तो उन्हें करना होगा जो इसके जनक, अगुआ और लाभार्थी रहे हैं। उन्हें ही अपनी मानसिकता में तब्दीलियाँ लानी होंगी।

'देवदास' फिल्म की कहानी शरतचंद्र के देवदास नामक उपन्यास से ली गयी है जो टूटते सामंती व्यवस्था के यथार्थ का चित्रण करती है। ये कहानी व्यवस्था के प्रति पाठकों के मन में नफरत पैदा करती है। बिमल राँय 'देवदास' की कहानी के माध्यम से मानवीयता के लिए अमानवीयता का प्रतिबिंब करते हैं। एक ऐसी अमानवीयता जो व्यक्ति को बर्बादी के रास्ते पर ले जाती है। लोगों को बेबश जिंदगी जीने के लिए विवश करती है। इस सामंती व्यवस्था में व्यक्ति अपना जीवनसाथी अपनी मर्जी से नहीं चुन सकता। ये भी माँ बाप ही तय करते हैं कि किसकी शादी किसके साथ होना है। शादी निभाना बस लड़के-लड़कियों का धर्म है। पारो भी इसी गर्हित मूल्य की शिकार होती है। जब अर्धेड उग्र के एक विधुर ज़मींदार से वह ब्याह दी जाती है। वो इंकार नहीं कर सकती। एक स्त्री का धर्म है पति को, उसके परिवार को खुश रखना। पारो भी इसी कोशिश में त्याग की मूर्ति जैसे दिन रात लगी रहती है। देवदास माँ-बाप की इच्छाओं के खिलाफ़ नहीं जा सकता। अब उसे घर अच्छा नहीं लगता। पारो की याद सताती है लेकिन किसीसे कुछ कह भी नहीं सकता। वो अपने आप में घुटता है। समाज का डर है। वो पारो को भूलना चाहता है लेकिन भूल नहीं पाता। कलकत्ता में इसका साथी उससे चंद्रमुखी के पास ले जाता

है फिर भी पारो की याद उसका पीछा नहीं छोड़ती। पारो की याद को भूलाने के लिए वो शराबी हो जाता है।

सामंती मूल्यों के अनुसार स्त्री एक वस्तु है। शादी करके पिता द्वारा पुत्री का वस्तु की भाँति दान किया जाता है। स्त्री को पवित्र होना चाहिए। पवित्रता के मानदंड निश्चित हैं। यौनिक पवित्रता सर्वाधिक प्रचलित धर्म है। वैवाहिक जीवन का किसी भी हाल में एक ही पुरुष से संबंध होना चाहिए। वो सिर्फ उसका पति हो सकता है। पुरुषों के लिए सामंती संरचना में ठीक इसके विपरीत मूल्य है वो है वेश्यागमन। वेश्या पैसे वालों, जमींदारों की शानों शौकत के लिए मनबहलाव की वस्तु है। घर में पत्नी है, बाहर और स्त्रियाँ हैं जिसे वह वेश्या नाम देता है। पुरुष के लिए पवित्रता, अपवित्रता का कोई मानदंड नहीं है। उसके लिए सारे कुकर्म वैध हैं। वेश्या का समाज में कोई सम्मान नहीं है। वह हेय दृष्टि से देखी जाती है। लेकिन बिमल रॉय ने फिल्म में बड़ी कुशलता से ऐसी महिलाओं की कोमल और गहन भावनाओं को उभारी है। वो भी किसी को प्यार कर सकती है। उनके अंदर भी प्यार के जज्बात होते हैं। वो भी सोचती है कि सुहागन बने। चंद्रमुखी देवदास के प्रभाव में आकर नाचने गाने का धंधा छोड़ देती है। वो गांव में जाकर रहने लगती है। वहाँ देवदास उससे मिलने नहीं आता तो देवदास के प्रति उसका प्यार फिर उसे कलकत्ता खींच लाता है।

फिल्म में रचे गये चरित्रों का मानवीय पक्ष, उनकी मानवीय कमजोरियाँ भी बड़े कलात्मक ढंग और कुशलता से उभरता है। देवदास सामंती संस्कार से बोझग्रस्त है। लेकिन वो बगावत नहीं कर पाता। वो अपने में ही अंदर अंदर घुटता रहता है। अत्यधिक शराब सेवन से वो बीमार हो जाता है। देवदास चंद्रमुखी को तो प्यार करने लगता है लेकिन उसे साथ ले चलने का साहस नहीं कर पाता। वह सफ़र में अकेले निकलता है।

बिमल रॉय दिखाते हैं कि देवदास अपनी जिंदगी की आखिरी घड़ी में पारो के यहाँ जाता है जहाँ पारो के पति के महल के आगे उसका दम टूट जाता है। बिमल रॉय यहाँ एक दृश्य में देवदास की चिता से उठते धुएँ और चाँद को एक साथ दिखाते हैं जिसके प्रतिक्रमक महत्व हैं। ये देवदास से चंद्रमुखी से मरने के बाद साथ रहने का वचन निभाना है। ये प्रतीक यह भी कहता है कि देवदास सामंती संस्कारों से पराजित व्यक्ति है। जो जीते जी अपने उन कर्तव्यों का निर्वहन नहीं कर पाया जिन्हें उसे संघर्ष करके निभाना चाहिए था। लेकिन अपना दिया वचन जिसमें सामंती संस्कार कुछ नहीं कर सकता, निभाता है। जिंदगी के अंतिम पहर में वह पारो के यहाँ जाने की कोशिश करता है और मरने के बाद चंद्रमुखी के

पास। बिमल रॉय सामंती समाज की अमानवीयता, देवदास और चंद्रमुखी की त्रासदी तथा पारो की बेबसी के साथ उभारते हैं। इससे पता चलता है कि वे मानवता के कुशल चित्ते हैं। मानवता की स्थापना उनका ध्येय है।

बिमल रॉय के फिल्मों से हमें पता चलता है कि वे किसी एक या खास विचारधारा में बंधकर काम करने के कायल नहीं थे, बल्कि वे सामाजिक सांस्कृतिक और नैतिक (दुर) दशाओं पर भरपूर प्रहार करने पर यकीन करते थे। अपनी फिल्मों में वे पीड़ा और पीड़ित के प्रति गहन, आत्मीय संवेदना और सहानुभूति प्रदर्शित करते हुए नज़र आते हैं। इस तरह बिमल रॉय अपनी फिल्मों में मानवता की स्थापना के लिए प्रतीक और रूपक गढ़ते हैं। दो बीघा जमीन में मानवता को स्थापित करने के लिए केवल उसमें घटित अमानवीयता को दर्शाते हैं। देवदास में सामंती व्यवस्था के गर्भ में पल रही कुंठाओं का फिल्मांकन कर वे मनुष्यता का आइना दिखाते हैं।

‘सुजाता’ में वे शुरू से ही मानवीय कोमलताओं को बचाता हुआ दिखाते हैं। ‘हृदय परिवर्तन’ की तार्किक अभिव्यक्ति और तत्पश्चात मानवता की ओर अग्रसर होने के लिए प्रेम जैसी मूलभूत भावना को मनुष्य की सबसे कीमती संपदा बताते हैं। इनकी फिल्मों में प्रतिक्रिया स्वरूप वर्ग संघर्ष के दृश्य नहीं हैं। बिमल रॉय इससे दूर ही रहे हैं। यहाँ तक की ‘दो बीघा जमीन’ में भी वर्ग संघर्ष नहीं हैं। जबकि व्यक्ति समूची व्यवस्था की संगठित चोटों से आहत है। यहाँ मानवीय कमजोरियाँ मनुष्य की आंतरिक संचालक शक्ति नहीं हैं। बल्कि एक व्यवस्था की विद्रूपताएँ हैं, जिसके प्रति जागरूक होने पर व्यक्ति विद्रोह की भावना से तड़प उठता है। ‘देवदास’ फिल्म में देवदास समाज से संघर्ष करने को तैयार नहीं है। वो सपने को ही हकीकत की दुनिया समझ रहा है। और उन्हें आकार प्रकार देकर सजाने संवारने में लगा हुआ है। बिमल रॉय ने अपनी फिल्मों के माध्यम से वामपंथी राजनीति का समर्थन करते हुए भी कभी कोई दावा पेश नहीं किया अपने निर्देशन में बनने वाली पहली फिल्म से ही उन्होंने यह साफ कर दिया था कि उनका उद्देश्य जनोन्मुखी सिनेमा बनाना है। लेकिन, उन्होंने इस बात को कभी भी अपने सामने से ओझल नहीं होने दिया कि यदि उनकी फिल्में जनसाधारण तक नहीं पहुँचती हैं और उसे सिर्फ मुठ्ठीभर मध्यवर्गीय बुद्धिजीवी ही पसंद करते हैं तो जनोन्मुखता का उनका दावा खोखला ही है। बिमल रॉय मूलगामी समाजवादी फिल्मकार नहीं थे, लेकिन उनकी फिल्में इस बात की गवाह हैं कि वे एक ऐसे समाज के पक्षधर थे जहाँ किसी तरह की गैर-बराबरी न हो और किसी को किसी तरह से शोषित और उत्पीड़न न किया जाय।

इस प्रकार बिमल रॉय मानवतावादी फिल्मकार हैं। वे किसी विचारधारा की सीमाओं में बंधने को तैयार नहीं होते हैं। वे अपनी फिल्मों में कोई मूल्य निर्णय नहीं देते हैं। निर्णय की जिम्मेदारी दर्शकों पर छोड़ देते हैं। एक मूल्यनिष्ठ फिल्मकार होने का यह सर्वाधिक मौजू उदाहरण है।

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# गुलजारांचा 'इजाजत' पडद्यावरील 'काव्य'

प्रा. विमुक्ता राजे

पत्रकारिता व संज्ञापन विभाग,  
जोशी-बेडेकर महाविद्यालय, ठाणे.

**प्रस्तावना :** गुलजार यांची पहिली ओळख कवी अशी आहे. पुढे त्यांची विविध रूपं समोर आली. कथाकार, पटकथाकार, सह-दिग्दर्शक, संवाद लेखक, गीतकार, दिग्दर्शक असे त्यांचे बहुआयामी व्यक्तिमत्व आहे. दिग्दर्शक म्हणून पदार्पण करण्यापूर्वीच संगीताची उत्तम जाण असलेले गीतकार म्हणून त्यांचे नाव सुपरिचित झाले होते.

या बहुआयामी व्यक्तिमत्वाने हिंदी सिनेमात आपले असे एक विशिष्ट स्थान बनवले आहे. भारतीय चित्रपटसृष्टीस आपल्या विविधांगी कर्तृत्वाने बहुमोल असे योगदान दिले आहे. गुलजारांच्या संपूर्ण योगदानाचा अभ्यास हा पीएच.डी चा विषय आहे. अतिविस्ताराच्या भयास्तव प्रस्तुत शोध निबंधात त्यांच्या व्यक्तिमत्वाचे पैलू उजळून टाकणारया 'इजाजत' या चित्रपटाचा विचार अभ्यास म्हणून केला आहे. या चित्रपटाची ओळख 'कवीचा सिनेमा' अशी मनात ठसली आहे. या निबंधाच्या माध्यमातून गुलजार व त्यांच्या काव्यात्म 'इजाजत'चा शोध घेतला आहे.

## गुलजारांचे चरित्र व कर्तृत्व

गुलजार यांचा जन्म १९ ऑगस्ट १९३६ रोजी ब्रिटिशकालीन भारतातील झेलम जिल्ह्यात दीना या गावी झाला. त्यांचे मूळ नाव 'संपूर्ण सिंग कालरा' असे आहे. लेखक कवी म्हणून काम सुरू केल्यावर त्यांनी 'गुलजार' हे टोपण नाव घेतले.

दिल्लीत हायस्कूलचे शिक्षण घेत असतानाच गुलजार कवितेकडे आकृष्ट झाले. शाळेतील अंताक्षरीच्या स्पर्धेत ते नेहमी भाग घेत. या अंताक्षरीत त्यांचा प्रतिस्पर्धी अकबर रशीद नावाचा मुसलमान मित्र होता. त्याला असंख्य शेर पाठ असत. त्यामुळे गुलजारांनीही शेर, गजल, कविता पाठ करण्यास प्रारंभ केला. शब्दांची भूल त्यांच्या मनावर पडण्यास त्याचवेळी सुरुवात झाली. काही वेळा गुलजार अंत्यअक्षर जुळविण्यासाठी कवितेत बदलही करीत. हळूहळू स्वतःची एखादी रचनाही ते इतरांच्या नावावर खुपवू लागले. या संदर्भात गुलजार गंमतीने म्हणतात "Out of Convenience, I have become poet".

गुलजारांना अनेक पुरस्कार मिळाले आहेत. उत्कृष्ट चित्रपट दिग्दर्शक, उत्कृष्ट गीतकार, उत्कृष्ट कथा या विभागांबरोबरच 'जीवन गौरव' असे अनेक फिल्मफेअर पुरस्कार त्यांना प्राप्त झाले आहेत. उत्कृष्ट दिग्दर्शक व गीतकार म्हणून 'राष्ट्रीय पुरस्कारही' मिळाले आहेत. साहित्य अकादमी पुरस्कार, पद्मभूषण ते थेट ऑस्कर एवॉर्ड आणि चित्रपटमहर्षी दादासाहेब फाळके पुरस्कार अशा विविध भारतीय व जागतिक पातळीवरील सर्वोच्च पुरस्कारांवर त्यांनी आपले नाव कोरले आहे.

## गुलजारांचे प्रतिभा विशेष

हिंदी चित्रपटांच्या रूढ चाकोरीपेक्षा गुलजार पहिल्या चित्रपटापासूनच काहीशी हटके वाटचाल करू लागलेले दिसतात. असे असले तरी त्या चाकोरीचा पूर्णपणे त्याग त्यांनी कधीच केला नाही. हिंदी सिनेमात गीत संगीताचे एक विशिष्ट असे महत्त्वाचे स्थान आहे. गुलजारांनी ही परंपरा कायम ठेवीत तिला अधिक समृद्ध केले. अत्यंत काव्यात्म गीते आणि मधुर संगीत ही गुलजारांच्या चित्रपटांची बलस्थाने आहेत.

कथेची उत्तम जाण असल्यामुळे गुलजारांची पटकथा ही बंदिस्त असते. त्यांच्या चित्रपटातील पात्रे, त्यांचे परस्परंशी संबंध, पात्रांचे स्वभाव व स्वभावात होत जाणारे बदल यांचा विचार कथाकार गुलजार सूक्ष्मपणे करतात. माणसांचे एकमेकांशी असणारे नाते, त्या नात्यांचे तुटणे-जुळणे! हा गुलजारांच्या चिंतनाचा आवडता विषय आहे. गुलजारांचे शब्द अतिशय नेमके, पात्रांच्या तोंडी चपखल बसणारे असे असतात.

स्त्री-पुरुष नात्यातील कितीतरी अलवार, नाजूक, हळूवार, मादक, ऐंद्रिय, अलौकिक, सुखावणारे, दुखावणारे असे विविध संदर्भ त्यांची कवितारूपी गाणी जागवतात. त्यांच्या प्रतिभेच्या परिसस्पर्शाने क्षणिक संदर्भानाही चिरंतनत्व प्राप्त होते.

दिग्दर्शक गुलजार यांची पहिली ओळख कवी म्हणून आहे. पुढे नजरेस पडलेली त्यांची सारी रूपं ही मूलतः एका कवीची विविध रूपं आहेत, हे लक्षात येतं. नवनव्या अपरिचित शब्दांना, भावनांना, प्रतिमांना कवितेच्या पातळीवर नेऊन त्यांचे सौंदर्य अनेक

१ गंगा आये कहाँसे - गुलजार : एका दिग्दर्शकाचा प्रवास - विजय पाडळकर, मॅजस्टिक प्रकाशन, मुंबई - प्रआ ऑगस्ट २००८, पृ.५.

पटींनी वाढविण्याचे सामर्थ्य त्यांच्या प्रत्येक गाण्यातून प्रकट होत राहते.

गुलजार हे मानवी नात्यांचा गुंता हळुवार सोडविण्याचा प्रयत्न करणारे कविहृदयाचे कलावंत आहेत. “इन्सानी रिश्तोंकी पडताल मेरी फिल्मो का केंद्रीय विषय रहा है”<sup>१</sup>. असे त्यांनी एका मुलाखतीत म्हटले आहे.

गुलजार आणि फ्लॅशबॅक यांचे एक नाते आहे. फ्लॅशबॅक हा त्यांच्या चित्रपटांचा ट्रेडमार्कच बनलेला दिसतो. फ्लॅशबॅकमुळे नाट्यमयता वाढते. प्रत्येकास भूतकाळ असतोच असे गुलजार मानतात. यामुळे फ्लॅशबॅकचा प्रभावी वापर गुलजारांनी केलेला दिसतो.

गुलजार यांनी व्यावसायिक हिंदी सिनेमाच्या चौकटीत राहून कलात्मक चित्रपटांची निर्मिती केली आहे. भावपूर्ण कथा, तिचे उत्कट सादरीकरण, सवंग भडकपणा टाळून केलेले भावनांचे संयत चित्रण, काव्यात्मता, सुरेल संगीत व कलाकारांचा उत्तम अभिनय ही गुलजारांच्या चित्रपटांची वैशिष्ट्ये सांगता येतात.

चित्रपटातील त्यांची गाणी ही काव्यात्म लेणी रूपाने अवतरतात. ऊर्दू भाषेची नजाकत व गुलजारांचे आशयघन अल्पाक्षरी काव्य असा संगम त्यांच्या कवितांमध्ये, गीतांमध्ये आढळतो. त्यांच्या कवितेचे वैशिष्ट्य म्हणजे ती शब्दांतून फार कमी बोलते आणि अबोलपणातून जास्त व्यक्त होते. Meaning between the lines अधिक बोलतात. गुलजारांच्या कवितेतून प्रामुख्याने भिडते ती त्यांच्या अंतरातील ‘खामोशी’. त्यांची कवितारूपी चित्रपटगीते ही मीताक्षरी व तरल आहेत. ही कविता प्रिय व्यक्तीच्या हरवण्याने व्याकूल असते. काव्यातून, चित्रपटांतून गुलजारांनी त्यांच्या समृद्ध आकलनातून आलेलं भाष्य आणि जगण्यातलं निखळ सत्य समोर मांडले.

या सर्व गुलजार विशेषांचा पडताळा, विशेषतः कवीचा सिनेमा ही ओळख ‘इजाजत’मध्ये ठळकपणे दिसून येते.

**‘इजाजत’: एक तरल ‘काव्य’**

इजाजत हा संपूर्ण चित्रपटच एक कविता बनला आहे. याचे कारण शोधताना असे लक्षात येते, या कलाकृतीचा प्रत्येक घटक काव्यरूप होऊन अवतरला आहे. चित्रपटाची कथा तर काव्यात्म आहेच, पण मांडणी, संवाद, छायाचित्रण, संगीत व गीत या प्रत्येक

अंगाचे प्रस्तुतीकरण काव्यात्म आहे. इतकेच नाही तर अभिनय आणि पात्रांच्या हालचाली यांनाही एक अंगभूत लय आहे.

**कथेतील काव्य** : तीन माणसांच्या आयुष्यातील सात-आठ वर्षांच्या कालखंडाची ही कहाणी आहे. सुधा आणि महेंद्र यांचे लग ठरलेले असते. सुधा ही संगीत शिक्षिका आहे. महेंद्र एक फोटोग्राफर आहे. काही कारणास्तव यांचे लग लांबणीवर पडते. मधल्या काळात महेंद्र माया नावाच्या एका उत्कट कवयित्रीच्या प्रेमात पडतो.

आपले सुधाशी लग ठरलेले आहे ही वस्तुस्थिती त्याच्या मनाला सतत टोचत राहिलेली असते. एकीकडे कर्तव्य आणि दुसरीकडे प्रेम यांच्या कात्रीत त्याचे मन सापडते. कोणता निर्णय घ्यावा.... कुणाला साथ द्यावी... कुणाची साथ सोडावी? त्याला समजत नाही. मग तो निर्णयासाठी सुधाकडेच येतो. तिला मायाविषयी स्पष्टपणे सांगतो. मायाशी लग झालेले नसले तरी अनेकदा ते दोघे एकत्र राहतात. 'Live in Relationship' मध्ये आहेत हे ही सांगतो.

**पटकथेतील काव्य**

महेंद्र व सुधा रेल्वे स्टेशनवरील वेटींगरूममध्ये परस्परांसमोर येतात. वेटींगरूम ही काही काळच्या विश्रांतीसाठी असते. तिथे थांबून प्रवासाचा पुढचा टप्पा सुरू होतो. कवी गुलजारांनी अचूकपणे वेटींगरूम हे स्थळ पटकथेत निवडलेले दिसते. कारण आयुष्याचा अर्धा प्रवास झाला आहे, पुढच्या प्रवासास निघण्यापूर्वी क्षणिक विश्रांतीसाठी ही वेटींगरूम वापरली जाते. इथेच तिन्ही पात्रांचा जीवनपट उलगडतो. कथा पुढे सरकते एक काव्यात्म प्रवास सुरू होतो.

माया एकदा महेंद्रच्या घरी येऊन जाते, तो नसतो. तिने आरशावर लिपस्टिकने निरोप लिहून ठेवलेला असतो. आरशावर लिपस्टिकने निरोप लिहिणे यात कवी गुलजार डोकावतात. कवयित्रीच लिपस्टिकने आरशावर लिहू शकते. यातून एक रोमँटिकता दिसते.

इजाजतमध्ये मायाचा मृत्यू ही पटकथेतील अतिशय महत्त्वाची जागा. तिचा मृत्यू अपरिहार्य असाच आहे. कारण माया ही महेंद्रची प्रतिभा आहे. प्रतिभेचा सहवास हा अल्पकाळ असतो. क्षणिक असतो. मायाचा मृत्यू अटळ आहे. इथे कवी पटकथाकार गुलजार यांचे कौशल्य जाणवते.

<sup>१</sup> लेख भूतकाळातील पडसाद - गुलजार, अनुवाद - सविता दामले, पुस्तक - अविस्मरणीय, संपादन - अरुण शेवते, अनघा प्रकाशन, ठाणे, प्र. आ. सप्टेंबर २००९ (पृ. ७४)

## संवादातील काव्य

गुलजारांची भाषा आधीच काव्यात्म, त्यातून एका कवयित्रीच्या भावभावना व्यक्त करताना त्यांच्या भाषेला अधिकच बहर आलेला दिसतो. 'इजाजत' ची गीते तर अप्रतिम आहेतच, पण अधूनमधून पेरलेल्या गद्यकविता व संवादही अतिशय तरल आहेत.

एकदा महेंद्र सुधाला भेटायला जातो. त्यावेळी माया त्याच्या घरी येऊन जाते. घरी तिने 'आरशावर' निरोप लिहून ठेवलेला असतो. तिचा शोध घेत घेत महेंद्र तिच्या मैत्रिणीकडे जाते तर तिथे मायाने लिहून ठेवलेली कविता त्यास मिळते...

चलते चलते मेरा साया कभी यूं करता है  
जमीन से उठकर, हाथ पकडकर कहता है  
अबकी बार मैं आगे आगे चलती हूँ  
तू मेरा पीछा करके देख क्या होता है...

मायाला कुठे शोधू असे महेंद्र तिच्या मैत्रिणीला विचारतो. त्यावर ती उत्तरते ....

वह दुंदुबने से नहीं मिलेगी

खरेच शोधण्याने कविता मिळत नसते... प्रेमही मिळत नसतं. सुख तर नाहीच... कविता म्हणजे प्रतिभा आणि प्रतिभा अप्रत्यक्ष असते.

## गीतांतील काव्य

'इजाजत' मध्ये अवधी चारच गाणी आहेत. परंतु त्यांच्या प्रभावशाली अस्तित्वामुळे त्या चित्रपटाला संगीतिकेचे रूप आले आहे. 'इजाजत'च्या काव्यात्म कथेला अनुरूप असेच गुलजारांचे विलक्षण हळुवार शब्द आहेत. त्यांना आर.डी. नी आपल्या संगीतात अलगद लपेटले आहे.

चित्रपटाच्या श्रेयनामावलीच्या पार्श्वभूमीवर 'छोटीसी कहानी से' गाणं सुरू होतं. हे गाणं म्हणजे पावसातील कविताच वाटते. पावसाच्या विविध रुपांनी चित्रपट सुरू होतो गुलजारांची कविता थरथरत पडद्यावर दिसते.

शाखों पे पत्ते थे, पत्तों में आसू थे  
बुंदों में पानी था, पानी में आसू थे  
पुढे गुलजारांचे शब्द अधिक हळूवार होतात.  
रुकती है थमती है कभी बरसती है  
बादल पे पाव रखे बारिश मचलती है

चित्रपटाचा सारा ओला मूड शब्दांत पकडणारे हे गीत आहे.

चित्रपटातील दुसरे गीत

कतरा कतरा मिलती है

कतरा करता जीने दो  
जिंदगी है, बहने दो  
प्यासी हूँ मैं, प्यासी रहने दो  
रहने दो ना.....

हे 'इजाजत'मधील गाणं काहीसे फास्ट टेम्पोतील आहे. आपल्या प्रेमाबद्दल पझेसिन्ड, आग्रही असलेल्या सुधाच्या तोंडी हे गीत आहे.

हलके हलके कोहरे के धुएँ में  
शायद आसमाँ तक आ गयी हूँ  
तेरी दो निगाहों के सहारे  
देखो तो कहा तक आ गयी हूँ  
कोहरे में बहने दो...  
प्यासी हूँ मैं, प्यासी रहने दो....  
रहने दो ना....

गुलजारांनी अतिशय तरल शब्दांत प्रेमाचा अविष्कार कसा असतो हे व्यक्त केले आहे. काव्यात्मता, उत्कटता ही सारी भावकवितेची वैशिष्ट्ये या गीतात दिसतात. उत्कट रोमँटिसिझिम ही दिसतो.

पुढे सुधा व महेंद्रांच्या सहजीवनात मायारूपी वादळ येते. अशा वेळी गुलजारांचे शब्द अधिकच गहिरे व अंतर्मुख होतात.

खाली हाथ शाम आयी है  
खाली हाथ जाएगी....

माणसांमाणसातील नाते का तुटते याचा शोध ते या गीतात घेताना दिसतात. तुटलेल्या नात्यांचे व त्यांना पुन्हा जुळवू पाहणारया माणसांचे चित्रण आढळते.

आज भी न आये आँसू  
आज भी ना भीगे नैना  
आज भी ये कोरी रैना...  
कोरी लौट जायेगी

सुधाचे एकटेपण वरील ओळींतून अधिक गडद होत जाते. स्त्री असणे हे एकाच वेळी किती सुंदर आणि किती भीषण असू

शकते याचे चित्रण या गाण्यात दिसते. अमर्याद प्रेम आणि अमर्याद क्षमाशीलता या बाबतीत पुरुष कधीच स्त्रीची बरोबरी करू शकणार नाही.

रात की सियाही कोई  
आये तो मिटाये ना  
आज ना मिटायी तो ये,  
कल भी लौट आयोगी

यातूनच सुधाची क्षमाशील वृत्ती आणि थरथरता आशावाद गुलजारांनी व्यक्त केला आहे.

सुधा व महेंद्रचे सहजीवन सुरू असते खरे, पण पावलोपावली सुधाला जाणवत असते की माया अदृश्यपणे या घरात वावरत आहे. मायाचा फोन आलेला सुधाला आवडत नाही. महेंद्र सुधाला समजावून सांगण्याचा प्रयत्न करतो.

पण महेंद्रने मायाबद्दल एवढी साहनुभूती दाखवावी हे सुधाला आवडत नाही. परिस्थितीने धागे असे विणले आहेत की त्याचा ताण कुणालाच सहन होत नाही. मायाला एकाकीपण सहन होत नाही... तर सुधाला महेंद्रचे मायात गुंतलेले असणे सहन होत नाही.

मायाच्या खुणा घरात अजून शिल्लक असतात. एके दिवशी सुधाला मायाचा मफलर सापडतो. असाच गॉगल सापडतो.. मायाचा कोट सापडतो. ती महेंद्रला हे सारे सामान परत करायला लावते.

मायाचे सामान परत केल्यावर एके दिवशी तिची लांबलचक तार येते. तारेद्वारे मायाने आपली नवी कविता पाठवलेली असते.

एक अकेली छत्री में जब  
आधे आधे भीग रहे थे

महेंद्र कविता वाचत असतो. वाचता वाचता दृश्य बदलते, आता तीच कविता माया गुणगुणते आहे, पडद्यावर गात आहे.

मेरा कुछ सामान  
तुम्हारे पास पडा है...

‘इजाजत’चे सर्वाधिक गाजलेले व त्या चित्रपटाचा जणू प्राण असावा असे हे गाणे...

एक वेगळीच अंगभूत लय यात आहे. मुक्तछंदाचा वापर या गाण्यात गुलजारांनी केला आहे. यामुळे ‘मेरा कुछ सामान’ ही एक अतिशय सुंदर भावकविता ठरते.

एक अकेली छत्री में जब  
आधे आधे भीग रहे थे  
आधे सुखे आधे गीले...  
सूखा तो मैं ते ले आयी थी,  
गीला मन शायद बिस्तर के पास पडा हो....  
वो भिजवादो... मेरा वो सामान लौटा दो...

वस्तु एकमेकांना परत करता येतात, नष्ट करता येतात, पण मनातल्या मूळ आठवणी कशा नष्ट करणार? एकमेकांच्या सहवासातले सुंदर क्षण कसे कुणाला परत करता येतील? आणि आठवणी तर असंख्य असतात, छोट्या छोट्या आठवणी कधी एका छत्रीत दोघे अर्धे कोरडे, अर्धे ओले फिरलेले असतात. छत्री कदाचित परत करता येईल, पण ओलं मन.... गुलजारांच्या शब्दांतील ही आर्तता, हळुवारता अस्वस्थ करते.

पतझड मे कुछ पत्तो के गिरने की आहत  
कानों में एक बार पहन के लौटाई थी  
पतझड की वो शाख अभी तक काँप रही है  
वो शाख गिरा दो, मेरा वो सामान लौटा दो..

पानगळीच्या त्या दिवसात पानांच्या पडण्याचा आवाज कानात जडवून माया एकदा परतली होती. झाडाची ती फांदी अजून थरथरते आहे. तिला कसे तोडता येईल? मायाच्या मनातील भावना अतिशय तरलपणे गुलजारांनी शब्दबद्ध केल्या आहेत.

एक सौ सोलह चाँद की राते  
एक तुम्हारे काँधे का तिल  
गीली मेहेंदी की खुशबू  
झूठमूठ के शिकवे कुछ  
झूठमूठ के वादे भी

महेंद्रच्या खांद्यावरचा तीळ, ओल्या मेंदीचा सुगंध... प्रेमातील उत्कट शारीर भावना गुलजारांनी संयत शब्दात बांधताना त्यातील सौंदर्य कुठेही कमी होऊ दिले नाही. खर्याखोट्या तक्रारी, खरी खोटी वचने हे सारे कसं परत करता येईल...? गुलजारांचे हे शब्द काळजास पीळ पाडतात हे त्यांच्या काव्याचे, ‘इजाजत’मधील गीतांचे वैशिष्ट्य आहे.

गुलजारांची गीते ही सर्वसामान्य हिंदी चित्रपट गीतांसारखी कुठल्याही सिनेमात बसू शकणारी नसतात. त्यांची नाळ त्या चित्रपटांशी, त्यातील कथानकाशी व पात्राशी जुळलेली आहे हे ‘इजाजत’च्या संदर्भात विशेषत्वाने जाणवते.



**दिग्दर्शनातील काव्य :** या चित्रपटातील सुधा ही शांत समजूतदार पण आपल्या पतीबद्दल म्हणजेच महेंद्रबद्दल पझेसिव्ह आहे. महेंद्र तिला पूर्णपणे हवा आहे. तसा तो मिळत नाही म्हणून ती बेचैन आहे. महेंद्रचे संपूर्ण प्रेम संपूर्णपणे मिळावे यासाठी आसुसलेली आहे.

‘इजाजत’ मधील महेंद्रचे व्यक्तिमत्व उत्कट, भान विसरून प्रेम करणारे असे आहे. कुठलाही निर्णय स्वतः घेऊ शकणारे नाही. पेशाने तो फोटोग्राफर आहे म्हणजेच कलावंत आहे. कलावंतास प्रातिभ शक्तीचे वरदान असते. महेंद्रची प्रतिभाशक्ती म्हणून जणू काही माया अवतरताना दिसते. या ठिकाणी कवी गुलजार डोकावतात. कारण कवीची प्रतिभा म्हणजेच त्याची कविता. महेंद्रच्या बाबतीत माया ही कविता बनूनच त्याच्या आयुष्यात अवतरते.

राधाकृष्णाच्या मिथकानुसार प्रत्येक पुरुषाच्या मनात एक राधा असते. ती त्याच्या मनातील ‘ल्हादिनी शक्ती’ (आनंद देणारी) आहे. माया ही महेंद्रची प्रेयसी आहे आणि सुधा ही त्याची पत्नी आहे. उल्फुलता, ऊर्मी म्हणजे प्रेयसी आणि ऊर्जा म्हणजे पत्नी हे फक्त एका कवीलाच सुचू शकते.

‘माया’ ही ‘इजाजत’मधीलच नाही तर संपूर्ण हिंदी चित्रपटातील एक विलक्षण व्यक्तिरेखा आहे. गुलजारांची ती विशेष निर्मिती आहे. मनस्वीपणा, उत्कटता, मनमोकळेपणा, कवित्व हे सारे स्वतःचे गुण गुलजारांनी मायाला बहाल केले आहेत. जणू ती त्यांची मानसकन्याच ठरते. एकदा माया अनाथाश्रमात जाऊन एका मुलास घेऊन येते. त्याचा सांभाळ करायचा ठरवते. यातूनच तिच्यातील ममत्व, वत्सलता दिसून येते. असे असले तरी ती स्वतंत्र प्रतिभेची आहे. शृंगारात पूर्ण सख्ख देणारी आहे. तरीही अलिप्त आहे. म्हणून एकदा महेंद्रने लगाचे विचारल्यावर ती त्यास उत्तरच देत नाही. माया हे पात्र एखाद्या भावकवितेसारखे आहे. धूसर, गूढ, मोहक असे तिचे व्यक्तिमत्व आहे.

चित्रपटात भन्नाट मोटरसायकल चालवीत तिचे पडद्यावर पदार्पण होते आणि तिचा मृत्यूही मोटर सायकल चालविताना घडवून गुलजारांनी एक कलात्मक वर्तुळ पूर्ण केले आहे. यातून कवी, दिग्दर्शक दिसतो. फ्लॅशबॅक हे गुलजारांचे आवडते तंत्र त्यांनी इजाजतमध्ये प्रभावीपणे वापरले आहे. वर्तमानकाळातून भूतकाळ व भूतकाळातून वर्तमानकाळ अशी सतत काळाची दुपेडी वीण हा कवी, दिग्दर्शक विणताना दिसतो.

**शीर्षकातील काव्य :** इजाजत या शब्दाचा अर्थ अनुमती असा

आहे. चित्रपटात इजाजत या शब्दाचा तीन ठिकाणी संदर्भ येतो. पहिला – माया ही महेंद्रची प्रेयसी त्याच्या आयुष्यात अनुमती म्हणजेच इजाजत न घेता आली आहे. तिच्या येण्याने महेंद्रचे संपूर्ण आयुष्य बदलून गेले आहे. ते अधिक तरल आणि काव्यात्म झाले आहे. मायाचे अस्तित्व त्याच्या कणाकणात भिनले आहे.

दुसरा – माया जेव्हा मेरा कुछ सामान ही आपली कविता महेंद्रला पाठवते त्यात ती शेवटी म्हणते,

एक इजाजत दे दो बस..

जब इसको दफनाऊंगी..

मै भी वही सो जाऊंगी...

महेंद्रच्या आयुष्यात प्रवेशताना माया अनुमती घेत नाही, एखाद्या वावटळीसारखी येते आणि महेंद्रला वेदून टाकते. पण त्याच्या आयुष्यातून जाण्याची मात्र इजाजत मागत आहे. कारण तिचे आता स्वतंत्र अस्तित्वच उरलेले नाही. ती एक भासमान बनून राहिली आहे. म्हणूनच वेगळे होणे मायाला पसंत नाही. त्याकरिताच मृत्युरूपी निघून जाणे हवे आहे.

तिसरा – चित्रपटाच्या शेवटी सुधा आपल्या सध्याच्या पतीबरोबर वेटिंगरूममधून निघू लागते. तेव्हा पुन्हा एकदा मागे येऊन महेंद्रच्या पाया पडते. जणू काही ‘आज जाण्यासाठी मला इजाजत द्या’ अशी सुधा आज जरी परवानगी मागत असली तरी त्यास काहीच अर्थ नाही.

एकूणच इजाजत या शब्दास काव्यगत न्याय (पोएटिक जस्टिस) चित्रपटात तिन्ही संदर्भात आढळतो. आणि इजाजत देणे-घेणे सर्वच काव्यात्म होऊन जाते.

**छायाचित्रणातील काव्य :** ‘इजाजत’ला जे कवितारूप मिळाले आहे त्यात अशोक मेहतांच्या अप्रतिम छायाचित्रणाचाही मोठा वाटा आहे. त्यांनी टिपलेल्या निसर्गदृश्यातही एक लय आणि भाव कवितेसारख्याच सांभाळलेला दिसतो.

**संगीतातील काव्य :** ‘इजाजत’मधील अवघ्या चारच गाण्यांनी या चित्रपटास संगीतिकेचे रूप आणले, त्यात गुलजारांच्या शब्दांइतकाच आर.डी. बर्मनच्या संगीताचाही वाटा आहे. ‘इजाजत’च्या काव्यात्म कथेला हळूवारपणे, अलगदपणे आर.डी. बर्मनच्या अनवट चालींनी लपेटून घेतले आहे. शब्दांइतकेच चालींचे वेगळेपणही त्यामुळे लक्षात राहते.

**सूरातील काव्य :** ‘इजाजत’च्या गाण्यामधील शब्द आणि सूर ज्यांच्यामुळे अक्षरशः जिवंत झाले ती जादू आशा भोसले यांच्या

आवाजाची आहे. आशाबाईंच्या आवाजाची रेंज किती प्रचंड आहे ते या चित्रपटात पुन्हा एकदा जाणवते. सुधाचे सुसंस्कृत आग्रही व्यक्तिमत्व तसेच मायाचे मनस्वी व हळूवार व्यक्तिमत्व त्यांनी आपल्या आवाजातून सहजपणे उभे केले आहे.

खरंतर 'इजाजत' मधील प्रत्येक गोष्टीवर स्वतंत्रपणे लिहिता येईल इतके सर्वांचे योगदान आहे. परंतु शब्दमर्यादेस्तव तसेच शोध निबंधाचा विषय 'इजाजत' मधील 'काव्य' असा असल्याने बाकीच्या अंगांचा विचार मांडला नाही.

### समारोप

'इजाजत' या चित्रपटाचा अभ्यास करित असताना गुलजारांचे अनेक पैलू समोर आले. या पैलूंच्या अभ्यासातून माणूस म्हणून, प्रेक्षक म्हणून आपण समृद्ध होत जातो. त्यांच्या चित्रपटांमुळे आपल्याला स्वतःचा एक नवा परिचय होतो. इतरांचीही नवी ओळख होते. एकदा माणसं आपली मानली, त्यांच्यावर प्रेम केले की त्या व्यक्तीच्या गुणांसह दोषांवरही प्रेम केले पाहिजे, हे मनावर अधिकच ठसते. गुलजारांच्या चित्रपटांमुळे संवेदनशीलता ही अधिक तरल होते. गुलजारांचे चित्रपट हे प्रेक्षकांच्या अभिरुचीचा स्तरही उंचावतात.

गीत, संगीत, दिग्दर्शन, संवाद, पटकथा या सर्वांना गुलजारांच्या कवितेने 'इजाजत' मध्ये लपेटून घेतलेले दिसते. इजाजतमधील गाणी ही या चित्रपटाचे महत्वाचे अंग ठरते. ही गाणी अत्यंत अर्थपूर्ण व काव्यात्म आहेत. अनेकदा संवादातून जे सांगता येत नाही ते गुलजार गाण्यातून व्यक्त करतात. चित्रपटभर 'गुलजार मुद्रा' उमटलेली दिसते. म्हणूनच 'इजाजत' हा चित्रपट पडद्यावरील काव्य बनून जातो.

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# Indianizing the English Classic Othello in Vishal Bharadwaj's Hindi Movie Omkara: A Case Study

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**Abstract:** Indians are a spicy race who are crazy about two things: Cricket and Bollywood. The Hindi Cinema has seen a major transformation in the last twenty years with Directors like Meera Nair, Gurinder Chadda, Raju Hirani, Anurag Kashyap, Vishal Bharadwaj etc. Among them Vishal Bharadwaj has phenomenally experimented with different themes in Hindi Cinema. One of his favorite themes is Shakespearean Tragedy; he has given the Indian audiences a feast to the eyes through his Movie Omkara, movie based on the Shakespearean Tragedy – 'Othello'. Bharadwaj has intelligently relocated the movie into the Indian taste and has shaped and colored it in the typical Bollywood Masala Movie genre of dance sequences, fights and emotional drama. This paper attempts to highlight the Indianess of the Classic Othello made into the popular Hindi Film Omkara.

**Keywords:** Shakespearean Tragedy, Indianess, myths, epics

## Introduction:

Colonialism brought Shakespeare to Indian Subcontinent. India's extensive history of colonial domination extends to cultural domination. The colonial education system in India was filled by western texts, including Shakespeare. Theme, characterization, genre, structure – there are many ways in which the works of Shakespeare have influenced and been absorbed in Indian literature and culture. Further the developments in translation and adaptation studies, performance and cultural studies, spread of globalization have indeed lessened the gap between the West and the rest of the world.

Shakespeare's idea of family relationships, same sex relationships, generational conflicts, the idea of the twin or double, gender, women, ideas of masculinity, friendship, the outsider, violence, conflict, emotions, the idea of empire, the idea of the nation, kingship, good governance, politics, law, order, disguise, appearance, and reality, nature, landscape, geography, supernatural, and prophecy have an enduring wisdom which found strong foothold in the global cinema. Adapting Shakespeare's work to Indian ethos is the latest trend in Indian cinema. Bollywood has become synonymous with popular Indian culture and lives the consciousness of the country. Bollywood can be said to be bluntly Shakespearean in its temperament featuring song and dance, love triangles, comedy, drama, lovers, angry parents, conniving villains, convenient coincidences and mistaken identities. Vishal Bharadwaj's movie Maqbool (released in 2004; based on Shakespeare's adaptation of Macbeth), Omkara (released in 2006; based on Shakespeare's adaptation of Othello) director Manish Tiwari's Issaqzade (released in 2012; based on Shakespeare's adaptation of Romeo and Juliet) all have tried to Indianize the classic stories of Shakespeare and have held the audiences in trance for the same.

## The Classic Saga Retold In The Masala Movie Genre:

Omkara begins with a credit that reads, Vishal Bharadwaj's adaptation of Othello. The characters in the movie share the first letters as their counterparts in the Shakespearean play-Omkara(Othello), Ishwar (Iago), Dolly (Desdemona), Indu (Emilia), Kesu (Cassio), Billo (Bianca) and so on.

Set in the rural areas of the north Indian state of Uttar Pradesh, the story of Omkara goes something like this – Omkara or Omi (Ajay Devgan) is a political goon in love with Dolly (Kareena Kapoor), a lawyer's daughter. As her father had arranged for her to marry Rajoh (Deepak Dobriyal), Dolly elopes with her love, Omkara. Omkara has two trusted right-hand men namely Ishwar "Langda" Tyagi (Saif Ali Khan) and Kesu (Vivek Oberoi). Nicknamed "Langda" or "Lame", Ishwar is a sharpshooter – smart, ruthless and power – hungry. He is married to Indu (Konkana Sen), who is the big sister to all the goons of Omkara's gang, including Omkara. Kesu is an educated, loyal goon whose mistress is a local dancer named Billo (Bipasha Basu).

When it comes to naming his chief lieutenant, Omkara chooses Kesu over Langda to attract Kesu's large political base and thereby ensure an electoral win for Bhai Sahib. When the astute Bhai Sahib asks, "What about Langda?" Omkara naively replies, "He is like my brother. He will understand." Omkara trusts and values Langda implicitly but never bothers to explain his reasons to him. This single incident sets off Langda to bring down Omkara and Kesu by sowing suspicions in Omkara of Dolly and Kesu having an affair. Langda teams up with Rajoh, who is vengeful over Dolly's refusal to marry him, and they slowly create circumstantial evidence that makes Omkara begin to suspect Dolly of adultery.

Bharadwaj's *Omkara* focuses on the Hindu tradition and uses many of its symbols, colors and iconography, one of which is his transcription of Shakespearean names to

Hindu names that orient the viewer into regional and caste identities of the characters. They also have metaphysical resonance because of being names of deities with whom Indians feel an identity based connection that has nothing to do with belief, but concerns individual dispositions and other scripts associated with deities who, through iconography, festival, song and seasonal ritual, are part of lived life in India.

In *Omkaara*, the time in-between the interrupted nuptial and the ill fated wedding, through insistent and deft crosscutting, is linked to campaign activities of politicians and their gangster-activists who consistently use violent and criminal means to achieve political ends. Clearly, the changes Bhardwaj makes in the original story do not alter the basic plot line, nor crucial parts of dialogue that become nodes for plot transformation and changes in characters' moods, mood congruent emotions and mind set; he only changes the emotion micro-genres or scripts at critical moments. In this adaptation, Bhardwaj's aesthetics is consistent with *laws of emotion* as they are discussed by cognitive psychologists and as they operate in stories and films that always use many micro-genres (or scripts) to elicit emotion (such as little melodramatic scripts of sacrifice and/or comic segments in tragedies, and so forth).

Like the original play, the Hindi film presents a tragic vision, imbued with moral questioning that leads to a philosophical reflection on domestic violence occurring in a broader context of socio-political violence, especially criminalization of electoral politics in many regions in India.

Shakespeare's play, the broader context of violence is deliberately muted, or occluded, and the focus is on the domestic realm, while in the film *Omkaara*'s direct engagement in violent acts is given comprehensive visual coverage, and makes up a much larger portion of the plot. Shakespeare, clearly, addresses concerns regarding inter-racial marriage, sex, and love, and the play strives to show these emotions as natural, not unnatural. The focus is on presenting a counterpoint to racist ideologies about human interaction, especially intimate human exchanges between men and women. As one would expect, Bhardwaj's film is not concerned with the race issue, but with the issue of violence in general, as it affects public and private life of all the people revolving around these characters.

### **The Brahmin Background:**

What is in the names in *Omkaara* is not as pretty and heart-warming as the color symmetry- dissymmetry. Since socially and interpersonally destructive violence foregrounds anger, jealousy, rage, wrath, resentment, grudge of the perpetrator matched by the uncomprehending bewilderment, willing submission or fear of the victim, my contention is that these emotions are elicited by appraisals that are not merely biological, but

take into account culture and socialization of emotion. One aspect of the socialization of emotion that the film uses is the reference to castes and, thus, the caste dharmas and their relation to violence. Tied to this are myths and metaphysics of creation, destruction and preservation of social forms and of mankind: the sacred role that violence plays in this cosmic drama. Quite often, the burden of the myths, epics, puranic stories, is to determine how much violence, under what conditions, all the whys, hows and wherefores of it. Ironically, Bhardwaj's counterparts to Shakespeare's characters, Ishwar Tyagi (Iago), Omkara Shukla (Othello), Dolly Mishra (Desdemona) Keshav Upadhyaya (Cassio), and everyone else is given easily recognizable Brahmin surnames. The departure from tradition, where Brahmins did not bear arms but wore the sacred thread that primarily emphasized their commitment to the basic dharma of truth and non-violence is striking, because the main characters (well, not Dolly) take up arms and resort to violence to settle disputes, even minor disputes. The disjunction between a material culture of violence interspersed with sacred rites calibrated to tunes of Vedic mantras at various occasions creates a timeless world of Indian myth and social life that had always, in one way or another, carried within it these tensions, but that were, somehow, contained. The caste identities of the principal characters are emphasized in repeated shots of their sacred-threads, with special focus on the unclothed torso of Ishwar Langda Tyagi (Iago) as well as several front, back and side shots of Omkara's sacred thread. In the end when Omkara makes an Othello like speech he says to Tyagi: There is no mukti either for you or me. He does not refer to any violence against Dolly but their violation of basic Hindu Principles in general. Through abundant spectacle of local culture, the documentary focus of the film is on a community in the remote, rural areas of Uttar Pradesh/Bihar/Madhya Pradesh that evokes an antiquated, but still practiced heroic age ethos of strong armed violence juxtaposed with modernity and its many gadgets, such as cell phones, trains, cars, most prominently guns and soldiers. While in Shakespeare's play, Iago's villainy is thought to be motiveless, with the stated reason ' (that Othello made Cassio his captain) only intended to gull Roderigo, Vishal Bhardwaj's Ishwar Tyagi's malevolence is motivated. He feels deeply wronged because Omkara chooses a less heroic figure, a mere college student, Kesu (Keshav Uppadhyay), as his bahu-bali, the party leader in his place because Omkara has been promoted in the party hierarchy to a place in the local assembly. As one would expect, Langda Tyagi carries out his revenge by making Omkara believe that Dolly has an affair with Kesu, because they studied at the same college and have much in common, while Omkara and Dolly come from very different worlds and have nothing in common. While the law of concern guides what the film shows and how it links character and plot elements symptomatically to concerns about domestic

violence, requirements of chastity and virginity, as well as larger social concerns about electoral violence that steals and sabotages free and fair elections, the flow of story time and action is predicated on the emotion law of closure. It is not a circular closure, but a linear one.

### Conclusion

Bhardwaj said in an interview, post the year 2000 has started what we can doubtlessly call the golden age of Indian cinema. This is an obvious result of the rapid development in filmmaking techniques along with other peripheral advances- the huge leap in the development of the communication system in the internet age etc. in short, the phenomena we call globalization. Such rapid growth, along with the aid of certain other socio-cultural and economic factors, has almost completely changed the viewing practice of the urban audience. Now, there is a gamut of audience for every kind of cinema. Owing to such reassuring conditions, producers are also more willing to experiment with both content and form of cinema and break free from the boundaries of the traditional storytelling modes and preferences. Also, Bollywood today readily finds at its disposal a widespread global audience, enjoys simultaneous international releases and higher ticket prices. The overseas market today generates 65% of a film's total income. Keeping this figures in mind, one may say that in the recent tumultuous years of global economic crisis, Bollywood perhaps enjoys a larger viewership than any other film industry in the world. In such times, artists with a sensibility steeped in literary and cultural tradition can afford to revisit old practices, and not merely grind their talent in mindless money churners. When "all the world's a stage" to the bard, Indian cinema has proven to be no exception the sub continental, as well as in a global context, Bhardwaj's films can be seen as works that string together disparate aspects of a global trans-cultural history of art, across mediums of expression, adapting the English master in a foreign tongue and still managing to keep both cultural elements intact with all their nuances and flavor. In a global context, Bollywood films can be understood and enjoyed as a requiem for world peace, sung in a foreign (firang) tongue at the turn of 21st century.

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# A Study of Yash Chopra's Cinema and Audience Reception Trends

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**Abstract:** Yash Chopra: The unforgettable king of romance has given us some of the most beautiful love stories on screen. Not only romance but a kind of romance which changed with time and generations and which created fashion trends for men and woman. His movies defined the lifestyle of youngsters through 70's, 80's, and 90's; his creations also became the bringer of glamour to 'big fat Indian weddings'.

He started his career with *Dhool Ka Phool* (1959), afterwards *Waqt* (1965) which did really well on box office and started the trend of 'ensemble cast'. With *Daag* (1973) and later *Kabhie Kabhie* (1976) he established himself as specialist in romantic genre. Exotic locations, melodious music, steamy yet serene romance, keeping Indian values intact yet challenging them, gripping storyline and subtle camera movements, rich and visually pleasing sets and locations, stars who created fashion statements and dialogues and lyrics to be remembered for ages held audiences to their seats for his epic romances. He also gets the credit for being the creator of legend *Deewar* (1975) which had a power packed much remembered performance by Amitabh Bachchan. Movies like *Trishul* (1978) and later *Silsila*(1981) established the magical combo of Bachchan and Chopra.

*Silsila* had all the ingredients mentioned above and a questioning over taboo issues like pre marriage pregnancy and extra marital affairs in those times but an audience and society friendly ending. *Lamhe* (1991) is his self confessed best work till date which was an average performer for box office but a critically acclaimed movie; it left many questions unanswered regarding societal bindings and the heart's way. *Chandni* (1989) gets the credit for starting the 'georgette clad sensuous actress' image through Sri devi , one of her most memorable roles. *Darr* (1993) was a love story with a different bent which made us feel sympathetic towards the wrong doer but established Shah Rukh Khan as a super star cum super villain. *Dil To Pagal hai* and *Veer Zaara* have immortalized Shah Rukh in the hearts of youngsters of 90's. These movies along with his production *Dilwale Dhuuniya Le Jayenge* (1995) established him unchallenged as the king of romance genre in bollywood. The last movie is not just a super hit but it is a 'cult' lived by many youngsters of 90's; the movie is still running at Maratha Mandir, Mumbai

His movies were well received by the audiences and appreciated by the film fraternity. Big budget and out of the box marketing added in his favour. His actresses created fashion statements and weddings were designed like his movie sets, banging with Chopra movie music. A focused interview with few families from Punjab and Delhi, purposive sample, reveal how Chopra's sagas were ingredient for dream marriages of 90's and even 2000's. The 'willing suspension of disbelief' and fantasy lived by them through his movies is revealed, the lifestyle changes are discussed.

**Keywords :** Yash Chopra, dialogues, roles

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## Introduction

Yash Chopra (1932-2012) during his lifetime was the unofficial king and one of the most successful director and producer in Bollywood. His legacy continues through the successful working of Yash Raj banner. Chopra's cinema is a separate genre in Bollywood, not only were his movies a commercial success but experimental as well as critically appreciated. In contemporary times, his banner is creating cinema which touches the cords with audiences and experiments with new talent. The creator as well as the banner have been extremely successful, considered to be one of the strongest pillars of Bollywood. Besides churning out cinema which the audience adores, the director during his times was successful in affecting lifestyles of youngsters, creating fashion trends, and cinema viewing with which the viewer fantasized as well as laughed and cried. Movie viewing was a family experience and the dialogues and lyrics became part and parcel of their life.

## Literature Review

Yash Chopra's work was a part of journey of Hindi cinema from the 1950s to the contemporary India. His films offer visions into the imagining of India and its society

through these six decades. Chopra was a Punjabi and defined modern Punjabi in his films, "“a cheerful, emotional and boisterous character, the women as spirited as the men, whether living in Punjab, Delhi or Bombay or London.””(Dwyer, BFI, 2014). His style included giving importance to music, working with a close knit production team, and casting stars; working several decades with same people. His inspiration was Raj Kapoor, the shadow of later work can be seen in formers with melodious music and woman in white being inevitable in Yash Chopra's movies. He worked with Kapoor's through several generations. His earliest work *Dhool Ka Phool* (1959) and *Dharamputra* (1961) were socially conscious movies. Another landmark movie by Chopra was *Waqt* ( 1965) it showed the face of urban India and defined lifestyle trends of its youth. He is credited with 'Punjabification' (Dwyer, 2014) of Indian Cinema, creating it with Punjabi music, costumes and language as an essential ingredient of his movies.

Yash Chopra started his own banner in 1971 with *Daag* being released in 1973, this was also the time when he started working with Amitabh Bachchan, two sets of movies were created the , the 'Vijay' series, written by famous duo Salim Javed, where a wronged child avenges the atrocities done

to his family, some cult movies in this genre include *Deewaar* (1975), *Trishul* (1978), *Kaala Patthar* (1979). These films are about denied justice, law and society being of no help, Vijay left to himself to attain righteousness. Shashi Kapoor is shown in contrast to Vijay, the ideal righteous hero, the paradoxes between the two underlines the theme. The second are the 'Amit' films in which Bachchan played a romantic hero whose love is unquenched within the norms of society but finally accepts that he must find love within societal bindings, famous ones in this genre include *Kabhi Kabhie* (1976) and *Silsila* (1981).

In 1980s his movies were not much successful, some of his work of this era include *Mashaal*(1984), *Faasle* (1985) and *Vijay* (1988), his success returned with *Chandani* (1989), it recreated his brand of romantic cinema which was loved and adored by audiences for years to come. He created the dark *Darr* (1993) and unconventional *Lamhe* (1991); *Darr* established Shah Rukh Khan as vile but still lovable, and *Lamhe* was a strong question on our society. Aditya Chopra directed *Dilwale Dulhania Le Jayenge* (1995) was a tribute to Yash Chopra's brand of romantic movies, a cult in romantic genre. The movie was a big commercial success and one of the first few to show diasporic Indians. It showed the modern and consumerist India but with tradition intact. According to Dwyer, "Yashji's aesthetic of 'glamorous realism', where wealthy and beautiful people had to deal with emotional issues, embodied the aspirations of the youth" (BFI, 2014). His next, *Veer Zaara* (2004) was a movie which glorified Punjabi culture, border issues and India Pakistan conflict were shown belittled in front of the undivided cultural similarity on both sides. *Jab Tak Hai Jaan* (2012) was his last directorial venture, it had formulaic love triangle with exotic locations and superstars, his trademark style.

Rana Sinha in his paper 'How does Indian Cinema communicate with India Viewers' (2009) discusses the relationship between audience and cinema in India. According to him, it is very important to consider the socio cultural context in which cinema is experienced. Indian audiences are very different from western audiences, while as the latter has a silent watching experience the former likes an interactive style of viewing. According to the writer, "we know very little of actual process of engagement with a mass cultural product like cinema when it happens in public settings" (*Communication: Silent Noise*, 2009, p.5). Western cinema is a 'quasi-sacramental act' while as Indian viewer shares an organic relationship with world of films, actors, producers and directors.

Indian Cinema is a variety show rather than a thematic narrative. The defining character of Indian viewers is the social dimension of their interaction. Yash Chopra understood this group viewing experience and thus, in his own words his motto was, "We must make clean and decent

entertainers. I shouldn't feel ashamed to sit with members of my family in a movie theatre" (qtd. in *Silent Noise*, p.5). Social Philosophy of Theodor Adorno (1903-1969) and Max Horkheimer (1895-1973) predicted that popular culture makes people passive but Sinha writes that this doesn't hold true for Indian audiences as their social and participatory interaction with cinema reconstructs the movie experience for them (*Silent Noise*, p.6). Also colourful and rich folk tradition of India has been the basis of cinematic storytelling, thus, making it full of myth, symbolism, melodrama, and folklore. Also making music, dance and colourful settings part of our cinema.

### Objectives of the Study

The objectives of this study are:

1. To study the cinema of Yash Chopra.
2. To understand the relationship between Chopra's cinema and its audiences
3. Changes that Yash Chopra's cinema brought to his audiences lifestyle.

### Hypothesis

The hypothesis statement here: Yash Chopra's cinema has affected the lifestyle of audiences of his work significantly.

### Research Methodology

In-depth interviews, observation and focus group sessions were used as data collection tools. The sample chosen was purposive, men and women in the age group 25 to 35 from middle and upper middle class Punjabi families of Noida, few upper middle class and upper class families of Noida and Ghaziabad. The in-depth interviews were done with couples between the ages 25-35, they were asked about their preferences in cinema, and few of the questions asked were: Have they seen Yash Chopra's Cinema? How do they feel about it? Is it a family viewing experience? Have they emulated the fashion and lifestyle trends ever from movies and how? What fashion trends do they follow and what are their sources for trending. Also how do they choose their holiday destinations, or honeymoon destinations. Women were more open while answering, they were happy to admit most of their fashion trends are inspired from movies, they even admitted to being influenced by Chopra's movies when it came to choosing themes for their weddings, kitty parties or *Karwa Chauth* festivities. Also many of them revealed that Shah Rukh Khan's character in *Dilwale Dhulania Le Jayenge* has been and still is their image of perfect man. They also admitted to undergo a 'willing suspension of disbelief' while watching the movies, laughing and crying loudly whenever they experienced his cinema. Men were a little apprehensive while answering, it took a bit longer for

them to open up. They communicated that most of the get-togethers, and family ceremonies in 90's had Yash Raj music as background, besides shopping for the events was greatly influenced by his cinema. It was also interesting to note that honeymoon destinations and wedding photoshoot in most of Punjabi weddings of 90's emulated lifestyle shown in his movies.

Observation as a tool was used to understand interaction of the sample with Chopra's movies. Few families agreed for a collective watching experience. The researcher could see them laugh and cry with the change of scenes on screen, humming the music each time songs erupted onscreen typical Bollywood style; also talking, sitting together, holding hands, enjoying tea was a part of the movie watching experience. For them it was more of celebration rather than watching a movie. Focus group session was held with a few families (Punjabi middle and upper middle class), many opinions were collected. The audience was family members between ages 25 to 60, the family discussion led us to understand that the director's movies were most comfortable to show from the parent's viewpoints as it never challenged the Indian sensibilities and also according to them had no inappropriate scenes. The youngsters, 25 to 40 age group members who were teenagers when most of Chopra's romantic movies were released discussed their experiences with his cinema. They revealed how they would love the foreign locales in the movies, the palatial houses and extremely affluent style of the stars; besides they talked about the fairy-tale romances which they loved watching and the melodious music which enhanced their dreamy romantic ride.

## Conclusion

Yash Chopra was a successful producer and director from Bollywood. His production house still maintains the legacy by churning out cinema which the audience accolades and adores. The limited research study done above suggests that his cinema was quite influential upon the lifestyle of audiences, not only did it create romantic dreams for them but churned lifestyle trends too. Audiences through 90's and early 2000's emulated the fashion trend of stars in his movies, imitated the sets and costumes of his movies as a part of their wedding themes, choose the foreign locales shown in his movies as honeymoon destinations. They even idolised some of the character from his movies, Thus, Yash Chopra's cinema did influence the lifestyle of a set of audiences.

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# नारी तेरी कहानी, फिल्मों की ज़बानी

(हिन्दी फिल्मों के विशेष सन्दर्भ में)

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हिन्दी सिनेमा में वुमन सेंट्रिक (महिला प्रधान) फिल्मों का इतिहास काफी पुराना है। 'मदर इंडिया' (१९५७), 'कागज़ के फूल' (१९५९), 'बंदिनी' (१९६३), 'अभिनेत्री' (१९७०), 'कटी पतंग' (१९७०), 'अचानक' (१९७३), 'आँधी' (१९७५), 'शोले' (१९७५), 'भूमिका' (१९७७), 'सुजाता' (१९८०), 'चक्र' (१९८१), 'अर्थ' (१९८२), 'बाजार' (१९८२), 'प्रेमरोग' (१९८२), 'मंडी' (१९८४), 'इजाजत' (१९८७), 'मिर्च मसाला' (१९८७), 'रुदाली' (१९९३), 'बैंडिड कीन' (१९९४), 'आस्था' (१९९७), 'सनम बेवफा' (१९९९), 'फ़िजा' (२०००), 'अस्तित्व' (२०००), 'लज्जा' (२००१), 'चाँदनी बार' (२००१), 'जुबैदा' (२००१), 'फ़िलहाल' (२००२), 'चमेली' (२००३), 'तहजीब' (२००३), 'सत्ता' (२००३), 'पिंजर' (२००३), 'ब्लैक' (२००५), 'परिणीता' (२००५), 'वो लम्हें' (२००६), 'डोर' (२००६), 'फ़ैशन' (२००८), 'नो वन कैन किल जेसिका' (२०११), 'द डर्टी पिक्चर' (२०११), 'हीरोइन' (२०१२), 'रज्जो' (२०१३), 'कीन' (२०१४) जैसे फिल्मों के आधार पर इनकी कथावस्तु, पात्र एवं चरित्र - चित्रण, परिवेश एवं भाषाशैली, उद्देश्य एवं सीमाएँ इत्यादि पहलुओं पर प्रकाश डालते हुए इन फिल्मों के निर्देशन, अभिनेत्रियों के कुशल अभिनय, प्रसिद्धि, अवार्ड एवं उपलब्धियाँ जैसे कुछ महत्वपूर्ण बिन्दुओं का इस शोधपत्र में क्रमशः अध्ययन किया जायेगा।

**बीज शब्द (Key Words)** - सिनेमा की दुनिया में स्त्री की हिस्सेदारी, स्त्री देह और बाजार, नारी स्वातंत्र्य, अपने जमीन की तलाश, निरंतर प्रतियोगिता एवं संघर्ष तथा अपने बूते पर अपनी पहचान बना पाने की छटपटाहट, फिल्मों के निर्देशन, अभिनेत्रियों के कुशल अभिनय, प्रसिद्धि, अवार्ड एवं उपलब्धियाँ, फिल्म का उद्देश्य एवं सीमाएँ।

बात चाहे साहित्य की हो या सिनेमा की स्त्री की दशा हर कहीं एक सी रही है। चाहे वह हिन्दी उपन्यासों की धनिया - बुधिया हो या फिर चमचमाते पर्दे की हीरोइन, दोनों की स्थिति में कोई विशेष अंतर नहीं है। हर कहीं या तो वह दीन - दुखियारी है या ये कह लें कि अपमान के दर्द की मारी है। किताबों - कहानियों में स्त्री की दशा - दुर्दशा को हम सदियों से पढ़ते - सुनते आये हैं परंतु ग्लैमर की चमचमाती दुनिया भी इस दंश से अछूती नहीं है। वैसे तो हिन्दी सिनेमा ने अपने सौ वर्ष पूरे कर लिए हैं और आज इस रंगीन पर्दे की सफल अभिनेत्रियाँ अपने हुनर के बल पर करोड़ों रूपये भी आँक रहीं हैं। परंतु सौ वर्ष पीछे जा कर इसके इतिहास को देखें तो एक दौर ऐसा भी मिलता है जहाँ फिल्मों में नायिका के किरदार की खानापूर्ति मुश्किल से ही हो पाती थी। आगे चल कर फिल्मों का व्यवसायीकरण होता चला गया और धीरे- धीरे सिल्वर स्क्रीन का जादू बिखरता गया। फिर क्या था, फिर तो लाइट - कैमरा - एक्शन की दुनिया में हसीनाएँ जुड़ती चली गयीं और पर्दे - दर - पर्दे पर्दों पर स्त्री पर से पर्दा उठता गया। नर्गिस, नूतन, मीनाकुमारी, मधुबाला, आशा पारेख, स्मिता पाटील, शबाना आज़मी जैसी कुशल अभिनेत्रियों के साथ - साथ साहित्य का फेमिनिजम पर्दे

पर उतरता चला गया और इसप्रकार नायिका को केंद्र में रख कर फिल्मों का चलन प्रारंभ हुआ।

हिन्दी सिनेमा में वुमन सेंट्रिक (महिला प्रधान) फिल्मों का इतिहास काफी पुराना है। 'मदर इंडिया' (१९५७) के बाद से देखें तो 'कागज़ के फूल' (१९५९), 'बंदिनी' (१९६३), 'अभिनेत्री' (१९७०), 'कटी पतंग' (१९७०), 'अचानक' (१९७३), 'आँधी' (१९७५), 'शोले' (१९७५), 'भूमिका' (१९७७), 'सुजाता' (१९८०), 'चक्र' (१९८१), 'अर्थ' (१९८२), 'बाजार' (१९८२), 'प्रेमरोग' (१९८२), 'मंडी' (१९८४), 'इजाजत' (१९८७), 'मिर्च मसाला' (१९८७), 'रुदाली' (१९९३), 'बैंडिड कीन' (१९९४), 'आस्था' (१९९७), 'सनम बेवफा' (१९९९), 'फ़िजा' (२०००), 'अस्तित्व' (२०००), 'लज्जा' (२००१), 'चाँदनी बार' (२००१), 'जुबैदा' (२००१), 'फ़िलहाल' (२००२), 'चमेली' (२००३), 'तहजीब' (२००३), 'सत्ता' (२००३), 'पिंजर' (२००३), 'ब्लैक' (२००५), 'परिणीता' (२००५), 'वो लम्हें' (२००६), 'डोर' (२००६), 'फ़ैशन' (२००८), 'नो वन कैन किल जेसिका' (२०११), 'द डर्टी पिक्चर' (२०११), 'हीरोइन' (२०१२),

‘रज्जो’ (२०१३), ‘कीन’ (२०१४) जैसी कई फिल्मों के केंद्र में स्त्रियाँ ही फोकस में रहीं हैं। इनमें से कई फिल्मों में अभिनेत्रियों के माध्यम से समाज में स्त्री के संघर्ष को देखा जा सकता है। ‘फ्रैशन’ और ‘द डर्टी पिक्चर’ जैसी फिल्मों ने तो फ़िल्मी दुनियाँ की हसीनाओं तक की दुर्दशा को भी रंगीन पर्दे पर बेपर्दा कर दिया है। फिर गली – कूँचे में रहने वाली अथवा निरंतर अपने अस्तित्व की लड़ाई लड़ने वाली सामान्य स्त्री की दशा का तो कहना ही क्या?

फिल्मों में स्त्री की भूमिका को जोड़ कर देखें तो पचास और साठ के दशक में हिन्दी सिनेमा में अनेक अच्छी अभिनेत्रियाँ आयीं। उस दशक के फिल्मों में उन अभिनेत्रियों के रोल भी थोड़े – बहुत अर्थपूर्ण हुआ करते थे परंतु अच्छे निर्देशक और पटकथा लेखक के अभाव में उन अभिनेत्रियों की प्रतिभा का पूरा – पूरा इस्तेमाल न हो सका। वहीदा रहमान और नूतन जैसी अभिनेत्रियाँ परंपरागत ढाँचे में ही अपनी प्रतिभा के अनुसार अपनी भूमिका का परिचय दे पाती थीं। एक बड़ी सच्चाई यह भी यह कि सत्तर के दशक के बाद जो फिल्में आयीं उनमें पुरुषों का ज़बरदस्त शासन रहा। हिरोईन की भूमिकाएँ लगभग सजावटी होती चली गयीं लेकिन उन्हीं दिनों हिन्दी फिल्मों में सार्थकता की नई संभावनाएँ जागीं और हिन्दी सिनेमा में अभिनेत्रियों को ऐसे अवसर मिले जो स्त्री की बदलती छवि के साथ न्यायसंगत लगे। इसी दशक में शबाना आजमी और स्मिता पाटिल जैसी अभिनेत्रियों को उभरने का मौका मिला। श्याम बेनेगल, सत्यजीत राय जैसे फिल्मकारों ने इन अभिनेत्रियों की अद्भुत प्रतिभा का लाभ उठाकर ‘अंकुर’, ‘निशात’, ‘मंडी’, ‘भूमिका’ जैसी कई महत्वपूर्ण फिल्में बनायीं।

आठवें दशक के फिल्मकारों ने नायिकाओं को कैमरे की एक अद्भुत रोशनी में देखा। श्याम बेनेगल ने अपने फ़िल्मी सफ़र में नायिका प्रधान सशक्त फिल्म बनाकर फिल्मों की दुनिया को परिपूर्ण करने की कोशिश की। ‘अंकुर’, ‘भूमिका’, ‘मंडी’, ‘मम्मो’, ‘जुबैदा’ जैसी फिल्मों में श्याम बेनेगल की नायिकाएँ कहीं और अधिक अर्थपूर्ण हैं। एक दृष्टि से देखा जाय तो १९७७ में प्रदर्शित ‘भूमिका’ और २००१ में प्रदर्शित ‘जुबैदा’ इन दोनों ही फिल्मों में सतही समानतायें देखने को मिलती हैं। दोनों फिल्मों में स्त्रियाँ अपने परिवार, परिवेश और समाज से विद्रोह करती हैं। ये कोई कल्पित स्त्रियाँ नहीं बल्कि सच्चे पात्रों से अभिप्रेरित हैं। ‘भूमिका’ की नायिका उषा ‘हंसा वाडकर’ नामक अभिनेत्री की आत्मकथा से प्रेरित है तो ‘जुबैदा’ कहानीकार खालिद मोहम्मद की अपनी माँ की कहानी से प्रेरित है। ‘भूमिका’ फिल्म में स्मिता पाटिल की अभिनय क्षमता अनोखी है। फिल्म में उषा के पात्र को स्मिता पाटिल ने कई अर्थ दिए हैं। उषा के जीवन में हर तरह के पुरुष आते

– जाते रहते हैं। अपने जीवन में उसे कई चुनौतियों का सामना करना पड़ता है। लगातार उसका शोषण करने वाला उसका पति (आमोल पालेकर), उसके जिस्म की चाह रखने वाला फ़िल्मकार (नसीरुद्दीन शाह) और कामुक ज़मींदार (अमरीश पुरी) जो उसे दूसरी पत्नी बनाकर बंद दरवाजों की तरफ ढकेल देता है। एक संवाद में वह उषा से कहता है – मेरी दादी इस चार दिवारी से बाहर कभी नहीं गयी, मेरी माँ नहीं गयी, मेरी पत्नी ने भी कभी बाहर कदम नहीं रखा। तो फिर तुम भला बाहर जाने का साहस कैसे दिखा सकती हो। परंतु उषा पर इन दबाओं का कोई असर नहीं पड़ता। वह अधिक साहसी, जटिल और बहुस्तरीय जीवन के दबाओं से संघर्ष करने वाली स्त्री साबित होती है।

श्याम बेनेगल की नयी फिल्म ‘जुबैदा’ (२००१), ‘भूमिका’ की कथा को एक नया जन्म देती है। परंतु जुबैदा के किरदार में ‘भूमिका’ की उषा के अनुभव संसार की विविधता नहीं मिलती। एक साधारण मध्यमवर्गीय परिवार में विवाह, बच्चा और तलाक़ के बाद वह राजस्थान के एक महाराज की दूसरी पत्नी बनकर आती है और अपने पति के महल और जीवन में अपनी पद – प्रतिष्ठा के लिए संघर्ष करती है। इस विवाह के बाद जुबैदा भी उषा की तरह अपने दूसरे पति के घर में बंद दरवाजों की कैदी बन जाती है। फिल्म में मनोज बाजपेयी की पहली पत्नी रेखा भी ‘भूमिका’ फिल्म के अमरीश पुरी के संवादों को सार्थक दर्शाते हुए उस परंपरागत कैद को स्वीकार कर लेती है। परंतु जुबैदा इस परंपरा को अर्थहीन मानती है। वह बंद दरवाजे तोड़ कर खुले आकाश में उड़ना चाहती है और इस प्रकार कैद में न जी कर आसमान की एक दुर्घटना में मौत को स्वीकार कर लेती है। श्याम बेनेगल की विद्रोही स्त्रियों में भी एक भीतरी आलोक है। ‘जुबैदा’ दरअसल ‘भूमिका’ का एक नया संस्करण है। मे लड़ाइयाँ अतीत की ही नहीं समकालीन भी हैं। अतीत का मोह इन पात्रों को और भी सुंदर और ताक़तवर बनाता रहता है।

फ़िल्म ‘भूमिका’ में मराठी अभिनेत्री हंसा वाडकर के जीवन को सिनेमा के परदे पर उतारने की चुनौती ने स्मिता पाटील को एक बड़ी अभिनेत्री साबित कर दिया। फिल्म में स्मिता पाटील के अद्भुत अभिनय के कारण उन्हें राष्ट्रीय पुरस्कार प्राप्त हुआ साथ ही ‘भूमिका’ को श्याम बेनेगल की सर्वश्रेष्ठ फिल्म माना गया। ‘भूमिका’ के बाद ‘चक्र’ में अम्मा के किरदार में भी स्मिता पाटील को दूसरा राष्ट्रीय पुरस्कार प्रदान किया गया। एक अभिनेत्री के रूप में स्मिता पाटील की क्षमता को समझने के लिए ‘भूमिका’, ‘चक्र’, ‘बाजार’ इन फिल्मों के उदाहरण लिए जा सकते हैं।

अस्सी के दशक में भी 'अर्थ', 'चक्र', 'बाजार', 'मिर्चमसाला', 'मंडी' जैसी फिल्मों के माध्यम से एक बार फिर स्मिता पाटील और शबाना आजमी जैसी अभिनेत्रियों को कड़ी मेहनत के बाद अपने चेहरे को पर्दे पर स्थापित करने का मौका मिला। 'चक्र' में भी अम्मा का किरदार साहसी और संघर्षपूर्ण रहा। यहाँ स्त्री की नियति उसे बलात्कार से होते हुए गन्दी बस्ती में अपनी जड़ें जमाने की मज़बूरी में पति की मौत के बाद अन्य पुरुषों के साथ नाजायज़ संबंधों तक पहुँचा देती है। परिस्थितियाँ उसे हर हाल में जीने के लिए मजबूर कर देती हैं और जीवन का चक्र भी बेशर्म सा चलता रहता है।

'बाजार' फिल्म में भी नजमा (स्मिता पाटील) अपने प्रेमी के साथ उसके बड़े बाँस के धमकाने पर उसके लिए बाजार से लड़की खरीद कर लाने के नंगे यथार्थ को प्रस्तुत करती है इसी कड़ी में 'अर्थ' और 'मंडी' फिल्म स्मिता पाटील और शबाना आजमी को एक दूसरे के सामने ला कर खड़ा कर देती है। स्मिता पाटील की ही तरह शबाना आजमी की पहली फिल्म 'अंकुर' ने भी उन्हें पहले ही किरदार में सर्वश्रेष्ठ अभिनेत्री का राष्ट्रीय पुरस्कार दिला दिया। आगे चल कर यही पुरस्कार उन्हें 'अर्थ' के लिए भी मिला। कोई ताज़ुब नहीं कि स्मिता और शबाना ऐसी अभिनेत्रियाँ रही हैं, जो अपने माथे की कुछ लटों को अगर सफ़ेद कर लेती थीं तो अचानक एक जवान औरत से एक बड़ी उम्र की औरत नज़र आने लगती थीं, अपने - आप को इस तरह से बदल लेने की क्षमता इन अभिनेत्रियों के नजरिये को नये ढंग से प्रस्तुत करती हैं।

जिस दौर में हिन्दी सिनेमा मर्द की छवि से आतंकित था ऐसे दौर में अपनी अभिनय प्रतिभा के बल पर इन अभिनेत्रियों ने फिल्म लेखकों और निर्देशकों को मजबूर कर दिया कि वे स्त्रियों को केंद्र में रख कर फिल्में बनायें। इस प्रकार अपने दस वर्ष के फ़िल्मी सफ़र में ही स्मिता पाटील हिन्दुस्तानी औरत की अंदरूनी ताक़त की पहचान बन गयी थी वह केवल पर्दे पर ही नहीं बल्कि वास्तविक जीवन में भी स्त्री समस्याओं के विरोध में लड़ती रही।

नब्बे के दशक में 'रुदाली', 'बैंडिड क्वीन', 'आस्था' और 'सनम बेवफा' जैसी फ़िल्में एक बार फिर स्त्री को केंद्र में ले कर आयीं। जिसमें फूलनदेवी के जीवन पर बनी शेखर कपूर की फिल्म 'बैंडिड क्वीन' सर्वाधिक चर्चित रही। फिल्म में स्त्री की ऐसी दुर्दशा का चित्रण शायद ही किसी और फिल्म में देखने में आया हो। अनमेल विवाह, यौन शोषण, सामूहिक बलात्कार तथा नग्न घुमाये जाने के दृश्य बर्बरता की सीमा को पार कर देते हैं। फिल्म बोल्ट ही नहीं इससे भी कहीं ऊपर लगती है। अतः कई विरोधों के बाद

फिल्म भारतीय सिनेमाघरों में प्रदर्शित हुई। फिल्म में फूलन का किरदार निभाने वाली नायिका सीमा विश्वास को श्रेष्ठ अभिनेत्री का खिताब दिया गया और विदेशों में यह सुपर श्रेणी की फिल्म मानी गयी। इसी दशक में आयी हुई फिल्म 'सनम बेवफा' में भी खानदानी दुश्मनी की आड़ में स्त्री को खिलौना बना कर अपमान और बदले के दृश्य उतारे गये हैं। फिल्म की नायिका रुखसार अपने पिता के दुश्मन के बेटे से प्रेम करती है और उसी से विवाह करना चाहती है। उसका पिता हक़ मेहर के रूप में अपनी बेटी के लिए पचास लाख रुपयों की माँग करता है वर्ना बारात को लौटा ले जाने का हुक्म दे कर उन्हें अपमानित करता है। समधी द्वारा अपनी बेइज्जती होते देख शेरखान मेहर की रक़म कुबूल कर लेता है और अपने इस अपमान के बदले में एक रात बाद उसकी बेटी के गले में मेहर के रुपयों की माला डाल कर उसे घर से निकाल देता है। वैसे यह फिल्म स्त्री केन्द्रित नहीं है परन्तु फिल्म की कथावस्तु बदले की भावना की आड़ में धर्म, परंपरा और स्त्री के सम्मान पर बुनियादी सवाल उठाता है।

सन २००० के बाद 'फ़िजा', 'अस्तित्व', 'लज्जा', 'जुबैदा', 'फ़िलहाल', 'तहजीब', 'सत्ता', 'पिंजर', 'चमेली', 'चांदनी बार', 'ब्लैक', 'वो लम्हें' 'डोर', 'फ़ैशन' और 'क्वीन' जैसी कई फ़िल्में अपने अलग - अलग रूपों में कई नयी - पुरानी समस्याओं को लेकर उभरीं। अमृता प्रीतम के कथा साहित्य पर आधारित 'लज्जा' और 'पिंजर' दोनों फ़िल्में अपने कथ्य में परिवार और समाज के बीच अपने अस्तित्व के लिए जूझने वाली स्त्रियों की दशा को प्रदर्शित करती हैं। 'लज्जा' में पति - पत्नी संबंधों की क्रूरता, दहेज़, बलात्कार प्रेम की आड़ में धोखा जैसी समस्याओं पर प्रकाश डाला गया है तो 'पिंजर' फिल्म में भारत - पाकिस्तान के बटवारे के परिवेश में कथावस्तु बुनी गयी है। सांप्रदायिक हिंसा और दुश्मनी की आड़ में रशीद पूरो नामक कन्या को उसके विवाह से एक दिन पूर्व उठा ले जाता है। किसी प्रकार पूरो उससे बचकर अपने माता - पिता के पास पहुँचती है परंतु धार्मिक प्रपंचों के डर से माता - पिता उसे घर में लेने से इन्कार कर देते हैं। लाचार पूरो फिर उसी बलात्कारी पुरुष के पास लौट आती है और उसकी घरवाली बनकर उसके साथ रहने पर मजबूर हो जाती है।

इसी दशक में 'चांदनी बार', 'चमेली', और 'फ़ैशन' जैसी नयी फ़िल्में भी आयीं। जो परिवार समाज से अलग हट कर ग्लेमर और अँधेरे की दुनिया की साक्षी बनीं। अत्याधुनिक दौर की इन फिल्मों ने तब्बू, करीना कपूर, कंगना रनौत तथा प्रियंका चौपड़ा जैसी मॉडर्न हिरोईनों को अपनी अदाकारी का जादू बिखेरने का मौका दिया। 'चमेली' और 'चांदनी बार' जैसी फ़िल्में हाट -

बाजार से आगे, आज की दुनिया की अँधेरी रातों में चमचमाते होटलों – बियर बारों में बार बाला के रूप में अधनंगी नाचने वाली स्त्रियों के जीवन पर प्रकाश डालती हैं। जहाँ बड़े – बड़े शहरों में युवा लडकियाँ धोके से या मज़बूरी की आड़ में देह प्रदर्शन या देह व्यापार में जुड़ कर लगातार प्रेम, मोह, लालच, स्वार्थ, धोखा और अपमान का शिकार बनती हैं तथा अँधेरी दुनियाँ में निराशा और नशे में डूब कर जिल्लत भरी जिंदगी और मौत पाती हैं।

‘फ़ैशन’ मूवी इससे थोड़ी हट कर ग्लेमर की दुनिया में रैंप पर फ़ैशन के जलवे बिखरने वाली सुशिक्षित सुंदरियों के शोषण और अपमान की जीती – जागती दास्तान है। जहाँ छोटे – बड़े शहरों से कॉलेज में पढ़ने वाली युवतियाँ मॉडल और हिरोईन बनने की महत्वाकांक्षा से बी. टाउन (बालीवुड) की दुनिया में प्रवेश करती हैं तथा नेम – फेम की चाहत में अंग – प्रदर्शन करने के साथ – साथ डायरेक्टर, प्रोड्यूसर तथा अन्य नामी – गामी पुरुषों के साथ अनैतिक संबंधों में फँस कर शोषण का शिकार बनती हैं और कुछ ही वर्षों के करिअर के नाम पर शोषित ये स्त्रियाँ अपना सब कुछ खो देने के बाद दूध की मक्खी की तरह निकाल कर फेंक दी जाती हैं। कंगना रनौत और प्रियंका चौपड़ा जैसी जीरो फ़िगर बेस अभिनेत्रियों ने अपने तीखे किरदार से मॉडलिंग की दुनिया की इस प्रतिद्वंद्विता और उसके दुष्परिणाम को फ़िल्म में बख़ूबी उतारा है। अपने इस सर्वश्रेष्ठ अभिनय के लिए लीड रोल कलाकारा प्रियंका चौपड़ा को राष्ट्रीय एवं फिल्मफेयर सर्वश्रेष्ठ अभिनेत्री एवार्ड तथा अंतरराष्ट्रीय भारतीय फिल्म अकादमी एवार्ड से नवाज़ा गया तथा सहयोगी कलाकार के रूप में कंगना रनौत को राष्ट्रीय एवं फिल्मफेयर सर्वश्रेष्ठ सहयोगी अभिनेत्री का खिताब मिला।

सन २०१० के बाद प्रदर्शित फ़िल्म ‘द डर्टी पिक्चर’ और ‘हिरोईन’, ‘फ़ैशन’ फिल्म के आगे की कड़ी है। विद्या बालन की चर्चित फिल्म ‘द डर्टी पिक्चर’ की कथावस्तु भी ‘भूमिका’ फिल्म की तरह दक्षिण की एक अभिनेत्री के जीवन अंश पर आधारित है। एक सामान्य घर परिवार की लड़की रेश्मा विवाह से पहले घर से भाग कर फिल्मों में करियर बनाना चाहती है। छोटे – मोटे किरदार से उसे फिल्मों में काम करने का अवसर तो मिल जाता है परंतु जड़ जमाने की इच्छा से उसे मजबूरन अभिनेता सूर्यकांत (नसीरुद्दीन शाह) के साथ संबंधों में आना पड़ता है। वह जिसे प्रेम समझती है वह प्रेम नहीं केवल शोषण है। जिसके बूते पर उसे फिल्म में अश्लील अंग – प्रदर्शन के अवसर के साथ शोहरत तो मिल जाती है परंतु अभिनेत्री के नाते उसकी कला पर मिलने वाला प्रेम और सम्मान नहीं मिल पाता। इंडस्ट्री में नई हिरोईन के आने के साथ ही उसका फ़िल्मी करियर भी समाप्त हो जाता है और उसे ‘बाजारू औरत’

का नया नाम दे दिया जाता है। रेश्मा से सिल्क और सिल्क से बाजारू कहे जाने का अपमान उसके लिए असहनीय हो जाता है। वह हर कहीं से ठुकरा दिए जाने पर अकेली पड़ जाती है और अंततः निराश हो कर आत्महत्या कर लेती है। यह फिल्म सफल रही तथा अभिनेत्री विद्या बालन को राष्ट्रीय सर्वश्रेष्ठ अभिनेत्री अवार्ड प्राप्त हुआ।

‘हिरोईन’ फिल्म की कथावस्तु भी इसी साँचे में ढली हुई है। इस फिल्म में जो दो बातें अलग हैं। वो ये कि अभिनेत्रियाँ झूठा – सच सब जानते – समझते हुए संबंधों में आती हैं और अपने फिल्म के सुपर हिट होने की लालसा में अपने निजी जीवन के अंतरंग पहलुओं को भी दर्शकों के सामने खुले आम परोस देती हैं ताकि लोगों का फ़ोकस उन पर पड़े और लोग उनकी फिल्म को देखने के लिए उत्सुक हो जाएँ। एक नई बात यह भी देखने में आयी है कि पर्दे की ये अभिनेत्रियाँ हर बार अपने जीवन का अंत ही करें यह जरूरी नहीं यहाँ वह साहस दिखा कर अपने पिछले जीवन का अंत कर फिर नए सिरे से जीना प्रारंभ कर देती हैं। बिलकुल यही सकारात्मकता सन २०१४ में बनी ‘क्वीन’ मूवी में भी देखने में आती है। फिल्म में आम पंजाबी लड़की रानी (कंगना रनौत) की शादी से दो दिन पहले ही उसका होने वाला पति उसे अयोग्य बता कर शादी से इन्कार कर देता है। रानी जिसने कभी सड़क भी अकेले पार नहीं की वह अकेले हनीमून पर जाने का निश्चय कर लेती है और पेरिस की यात्रा पर निकल पड़ती है। इस बाहरी यात्रा के साथ वह भीतरी यात्रा भी करती है। इस यात्रा में उसके भीतर का वो पहलू सामने आता है जिससे उसका परिचय भी पहली बार होता है। एक सामान्य घरबाने और नर्वस रहने वाली लड़की से आत्मविश्वासी लड़की बनने की इस यात्रा के दर्शक साक्षी बनते हैं। बॉलीवुड में महिला किरदार को ले कर इस तरह की फिल्म बनाने का फिल्मनिर्देशक विकास बहल का यह प्रयास अत्यंत सराहनीय है। अन्य फिल्मों के मुकाबले १२.५ करोड़ की अत्यंत कम लागत में बनी इस फिल्म ने कुल ९७ करोड़ रुपये अपने खाते में जोड़ लिये। सर्वोत्कृष्ट सफलता प्राप्त करने के साथ फिल्मफेयर अवार्ड की ओर से इस फिल्म को सर्वश्रेष्ठ अभिनेत्री, सर्वश्रेष्ठ निर्देशक सह छह पुरस्कारों से नवाज़ा गया। भारत के बासठवें राष्ट्रीय फिल्म अवार्ड समारोह में इस फिल्म को ‘सर्वश्रेष्ठ हिन्दी फिल्म’ घोषित किया गया।

जहाँ तक फिल्मों की बात है। हमने देखा है कि यहाँ समय और स्थिति के अनुसार स्त्री का रूप भी बदलता गया है। चुकि अब फिल्मों की रचना में करोड़ों की लागत लगानी पड़ती है इसलिए कई बार निर्माता – निर्देशक कथा को सोच समझ कर ही

उस पर फिल्म बनाने का निर्णय लेते हैं। क्योंकि आज के दौर में फिल्मों का पहला उद्देश्य ही मनोरंजन करना हो गया है। साथ ही यह भी देखना अनिवार्य हो गया है कि फिल्म पर लगायी गयी लागत कितनी वसूल हो पाई है और उससे कितना प्रॉफिट हुआ है। इसलिए कई बार फिल्मों की कहानी दर्शकों की रुचि को ही ध्यान में रख कर बुनी जाती है। सिनेमा के सौ वर्षों में स्त्री चरित्र एवं उसकी भूमिका को मध्यनजर रखते हुए आँके तो हम पाते हैं कि सिनेमा ने अपनी स्त्रीवादिता में गाँव में रहने वाली राधा से लेकर विदेश में अकेले हनीमून पर जाने का साहस करने वाली रानी तक की खाई को बहुत जल्दी पाट लिया है। ये बात और है कि आज फिल्मों का उद्देश्य साहित्य के उद्देश्य तक ही सीमित नहीं बल्कि उसकी सीमाएँ कुछ और भी हैं.....!

**संदर्भ :-**

- १) फ़िल्म निर्देशन - कुलदीप सिन्हा
- २) सिनेमा कल, आज और कल - विनोद भारतद्वारा
- ३) जावेद अख्तर से बातचीत - नसरिन मुन्नी कबीर
- ४) हिन्दी सिनेमा (चुनिंदा) प्रतिलिपियाँ (सी डी)
- ५) [www.google.com](http://www.google.com)

# कोर्ट चित्रपट : एक समाज वास्तव

प्रा. प्रकाश जंगले

सहाय्यक प्राध्यापक, अर्थशास्त्र विभाग,  
जोशी बेडेकर महाविद्यालय, ठाणे

**प्रस्तावना :** २०१२-१३ हे भारतीय सिनेमाचे शताब्दी वर्षे आहे. ३ मे १९१३ रोजी मुंबईच्या गिरगाव येथील कोरेनेशन सिनेमात राजा हरिश्चंद्र ही पहिली फिल्म प्रदर्शित करण्यात आली. या फिल्मचे निर्माते, दिग्दर्शक, लेखक दादासाहेब फाळके हे होते. म्हणून त्यांना भारतीय चित्रपट सृष्टीचे जनक असे म्हणतात.

भारतीय चित्रपटाच्या पहिल्या दहा वर्षांत फक्त ९१ चित्रपट निर्माण झाले. आज शंभर वर्षांनंतर दरवर्षी एक हजार पेक्षा जास्त चित्रपटाची निर्मिती भारतात होते. २०११ मध्ये भारतीय फिल्म उद्योगाचा महसूल ८१९० कोटी होता, तो २०१२ मध्ये १२८०० कोटी झाला. यावरून चित्रपटाच्या संख्येची आणि चित्रपट उद्योगातील उत्पन्नाची व्याप्ती आपल्या लक्षात येते.

सध्या भारतात १२००० पेक्षा जास्त थिएटर स्क्रीन आहेत. ४०० पेक्षा जास्त प्रोडक्शन हाऊसेस आहेत. चित्रपट प्रेक्षकांची संख्या ९० कोटीपेक्षा जास्त आहे. १९७१ मध्ये जगात सर्वाधिक चित्रपट बनविणारा देश म्हणून भारताला मान्यता मिळालेली आहे.

चित्रपट हे कलात्मकता व तंत्रज्ञान याचा संगम असलेले सृजनशील असे बहुजन माध्यम असून लोकसंजनाचे व लोकशिक्षणाचे ते एक प्रभावी साधन आहे. वेगवेगळ्या प्रतिमांच्या माध्यमातून जीवनाचे दर्शन घडवले जाते. १९ व्या शतकाच्या सुरुवातीपासून चित्रपट कलेच्या विकासाला सुरुवात झाली. २० व्या शतकात अतिशय वेगाने चित्रपट कलेचा विकास वेगवेगळ्या अंगानी घडून आला आणि एका प्रचंड व्यवसायात तिचे रूपांतर झाले.

सध्या जगात ५८ देशात चित्रपट निर्मिती होते. त्यापैकी २४ देशात चित्रपट विषयक प्रशिक्षण संस्था आहेत. सर्वाधिक प्रशिक्षण संस्था अमेरिकेत दिसून येतात. भारतात द फिल्म अँड टेलिव्हिजन इन्स्टिटयुट ऑफ इंडियाची स्थापना पूर्णे येथे करण्यात आली आहे ही संस्था किमान २ वर्षे प्रशिक्षण देते.

चित्रपट कलेचा दर्जा वाढून तिचा अधिकाधिक विकास व्हावा. देशोदेशीचे चित्रपट एकत्र पाहण्याची संधी मिळावी म्हणून आंतरराष्ट्रीय आणि राष्ट्रीय पातळ्यावर चित्रपट महोत्सव साजरे करण्यात येऊ लागले. प्रादेशिक भाषेतील चित्रपटाचा दर्जा सुधारवावा, त्यातील कलात्मकता व तंत्रशुद्धता वाढावी म्हणून राज्यपातळीवर चित्रपट महोत्सव साजरे होऊ लागले. १९६३ पासून महाराष्ट्रात मराठी चित्रपट महोत्सव साजरा होऊ लागला.

ज्याप्रमाणे हिंदी चित्रपटाने भारतात संस्थात्मक आणि गुणात्मक विकास केला. त्याप्रमाणेच महाराष्ट्रात मराठी चित्रपटाची कामगिरी वाखाणण्यासारखी आहे. महाराष्ट्रात वर्षाला जवळपास १२५ चित्रपटाची निर्मिती होते. आर्थिक उलाढाल १५० कोटीपेक्षा अधिक होते. हे सारं समाधानकारक असलं तरी गुणात्मक बाजूने विचार करता केवळ १० ते १२ चित्रपट दर्जेदार असतात. केवळ ८ ते १० चित्रपटांना व्यावसायिक यश प्राप्त होतं.

या वास्तवाच्या मुळाशी गेल्यास आपल्या लक्षात येतं की, मराठीत चांगले लेखक, दिग्दर्शक आहेत. पण कुशल निर्मात्याची आवश्यकता आहे केवळ पैसा गुंतवणं निर्मात्याचं काम नाही तर चित्रपट निर्मितीचं शास्त्र समजून घेणं महत्त्वाचं आहे. चित्रपट तयार करणं केवळ क्रिएटिव्ह काम नाही तर वितरण हे देखील क्रिएटिव्ह काम आहे.

गेल्या ८-१० वर्षांत मराठी चित्रपटाचं चित्र मात्र बदलेलं आपणास दिसून येतं. गेली काही वर्षे मराठी चित्रपटावर राष्ट्रीय पुरस्काराची मोहारे सातत्याने उमटत आहे. त्यामागे आहेत चित्रपट क्षेत्रातील तरुण आणि सृजनशील हात. अलिकडच्या काळात मराठी सिनेमाची नुसती संख्या वाढत नाही तर नवीन आशय आणि विषय घेवून मराठी सिनेमा नव्या ताकतीने येत आहे. मराठी सिनेमात जशी विषयात विविधता आहे. तशी मांडणीत साधेपणा आणि उत्कृष्टता आहे.

**गृहितके :** १) सदरील चित्रपटातील पात्रांच्या माध्यमातून समाज व्यवस्थेत असलेली विसंगती शोधणे.

२) न्याय व्यवस्था, पोलीस व्यवस्था, समाजव्यवस्था समजावून घेणे.

**उद्दष्टिये :** १) मध्यम वर्गाची मानसिकता समजावून घेणे.

**तथ्यसंकलन :** सदर संशोधनात इथल्या व्यवस्था सामान्य लोकांचे कसे शोषण करतात याचा अभ्यास केलेला आहे.

त्यासाठी ग्रंथालयीन संदर्भ, मराठी विश्वकोष, साधना, साप्ताहिक, सकाळ साप्ताहिक, स्टडी सर्कल मासिक, लोकप्रभा साप्ताहिक, इत्यादी दुय्यम माहितीचा वापर केलेला आहे.

संशोधन पद्धती : दुय्यम माहितीच्या आधारे न्याय व्यवस्था, पोलीस व्यवस्था, समाजव्यवस्था यांच्या अनेक अंगांचे विश्लेषण केलेले आहे.

अभ्यासाचे महत्त्व : देशाला स्वातंत्र्य मिळून ६८ वर्षे झाले असले तरी खालच्या वर्गातील माणसांना अन्याय प्रत्यक्ष व अप्रत्यक्षपणे सहन करावा लागतो. माणूस म्हणून सहानुभूतीने त्याच्याकडे पाहिले जात नाही. इथली न्याय व्यवस्था, समाजव्यवस्था, पोलीस व्यवस्था त्यांचा कसा आणि किती छळ करतात त्यामुळे ते आर्थिक, मानसिक, भावनिक, सामाजिक दृष्ट्या कसे विकलांग होतात हे वास्तव जगासमोर मांडण्याच्या दृष्टीने या अभ्यासाचे महत्त्व अनन्य साधारण आहे.

२०१४ चे राष्ट्रीय पुरस्कार जाहीर झाले आणि किल्ला, कोर्ट आणि ख्वाडा इत्यादी सारखे राष्ट्रीय पुरस्कार विजेते चित्रपट एकदम चर्चेचा विषय झाले. यात 'कोर्ट' या चित्रपटाची विशेष बाब आहे. दिग्दर्शक चैतन्य ताम्हाणे यांच्या पहिल्याच 'कोर्ट' या चित्रपटाला सर्वोत्कृष्ट चित्रपटाचे सुवर्णकमळ मिळाले आहे. चैतन्य ताम्हाणे हा तरुण विचारपूर्वक लेखन आणि दिग्दर्शन करणारा आहे. त्याने चित्रपटातील प्रत्येक बारकाव्यावर सखोल संशोधन करित प्रेक्षकांना परिपूर्ण अनुभव दिला आहे. कोर्टची पटकथा दिग्दर्शक चैतन्य ताम्हाणे यांनीच लिहिलेली आहे. पण ही कथा तहलका साप्ताहिकातील एस्. आनंद यांच्या लेखामधून त्यांना सापडलेली आहे.

कोर्ट या चित्रपटात नारायण कांबळे हा दलित शाहीर आणि कार्यकर्ता असतो. तो वस्त्यावस्त्यात जाऊन पोवाड्याच्या माध्यमातून समाजात जागृती निर्माण करतो. त्यांना अन्यायाची जाणीव करून देतो. एका दिवशी पोलीस नारायण कांबळेला पकडतात आणि एका सफाई कामगाराला आत्महत्येस प्रवृत्त केल्याचा आरोप ठेवतात. सफाई कामगाराने नारायण कांबळेचं गाणं ऐकून गटारात आत्महत्या केली असं आरोपपत्र पोलीस दाखल करतात. आपण निर्दोष आहोत. हे न्यायालयाला पटवून देतांना शाहिराची आर्थिक, मानसिक, शारीरिक दमछाक होते.

न्यायमूर्ती सदावर्ते यांच्या सेशनस कोर्टात खटला सुरु होतो. नारायण कांबळेच्या बाजूने अॅड. विनय व्होरा बाजू मांडतो. तर सरकारच्या बाजूने सरकारी वकील म्हणून अॅड. नुतन काम

पाहतात. न्यायाधिश, दोन वकील यांच्यातील चर्चा, नारायण कांबळे यांना विचारलेले प्रश्न, सफाई कामगाराच्या बायकोची जबानी आपण ऐकतो तर दुसऱ्या पातळीवर हा सिनेमा व्यक्तिगत आयुष्यातही डोकावत राहतो.

न्यायमूर्ती सदावर्ते हे मध्यमवर्गीय कुटुंबातून आलेले आहेत. त्यांच्या जाणिवेला भोवतालच्या वातावरणातून तयार झालेल्या आहेत. त्यामुळे त्यांच्यावर पुरुषप्रधान संस्कृतीचा पगडा आहे.

नारायण कांबळेचा वकील अॅड. विनय व्होरा हा गुजराती सधन कुटुंबातील असला तरी त्याला सामाजिक भान आणि जाण आहे. त्यामुळे तो चळवळीतील कार्यकर्त्यांचे नेहमी खटले चालवतो. त्याला भारतातील समाजव्यवस्थेत असलेला वर्णभेद आणि जातीभेद याची जाणीव आहे. परिवर्तनाचा प्रयत्न करणाऱ्यांना इथली व्यवस्था कसं खच्चीकरण करते हे त्याला माहित आहे. म्हणून तो सगळ्या पुरोगामी लढयात सामील होतो.

अॅड. नुतन सरकारी वकील असली तरी मध्यमवर्गीय गृहिणी आहे. कोर्टातलं काम आटोपून घरी जाते. मुलांचा अभ्यास घेते. स्वयंपाक करते, घरकाम करते, सुट्टीच्या दिवशी नाटकाला किंवा सिनेमाला जाते तर कधी बाहेर हॉटेलमध्ये जेवायला जाते.

कोर्टात नारायण कांबळेना प्रश्न विचारतांना किंवा त्याच्यावर आरोप करतांना ती किंचितही माणूसकीच्या दृष्टीने किंवा सामाजिक दृष्टीने विचार करित नाही. आपली नोकरी आणि आपण. दुसऱ्यांच्या दुःखाविषयी आपणास फारसं काही देणघेणं नाही. दुसऱ्यांवर होणाऱ्या अन्यायाविषयी आपणास काही कर्तव्य नाही. अशी तिची मानसिकता असते.

नारायण कांबळे हा दलित शाहीर व्यवस्थेच्या विरोधात सामाजिक प्रबोधन करण्याचं काम करतो व्यवस्था पद्धतशीर त्याला आत्महत्येस प्रवृत्त केल्याच्या गुन्ह्यात अडकवते आणि त्याचं आयुष्य उद्धवस्त करून टाकतो. त्याच्या कुटुंबाला अवकळा आणते. पण तरीही तो आपल्या तत्त्वाशी तडजोड करित नाही.

सफाई कामगाराची बायको जबानी देण्यासाठी कोर्टात येते. विचारलेखा प्रश्नांना सामोरे जाते पण तिच्या मनात उठलेलं काहूर मात्र शांत होत नाही. आता आपण आपल्या मुलाबाळांना कसं जगवायचं, काय काम करायचं असे अनेक प्रश्न तिला सतावत असतात. यासाठी कोण दोषी आहे हे तिच्या दृष्टीने महत्वाचं नसून उद्याचा प्रश्न कसा सोडवायचा हे अधिक महत्वाचं आहे.

नारायण कांबळे, सफाई कामगार, सफाई कामगाराची

बायको हे व्यवस्थेचे बळी आहेत. इथली न्याय व्यवस्था, पोलीस व्यवस्था आणि समाज व्यवस्था इत्यादीवर झगमगीत प्रकाश 'कोर्ट' या चित्रपटात टाकलेला आहे. सिनेमात अनेक स्तर आहेत. भारतातील मध्यमवर्गीय आपल्या आयुष्यात इतके मग्न आहेत, की खालच्या स्तरावर जगणाऱ्या विषयी त्यांच्या मनात सहानुभूती नाही की, संवेदनशीलतेला जागा नाही.

काही उच्चभ्रू समाजातून आलेली माणसं मात्र सामाजिक दृष्ट्या अधिक जागरूक आहेत. समाजाचं आपण काही देणं लागतो याची त्यांना जाणीव आहे. सिनेमातील गोष्ट साधी-सरळ वाटत असली तरी ती अधिक गुंतागुंतीची आहे. सिनेमातील प्रत्येक व्यक्तिरेखा खरी वाटते. म्हणूनच चित्रपटातील कथानक प्रेक्षकांना अस्वस्थ करतं आणि विचार करायला भाग पाडतं. इथला सामान्य माणूस, इथला खालच्या जातीतला माणूस किती दिवस अजून उद्ध्वस्त होत राहणार आहे. हा प्रश्न कोर्ट या चित्रपटातून उभा राहतो.

कोर्ट सिनेमात मराठी, हिंदी, गुजराती, इंग्रजी इत्यादी भाषांचा वापर करणेत आलेला आहे. चित्रपटातील प्रत्येक पात्र त्याच्या भाषेत बोलतं. त्यामुळे चित्रपट हा जिवंत होत जातो. चित्रपट कधी संपला हे लक्षातही येत नाही. प्रेक्षक चित्रपटाबरोबर आत्मपरिक्षण आणि वेदना घेवून बाहेर पडतो. गीत आणि संगीत शाहीर संभाजी भगत यांचे असल्यामुळे त्यात सामाजिक वास्तव आणि पूरोगामी विचार अनुभवायास मिळतो.

### उपाययोजना :

- १) मध्यमवर्गीय लोकांनी आपली मानसिकता बदलली पाहिजे.
- २) न्यायव्यवस्थेने केवळ साक्षी-पुराव्यांचा विचार न करता विवेकाने निवाडा करावा.
- ३) पोलीस व्यवस्थेने शहानिशा केल्याशिवाय गुन्हा दाखल करू नये.
- ४) वरच्या वर्गातील लोकांनी बंधूभावाची भावना विकसित करावी.
- ५) प्रसार माध्यमांनी दुबळ्यांच्या बाजूने सदैव उभे टाकावे.

### संदर्भ :

- १) सिनेमॅटिक : गणेश मतकरी
- २) महाराष्ट्राचे शिल्पकार : दादासाहेब फाळके, लेखक - बापू वाटवे
- ३) मराठी विश्वकोष खंड - ५
- ४) साधना साप्ताहिक : एप्रिल २०१५
- ५) सकाळ साप्ताहिक : एप्रिल २०१५
- ६) स्टडी सर्कल मासिक : जुलै २०१३.
- ७) लोकप्रभा साप्ताहिक : एप्रिल २०१५
- ८) लोकप्रभा साप्ताहिक : मे २०१५.
- ९) Front Line -2013



# Hindi Cinema and Terrorism and its impact on Masses: A Retrospection

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**Abstract:** Cinema, since the beginning of the talkies, had diversified in terms of themes and subjects and varied presentation and details, yet they can be broadly classified into certain specific genres for our understanding. An attempt would also be made to analyze the undercurrents of the films so as to understand the hidden and deeper meanings they wanted to depict and project on screen.

The media plays a pivotal position in society today and its ubiquitous presence signifies the potential the media has in transferring information, about every day issues, to the masses. The media not only transfers information but has the ability to mold the viewers' perceptions about what should and should not be a reality. In recent developments, Hindi cinema has taken an interest in the portrayal of terrorism in their movies. Stepping away from the typical genre of movies, many directors have gone off the beaten path to show more realistic issues that affect today's community.

**Keywords:** Terrorism, Representation, Hindi Cinema, Ethical Impact

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## Introduction:

Cinema is the popular cultural institution of the country. Ramachandra Guha, the noted social historian of India states, "Feature films are the great popular passion of India, cutting across the social divides... the divides of caste, class, region, religion, gender and language." (Guha, 2007)

Hindi film industry holds the second largest audience of the entire globe today. Since the beginning of its time in 1913, Hindi cinema has produced movies filled with songs and dances; mostly known for its cheesy love story music. Hindi cinema, in recent years, has taken on a more serious theme like terrorism. Hindi cinema's portrayal of terrorists is quite distinct, if not entirely unique and original. Hindi cinema makes films about actual terrorists and perhaps does it so well because of India's long and painful history of domestic extremism. These movies features bold emotions through characters who are very caring about their cause, whether that is for terrorism or against it (A Wednesday, 2009). In addition, it raises many ethical and social questions. This paper will be analyzing few bollywood movies such as Baby, My name is Khan, A Wednesday etc. which speak on terrorism and its impact.

This indicates that Hindi cinema is a reflection and a chronicle of India's history. A cursory glance at the 100 years of Indian cinema would bring forth the fact that all major series of events and situations have been reflected and represented on celluloid. A number of commercial filmmakers and film producers, especially in the last few years, have brought to the core issues like terrorism that one would normally not associate them with.

It is necessary to understand what terrorism is? It is systematic use of terror, especially as a means of coercion. In the international community, however, terrorism has no universally agreed, legally binding, criminal law definition. Common definitions of terrorism refer only to those sadistic violent acts which are intended to create fear (terror), are perpetrated for religious, political or ideological goals; and

deliberately target or disregard the safety of non-combatants (civilians). Some definitions now include acts of unlawful violence and war.

Bollywood's portrayal of terrorists is quite distinct, if not entirely unique and original. Hindi cinema makes films about actual terrorists and perhaps does it so well because of India's long and painful history of domestic extremism. In case of certain Bollywood movies, the terrorist is usually a main character, one who is a husband (Kurbaan, 2009), a female lover (Dil Se, 1998), and a brother (Black Friday, 2004). The stories these films depict, usually Hindu vs. Muslim.

Then 9/11 happened, halting India's shopping spree, forcing filmmakers to look at the links connecting Babri Masjid to the Gujarat pogroms, militancy in Kashmir to terror in Mumbai, violence from America to Ahmedabad and back. Terror has come closer and closer to us. "It's no more only in Kashmir or cross-border. It has come into the metropolitan. Beginning from Roja in 1991 which dealt with insurgency in Kashmir, to the post-Babri period films such as Sarfarosh, Fiza, Mission Kashmir, Fanaa, Yahaan, A Wednesday, have all focussed on the issue of terrorism but stayed within the geographic boundary of the subcontinent, since in a great number of these films, Pakistan is represented as the enemy trying to foment violence and communal hatred in India. The terrorists in most of these films, particularly Fiza and Mission Kashmir, metamorphose into dangerous terror masterminds from innocent young lads faced by or caught in adverse situations such as a riot or rights violations by the Indian forces in Kashmir. September 11 then changed the equation and the films such as New York and Kurbaan (preceded by the Pakistani sleeper hit Khuda Kay Liye based on a similar theme—America's war on terror and its fallout) being helmed by mainstream filmmakers. Both films were based out of the United States and while Kurbaan provided a brief commentary on the reasons behind the making of a terrorist, New York pointed towards prison abuse in the aftermath of 9/11 as the cause for the transformation of an innocent young man into a terrorist keen on retribution and revenge.

Hindi films about terrorism feature bold emotions through characters who are very caring about their cause, whether that is for terrorism or against it (A Wednesday, 2009). In addition, movies raise big questions: what propels a person to commit murder? Are extremists capable of loving? Are non-extremists able to love an extremist? Can a terrorist be salvaged?

Some Bollywood films are not made for just an Indian audience, but for an international one also. My Name Is Khan stars a Muslim, Shah Rukh Khan, who is arguably one of the most popular actors worldwide. The film is more likely to be a proper depiction of life after 9/11 for Muslims across the globe. Moreover, the tones that set these films are honest rather than bias. This gives the audience a chance to make up their own mind regarding terrorism. A number of filmmakers like Mani Ratnam, Guljar, Niraj Pandey, Ram Gopal Verma, Vidhu Vinod Chopra they tried to portray this ideas through the medium of films.

In most of these cinemas's "terrorism" was identified as a Pakistani import into India, especially in relation to Kashmir. These Hindi cinema were echoing a widely disseminated state political position on the matter, it also treated the issue as a fundamentally affective one, linking it melodramatically and crucially to belongingness, the familial, consanguinity and kinship in the context of the nation. The issue of national identity and Kashmir remained central in the cinematic treatment of terrorism, and even on the occasions when terrorism did not directly allude to Kashmir (Dil Se, Drohkaal, Pahaar ), it was seen to provide the most immediately powerful affective charge and imaginative hold for issues related to nation formation, self-determination, sovereignty, heterogeneity, conflict and reconciliation. Interestingly enough, given that the Kashmiri landscape is not representative of the entire Indian topography, that secessionism has been a ceaseless impulse there, and that location shooting in Kashmir was drastically reduced and moved to lm cities following post-1970s escalations and intensifications in violence in the region, the very landscape of Kashmir continued to be seen to evoke "India". The ongoing need to claim Kashmir as "Indian", while also acknowledging conflict and the possibility of reconciliation, has led to a series of narrative experiments with the idea of the nation state (e.g.Roja, Mission Kashmir, Fiza). Bombay (1995) in this movie Mani Ratnam explored communalism following the 1992 demolition of the Babri Mosque. The film's protagonists are a South Indian couple, Hindu and Muslim, initially happy in the anonymous metropolis. They are then terrified by Bombay's pogroms thus; we can say that Indian cinema underwent a significant journey from its beginnings to the 1940s. The early pioneering Phalke and others during the silent era laid the foundations of Indian filmmaking. Some films or the short films also served as important sources of education and documentation during the early era of filmmaking. At this juncture, some filmmakers

diverted themselves from the usual fare of formula films and made a few path-breaking films which later became the torch bearers of a neo-realistic kind of cinema. The theme of terrorism has often turned to in recent years, reflecting the reality that India faces. Here's a look at the more recent films on the threats that India faces.

### **Black Friday**

The title refers to 12th March 1993, when Mumbai was ripped apart by a series of bomb blasts. The 2005 film by Anurag Kashyap – some consider this his best work ever – is a gritty look at the events that led up to the terror attack on the city and the role of Tiger Memon in orchestrating it. Starring Kay Kay Menon and Pavan Malhotra, the film also focuses on how those who carry out these missions are also left to fend for themselves by their terrorist overlords once they've done their job.

### **A Wednesday**

*A WEDNESDAY* (2008) Neeraj Pandey's film depicted an ordinary citizen's vigilante response towards terrorism in Mumbai following 2006. The film by Neeraj Pandey was described by critics as 'brilliant,' 'remarkable' and 'relevant'. It narrates the happenings on a particular Wednesday when an ordinary man, played by Naseeruddin Shah, calls up the police and says he has placed in bombs in various places in Mumbai. He will set them off if four terrorists in custody are not handed over to him. A cat-and-mouse game begins between the man and Mumbai Police Commissioner Prakash Rathod, played by Anupam Kher, leading to an unexpected conclusion. The movie was remade in Tamil as Unnaipol Oruvan and featured Kamal Haasan and Mohanlal.

The film ends on an idealistic note, the film features that the common man was disturbed because of the insecure environment and the incompetence of the governing authorities, but police authorities never imagined a common man would go to such an extent to achieve this end. This film further acknowledges that although the incident has ambiguous moral significance, government official personally feels that whatever happened happened for the best.

### **Holiday**

The Hindi remake of the Vijay-starrer, Thuppakki, Holiday had the tagline 'A soldier is never off duty'. Captain Virat Bakshi, played by Akshay Kumar, is on leave in Mumbai. A bomb explosion sees him swing into action and he uncovers a string of sleeper terrorist cells. He sets out to destroy them and eventually confronts the dreaded mastermind behind these cells.

### **The Attacks of 26/11**

This docudrama by Ram Gopal Varma is a close-to-reality narration of the events that shattered Mumbai on

that fateful day. The first half of the film captures the terrorists creeping up on Mumbai and the destruction they unleashed, until the capture of Ajmal Kasab. The second half focused on the impact of Kasab's arrest, leading up to his execution. RGV also intended this effort to be a tribute to the martyrs of this harrowing episode in Mumbai's history.

Ram Gopal Varma's film gives one an insight to the 26/11 Mumbai Attacks. The 2013 film is the cinematic interpretation of the tragic events of November 26, 2008, when 10 terrorists held Mumbai hostage for 60 hours, resulting in widespread terror and fear. The first half of the film shows the Joint Commissioner of Police (Nana Patekar, who plays Rakesh Maria) narrating the events as they happened. The second half focussed on the impact of Ajmal Kasab's (one of the terrorists who carried out the attacks) arrest, leading up to his execution. The date - 26/11 - is still unforgettable for Indians.

Black Friday is a 2004 Indian crime film written and directed by Anurag Kashyap based on *Black Friday – The True Story of the Bombay Bomb Blasts*, a book by Hussain Zaidi about the 1993 Bombay bombings. The film's creative consultant, Chandramohan Puppala, attempted to recreate those events and the intense feelings that followed them. It won the Grand Jury Prize at the Indian Film Festival of Los Angeles and was a nominee for the Best Film (Golden Leopard) award at the Locarno International Film Festival. The film was so controversial that the Indian Censor Board did not allow it to be released in India for three years and was finally released on 9 February 2007 after Supreme Court of India allowed it following the verdict in the '93 Bombay blast case was delivered by TADA court

Black Friday is a film based on the 1993 serial bomb blasts in Mumbai which many believe were organized as retaliation for the Bombay riots which left over 300 people dead and more than 1500 people injured.

Black Friday was shot with hidden cameras. The film was not released in Indian theatres for two years as, on the eve of its release, a petition seeking a stay was filed by the people named in the film, the alleged perpetrators of the crime. Since the verdict was still pending for the 1993 case, they argued that the film would bias public opinion against them and affect the court's decision, an argument that was ultimately upheld by the court.

The film was received rapturously at previews in India and abroad. It was released in the United Kingdom in 2006 and was finally given the go ahead by the Supreme Court for release in India on 9 February 2007, after the accused had been charged with TADA (Terrorist and Disruptive Activities Act), which carries a maximum sentence of death.

Baby is a 2015 Indian espionage action thriller film directed by Neeraj Pandey. The film stars Akshay Kumar in the lead role, along with Danny Denzongpa, Anupam Kher,

Rana Daggubati, Taapsee Pannu, Kay Kay Menon, Madhurima Tuli and Rasheed Nazin supporting roles. Made on a budget of 58.97 crore (US\$8.9 million) the film released on 23 January 2015 to generally positive reviews from critics, who particularly praised the direction and Kumar's performance. The story follows a team of fictional secret agents called Baby; which is a temporary task force headed by Feroz Khan (Danny Denzongpa) formed in response to the 2008 Mumbai attacks whose job is to find and eliminate terrorists who are planning attacks in India.

Akshay's Kumar Baby was also banned in Pakistan. In *Baby*, Akshay plays the role of an officer in a counter-intelligence unit set up to tackle terrorism. Talking about his film the actor had told IANS, "Baby is a well-carved film. It talks about terrorism, which is a big consideration in today's world. Terrorism, as a topic, can be seen in every newspaper. So we thought of making people aware of it. The film talks very openly about terrorism. The story of *Baby* is inspired by various real life incidents." The film revolves around a story about how the common man in India faces a threat from terrorists and how the government tries to prevent such attacks. Pandey's skill at making fantasies seem as credible as newspaper headlines were proven in *A Wednesday*, in which a common man shows the Mumbai police force how terrorism should be dealt with.

His confidence in mimicking the Hollywood formula is unmistakable, but so is his tendency to over-explain and overwrite scenes. The movie spirals out of orbit in its extended *Argo*-style climax, in which the team's lean and impressive enough, packed with witty dialogue, likeable characters, suspenseful moments, and a turn of events that will reassure viewers who despair that there aren't enough real men and women in the government to do what it takes mean operation to grab a crucial terrorist in Saudi Arabia threatens to come undone. Up until this point, *Baby* is to keep the citizens safe.

### **New York (2009)**

The 2009 film was based on the 9/11 US attacks. The film takes a look at the lives of the common people, especially South Asian Muslims in the US and how everything changed after the terrorist attacks. Directed by Kabir Khan, this film also shows how the attack affected the lives of the three lead characters (John Abraham, Neil Nitin Mukesh and Katrina Kaif), as it had done for the rest of the world. Forced to become a terrorist, John's character Sam ends up destroying his own life and that of the ones around him.

### **My Name is Khan**

My Name is Khan, does portray Muslims as the "other" "whereby just by having the name 'Khan', one is seen as a terrorist. MNIK does portray the effect of 9/11 and the torments the Muslims in the US had to go through to prove their innocence. Despite the allegations that although, there

are Arabs and Muslims who are terrorists, not every Muslim is a terrorist. The media therefore plays a very powerful role in molding viewers' perception on reality. Thus, the gate keepers or editors should play a pivotal role in selecting representations that are appropriate for viewers without judging a religion or person in particular. The media plays a pivotal position in society today and its everywhere presence signifies the potential the media has in transferring information, about every day issues, to the masses. The media not only transfers information but has the ability to mold the viewers' perceptions about what should and should not be a reality. In recent developments, Bollywood has taken an interest in the portrayal of Muslims in their movies.

Some of these depictions are ritzy, glitzy 'Bollywood' affairs, full of sound and fury, hair gel, pectorals and pounding soundtracks which do little more than obscure the seriousness of the issue. "They show terrorists as perfect killing machines rather than the brainwashed cowards they are. These glamorized depictions have no human face. They're simply showing machines running on machismo. That doesn't help viewers understand the complexity of what's going on."

"Our movies cater to Indian sensibilities," these movies show terror impacting us inside India or affecting us outside. Our movies present our perspective to the world beyond."

Agreeing that portrayals of terror in Hindi films can be distorted, depicting, for instance, only Muslims located within a framework of terrorism. "The level of bias is debatable. Still, there's a diversity of views. On average, the terror is handled much more maturely in Hindi cinema than in Hollywood films."

There is diversity in how our filmmakers treat terror. "But this is only the tip of the iceberg. You'll see more and more films engaging with different kinds of terror as the phenomenon merges with diverse political factors, like Naxalism. The state's law and order apparatus must be strengthened. Otherwise, filmmakers will increasingly express frustration in films."

The audience's temperament, too, is changing. There was a time when films depicting 'the nation' and 'the terrorist' in black and white terms set the box office on fire. Today, films with more nuanced takes are succeeding. "There are no rules. Some 'terror' movies did well, others bombed. The important thing is the subject is no longer a turn-off for filmmakers or audiences. Viewers are ready to be surprised."

The phenomenon of terror, thus, has changed viewers and Hindi cinema industry itself, turning both away from purely dream-like love stories to a more realistic landscape where duets and dynamite co-exist. Terror has forced cinema to acknowledge global realities and local truths, forcing filmmakers to step out of shikaras and into mangled trains and detention centers. It has made mainstream cinema soul

search. It epitomizes Hindi cinema's turn towards the realities which once drove filmmakers away from Kashmir. The film and its popular resonance capture cinema's new attempts to overcome its own fears and map terror and territory clearly. This turn towards reality has been long, complex. But it has happened. Terrorism depicted in these movies get more real and it shows its impact on social and ethical life of a common; which makes him to discriminate between what is right and wrong and possibility it may promote the humanitarian religion; which focuses not on any one religion and critically comments that terrorist doesn't have any religion rather they are the enemies of humanitarianism but the ethical religion which is the need of an hour.

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# A Study of Three Popular Hindi Films through the Lens of Feminism

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**Abstract:** India is one of the largest producers of films in the world. An interesting fact is that majority of the films produced are the “Masala” films containing lots of sex, love, violence and crime. Films exert a tremendous influence on the audience because of its vivid and powerful impact. In a country like India where people are greatly influenced by cinema, it is very important that social issues are depicted properly. The contents of any type of mass media are reflective of the values of society, which in turn are nurtured and sustained through them. The treatment meted to women and girls in various media mirror the prevailing attitudes and values towards woman in that society.

Dharma production claims to be one of India's well known and successful entertainment studios. It has produced 31 films since 1976. The paper concentrates on three films produced by them: Dostana (1980), Kuch Kuch Hota Hai (1998) and Kabhi Khushi Kabhi Gham (2001). In this paper an attempt has been made to review the patriarchal ideology and portrayal of women in these three films.

The portrayal of women in Hindi cinema and the reality are often miles apart. The paper tries to understand portrayal of women in popular Hindi Cinema through the lens of Feminism. The Feminist Perspective adopts a critical approach to gender bias in Hindi cinema. Feminist critique of Hindi cinema has helped in understanding how patriarchal ideology is endorsed through popular cinema and how women are under-represented and misrepresented in such cinema.

**Keywords:** Feminism, patriarchal society, tradition

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## Introduction:

Cinema in India is in itself a diverse strand of expression incorporating mainstream cinema, art or parallel cinema and regional language cinema. The focus of this paper is limited to mainstream/ popular Hindi cinema better known as ‘Bollywood’ because such cinema seems to exercise widespread influence on people and enjoys mass appeal. Cinema has shaped the socio-cultural values of people of this country in a very explicit way. The concern of this paper is to focus on the representation of women in popular or mainstream Hindi Cinema. Cinema exerts a tremendous influence on the audience because of its vivid and powerful impact. All cultural media like theatre, art, architecture and films project a pattern of moral values as well as reflect established patterns. The influence of these media on social values and modes of behavior is thus a two-way process. The cinema makes a much wider and deeper impact because in the modern industrial and mechanized State, the cinema is more easily available. In a country like India where people are greatly influenced by cinema, it is very important that social issues are depicted properly. The contents of any type of mass media are reflective of the values of society, which in turn are nurtured and sustained through them. The treatment meted to women and girls in various media mirror the prevailing attitudes and values towards woman in that society. Image portrayal through mass media reinforces reality.

## Cinema through the lens of Feminism:

The interest taken by feminists in cinema stems from their concern about the under-representation and misrepresentation of women in cinema. The feminist perspective adopts a critical approach to gender bias in

Hindi cinema. Feminist critique of Hindi cinema has helped in understanding how patriarchal ideology is endorsed through popular cinema. The Theory of Absences and Presences puts forth the absence of a certain type of female characters in cinema and the presence of the other type, which seems to be influenced by the patriarchal value system. For feminist media scholars, the idea that popular cinema plays a significant role in shaping notions about gender roles and gender identities within the Indian context is of special interest and concern. (Bagchi 1996; Ram 2002). Feminist scholars are particularly concerned that popular films in India often portray women in stereotypical roles of subordination, accepting sexual violence as a normal part of relationships with men (Dasgupta and Hegde 1988; Gandhi and Shah 1992). Further, they have pointed out that men's abuse of women is often glorified within Indian cinema (Derne 1999). More specifically, critics have pointed out that the repeated glamorization of eve-teasing in films as a macho manifestation of a tough-acting, college student hero, who initially upsets the heroine but finally wins her attention, has fostered a climate supportive of such acts in real life (Birla 2001; ‘Films’, 1998; Ravindran 2001). In a rare study of its kind, Derne (1999) conducted a qualitative content analysis study of a select few Hindi films in which violence and sexuality were often intertwined. He suggested that these films conveyed the notion that force and physical aggression were legitimate means of expressing romantic love. Therefore, sexual violence was not only ‘normal’, but also ‘expected’ in romantic relationships between heroes and heroines.

Three Films produced by Dharma Productions (Pvt) Limited:

Dharma Production Pvt. Ltd. is an Indian motion picture production and distribution company based in Mumbai as a part of the Hindi Film Industry. The company was founded by Yash Johar in 1979 and was taken over in 2004 after his death by his son Karan Johar. It has produced several commercially successful and critically acclaimed films over the years. The main focus of all their films is family entertainment.

The paper discusses three of its films produced over a span of twenty one years from 1980 to 2001:

*Dostana* (1980), the company's first production directed by Raj Khosla, which was the highest grossing Bollywood film of the year.

*Kuch Kuch Hota Hai* (1998) which was Karan Johar's directorial debut.

### **Kabhi Khushi Kabhi Gham (2001).**

The portrayal of women in Hindi cinema and the reality are often, miles apart. In a patriarchal society women are predestined to play a fixed number of roles. Women have mainly played decorative objects in Hindi cinema for a long time. Or, even in films where they had important roles, they are more victims and martyrs or victimizers of other women. How real are the women characters in Hindi cinema? A clear dichotomy is visible in depiction of female characters in most of the Hindi films. The two categories are as follows: 1) A woman who is docile, domestic, honorable and noble, following ideal Indian values- heroine. 2) A woman who is wayward, reckless, irresponsible- Westernized vamp. The most popular Hindi films of the last 25 years contrast 'Traditionally modest' heroines with 'Westernized' Indian women who are too immodest and forward. The ideal woman is depicted as very pretty, shy and submissive, dependent and fragile, usually clad in traditional Indian attire (either saree or salwar-kameez), whereas the other extreme is her anti-thesis, the brazen, smoking, drinking, pouting and scantily clad vamp who would try to get the Hero, as they say literally, by hook or by crook. Women who dressed up in the style more influenced by the West were usually considered to be morally degraded. There is a clear dichotomy in the depiction of female characters in cinema. Comments on women's dressing styles depict that typical traditional Indian values are accepted. For example, In '*Dostana*' (1980) Sheetal (played by Zeenat Aman) is beautiful and charming young lady. But does she need to be careful about flaunting her gorgeous skin? Inspector Vijay (played by Amitabh Bachchan) does think so. When skimpily dressed Sheetal takes a road Romeo to the police station for whistling at her the Police officer on duty, Inspector Vijay comments, "Aap aise kapde pahenegi to gundon ki seetiya nahi to kya mandir ki ghantiya bajegi?" meaning, if a girl wears such type of clothes, the goons are bound to whistle! The blame for dressing up in a provocative

manner and attracting unwanted attention is always put on the female.

The ideas of 'Masculinity' and 'Femininity' are also reinforced by cinema. In '*Kuch Kuch Hota Hai*' (1998) it is shown that the feelings of Rahul (played by Shah Rukh Khan) for Anjali (played by Kajol) change when there is a change in her clothes, dressing style, attire. In this film, a flirtatious young guy who though does not mind flirting with girls, would however want to take only a homely girl in front of his mother, for marriage. While it is completely alright for him to flirt, he has very clear ideas about whom he wants to marry and that the girl should be simple and feminine. His best friend Anjali who is a tomboy falls for him and makes every effort to woo him by turning herself to be girlish. But he doesn't take notice of her. It is only after his wife's death and after Anjali has transformed herself into an utterly feminine person that he realizes his love for her. The film also set different codes of conduct for men and women. So while Rahul in the beginning of the film believes that love and marriage can happen only once, he ends up marrying twice! This is not for the woman who has to stick to one partner.

Family films like *Kabhi Khushi Kabhi Gham* went on to become blockbusters and reinforced patriarchal values of the Indian society. Such films also essentially spoke about family bonding and have women playing larger than life roles centered on values like love, care, sacrifice, discipline, obedience etc. The leading lady of Hindi cinema has more or less played defined roles which conform to the values upheld by Indian society. For example: Jaya Bachchan and Kajol in *Kabhi Khushi Kabhi Gham*. Women in Hindi cinema have been uni-dimensional characters, who are either good or bad- white or black. There are no shades of grey. This dichotomy is reinforced in popular cinema which distinguishes between the Heroine and the Vamp, the Wife and the other woman. Women, rather than being depicted as normal human beings, are elevated to a higher position of being an 'Ideal'. The image of woman as 'Seeta' and 'Savitri' has been repeatedly evoked in many films. Through the ideas of loyalty and obedience to the husband, Hindi cinema successfully institutionalizes patriarchal values.

The narratives of Hindi cinema have undoubtedly been male centric. The heroine is always secondary to the hero. Her role is always in the context of any male character which is central to the script, which may be the hero, the villain, the father, the boss or the elderly male figure. She is devoid of any independent existence and her journey throughout the film is explored in relation to the male character. This treatment to women characters leads to limiting their role to providing glamour, relief, respite and entertainment to the audience. The leading lady of cinema is the epitome of virtue and values, who could do no wrong. She has mostly been homely, content to stay happily ever after in the institution of marriage, even if highly educated. Where are successful

career women in Hindi cinema? They have been almost silenced!! Under the veils of opulence, wealth, gloss, glamour and larger than life sets, all these films reinforce patriarchy. These films also have set different codes of conduct for men and women. While women were very much important characters in these films, their identities were absent from the film's texts. Their roles were defined in relation to their families especially the male characters in them. Most of these films also defined the notion of an "ideal womanhood". Even though they are highly educated women, they submit to the desires of other family members. These women are only reinforcing the notion of an ideal daughter, daughter in law, wife, and mother. They are the ones who cook for their families and look after the needs of all other family members. They always put their 'duty before love' and 'family-interest before individual-interest'. The leading ladies' family identity dominates their professional identity. In such films, the 'homely' role of the women is reinforced by use of symbols like 'mangalsutra', 'sindoor' and elaborate rituals like wedding customs, 'karwa chouth' etc. This can be seen in all the three films cited here.

### **Conclusion:**

It is necessary to understand that such portrayals find rationale in the power structures that govern Indian society. These patriarchal power structures do not impart any agency to women. The inclination to portray women as ideal stems from the socio-cultural context in which we reside. This pre-occupation with ideal allows for only two dichotomous categories of women characters- the good which is to be idealized and the bad which is to be demonized.

A comprehensive interpretation of representation in cinema that evaluates the strength of the patriarchal order and its alignment of power within gender roles emerges when we apply a feminist approach to commercial Indian cinema. (Jain and Rai, 2000) The implicit discourse of masculinity within mainstream cinema from Bollywood asserts itself through normative imaging of the male body (tall, handsome with rippling biceps and six pack abs) These essentialist role models of masculinity, lauding aggressive masculine language and behavior and the stereotyped encoding of male-female heterosexual relations, necessitates the projection of the submissive, self sacrificing woman whether in a role of girlfriend, wife or mother. MacKinnon (1989:118) argues that the social construction of sexuality identifies a woman 'as one whose sexuality exists for someone else,

who is socially male'. By contrast, this sexuality defines men by their use of others as objects: 'Woman through male eyes is sex object, that by which man knows himself at once as man and as subject' (ibid.:123) In India, cinema provides a model of 'doing gender' (West and Zimmerman1987), in which men are active, looking subjects and women are passive, looked-at objects. Films thus have to be responsive towards the context in which the locate women characters. Women characters should possess the agency to dismantle the existing power structures as well as be able to negotiate their own position within this structure.

A lot of people seem to think that feminism is about male bashing and that it excludes men from the discourse. But in truth Feminism recognizes that patriarchy is created and sustained by men as well as women. Feminism understands that gender roles oppress all human beings, not only women. If a hero is expected to be 'modest' and 'normal', the hero is expected to beat up ten men single handedly- both these expectations are unrealistic and unfair when applied to real people. Films play a huge role in social conditioning and defining gender roles. Our conventional definition of what a 'real' man or 'real' woman is like needs to be broken down and redefined with more emphasis on individual freedom and equality. For this to happen a feminist critique of films is necessary as it is a useful way to understand how misogyny parades onscreen or is disguised within it.

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# Terrorism on Indian Celluloid: A journey from *Roza* to *Haider*

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**Abstract:** The threat of Terrorism dominates debate in all walks of contemporary life. Some scholars are of the opinion that the evolution of terrorism represents continuity rather than change. According to some scholars there has been a radical transformation in the character of terrorism. It is a paradigm shift from old to new terrorism. Some experts on this subject further articulate it into – classical, modern and postmodern terrorism. The paper will also elaborate various types of terrorism such as anti-state, state sponsored, cross border, religious etc.

The techniques of terrorism have undergone drastic changes: from limited impact to a colossal impact, from few and targeted casualties to a large number of casualties, from conventional weapons to ultra modern weapons leading to mass destruction. Hence the present paper aspires to prove that how the form of terrorism is in a constant flux. Initially the cause of terrorism was deprivation which could be social or economic but modern terrorism has arisen out of religious feelings of fundamentalism.

This transformation in the concept of terrorism is reflected on the Indian celluloid. It can be observed through the movies released pertaining to this issue from time to time. The researcher attempts to highlight that initial films depicting terrorism were *Roza* (1992), *Drohkaal* (1994), *Maachis* (1996) projected the old terrorism i.e., kidnapping, hostages and hijacking. *Sarfarosh* (1999), *Madras Caf * (2013) showed the cross border terrorism. Later films like *Mission Kashmir* (2000), *Black Friday* (2004), *A Wednesday* (2008) showed the mass destruction and a large number of casualties. The movies like *Kurbaan* (2009), *New York* (2009), *Lamha* (2010) and *Haider* (2015) focused on the radical fundamentalist approach of the terrorism.

**Key words:** terrorism, old and new terrorism, fundamentalism, Indian celluloid.

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**Introduction:** Today, the greatest challenge the globe is encountering with is the menace of terrorism. Various nations around the world are constrained due to terrorism. The progress, prosperity and peace of mankind have been drastically damaged as a result of the escalating terrorism. So the contemporary time is facing this asymmetrical war of internal threat to the domestic order by the civilians than the external threat and direct warfare with the military of the alien enemies.

## Hypothesis:

The nature and techniques of terrorism have undergone tremendous changes in the last quarter of the century, which are reflected in the Indian cinema.

## Aims And Objectives of study:

There are a variety of definitions of terrorism but lack of an all inclusive definition.

To narrate different types of terrorism.

To project the difference between crime and terrorism.

To highlight the change in the nature of terrorism.

To show the transformation of the paradigm shift in the Indian cinema.

## Definition

Terrorism is often, though not always, defined in terms of four characteristics: (1) the threat or use of violence; (2) a political objective; the desire to change the status quo; (3) the intention to spread fear by committing spectacular public acts; (4) the intentional targeting of civilians.

UN Security Council Resolution 1566 (2004) gives a

definition: criminal acts, including against civilians, committed with the intent to cause death or serious bodily injury, or taking of hostages, with the purpose to provoke a state of terror in the general public or in a group of persons or particular persons, intimidate a population or compel a government or an international organization to do or to abstain from doing any act.

A UN panel, on March 17, 2005, described terrorism as any act “intended to cause death or serious bodily harm to civilians or non-combatants with the purpose of intimidating a population or compelling a government or an international organization to do or abstain from doing any act.

At best, we have a “most universally accepted” definition of terrorism, which is the following: terrorism is the use of violence to create fear (i.e., terror, psychic fear) for (1) political, (2) religious, or (3) ideological reasons (ideologies are systems of belief derived from worldviews that frame human social and political conditions). The terror is intentionally aimed at noncombatant targets (i.e., civilians or iconic symbols), and the objective is to achieve the greatest attainable publicity for a group, cause, or individual. The meaning of terrorism is socially constructed.

## The Difference Between The Violence By Terrorists And Criminals

Terrorism is different from murder, assault, arson, demolition of property, or the threat of the same; the reason is that the impact of terrorist violence and damage reaches more than the immediate target victims (e.g., government or military). It is also directed at targets consisting of a larger spectrum of society (e.g., civilians or even society as a whole). Terrorism is distinct from regular crime because of



its powerful objectives. The change is desired so desperately that the inability to achieve change is perceived as a worse consequence than the deaths of civilians.

### **Causes of Terrorism**

Terrorism is the threat or use of violence against civilians to draw attention to an issue, which could be political, economic or social in nature.

#### **Political Grievances**

Terrorism was originally theorized in the context of insurgency and guerrilla warfare, a form of organized political violence by a non-state army or group. A lack of political inclusiveness in states or grievances against a certain political order may cause individuals to join or create terrorist groups. Left and right wing terrorists often seek to a political system. As well, many in nations with authoritarian regimes lack avenues for dissent. Frustrated expressions of political can turn to violence as an alternative to exclusive political systems.

#### **Socio-Economic Grievances**

Socio-economic explanations of terrorism suggest that various forms of deprivation drive people to terrorism, or that they are more susceptible to recruitment by organizations using terrorist tactics. Poverty, lack of education or lack of political freedom are a few examples. Terrorists may also be driven by a sense of relative deprivation and lack of upward mobility within society. Globalization and the modern media have given the 'have nots' an acute awareness of their situation compared to the 'haves'

#### **Ethno-nationalism issues**

The desire of a population to break away from a government or ruling power and create a state of their own can cause the formation of terrorist groups. In the 20<sup>th</sup> century this was seen often times with regions or states attempting to gain independence from their colonial era masters. Within many countries around the globe minority groups exist wishing to garner some form of independence, if not their own state altogether. Therefore ethno-nationalism will continue to be a significant source of terrorism. It is important to recognize this and counter it with more politically inclusive processes that can mitigate the grievances of minority groups, though some will inevitably continue to employ terrorism until they achieve their desired independent nation.

#### **Alienation /Discrimination problems**

Several authors on terrorism have pointed to a sense of alienation felt by Diasporas, particularly those living in Europe as a driver of terrorism. Many times these groups face discrimination in the countries they reside, leading to

further feelings of isolation. They commonly move from poorer countries, particularly Muslim states in the case of Europe, to wealthier ones to go to school or find work.

### **Types Of Terrorism**

#### **State Terrorism**

State terrorism is the systematic use of terror by a government in order to control its population. Not to be confused with state sponsored terrorism, where states sponsor terrorist group's state terrorism is entirely carried out by the group holding power in a country and not a non-governmental organization

#### **Religious Terrorism**

Terrorism can be motivated by religious ideologies and grievances. Religious terrorism is particularly dangerous due to the fanaticism of those who practice it and their willingness to sacrifice themselves for the cause. Religious terrorists are more likely to use "all in" tactics such as suicide bombings. This is made possible by religious teachings used to justify and even encourage this kind of self-sacrifice.

#### **Right Wing Terrorism**

This type of terrorism aims to combat liberal governments and preserve traditional social orders. Right Wing terrorism is commonly characterized by militias and gangs; many times these groups are racially motivated and aim to marginalize minorities within a state.

#### **Left Wing Terrorism**

These groups seek to overthrow capitalist democracies and establish socialist or communist governments in their place. They want to attack the established system in order to do away with class distinction. While these groups still exist they are not as prominent as they were during the Cold War.

#### **Separatist Terrorism**

Separatists seek to cause fragmentation within a country and establishment a new state. This type of terrorism is typical of minorities within a nation-state that desire their own, commonly due to discrimination from the majority group

#### **Narco-Terrorism**

This term originally refers to organizations that gain funds through the sale of drugs. It can also deal with the use of violence by those groups or gangs designed to make the sale of their drugs easier.

#### **Bioterrorism:**

It refers to the intentional release of toxic biological agents to harm and terrorize civilians, in the name of a political or other cause.

## Cyber-terrorism

Cyber-terrorists use information technology to attack civilians and draw attention to their cause. This may mean that they use information technology, such as computer systems or telecommunications, as a tool to orchestrate a traditional attack. More often, cyber-terrorism refers to an attack on information technology itself in a way that would radically disrupt networked services. For example, cyber-terrorists could disable networked emergency systems or hack into networks housing critical financial information. There is wide disagreement over the extent of the existing threat by cyber-terrorists.

## Eco-terrorism

It is a recently coined term describing violence in the interests of environmentalism. In general, environmental extremists sabotage property to inflict economic damage on industries or actors they see as harming animals or the natural environment.

## Nuclear terrorism

It refers to a number of different ways nuclear materials might be exploited as a terrorist tactic. These include attacking nuclear facilities, purchasing nuclear weapons, or building nuclear weapons or otherwise finding ways to disperse radioactive materials.

## Changing Nature Of Terrorism

The methodology and techniques adopted by the various terrorist organizations are changing and their strategies and approaches also have undergone drastic changes from the old to the new and to the post-modern terrorism.

The old techniques followed by the terrorist organizations were those having limited impact, probably on the decision makers and high profile individuals. It had focused its attention on the politicians, public officials and bureaucrats. It had an anti-state approach. The techniques adopted by the terrorist groups were kidnapping, assassination and hijacking. The motive was to gain political benefits or to put forth the demands which were primarily political in nature. The age group to which the terrorists belonged was a mature one. They were mostly uneducated and belonged to poor and underprivileged families. Gender wise they were mostly the males.

In the modern times terrorism is becoming a threat to global security. The weak states are harboring the terrorist groups. There are rogue states i.e., states using such methods to brutalize its own citizens, disregard the international law. The uproar of terrorism lies in the radicalism and religious fundamentalism. The methods used are bomb-blasts and terrorist attacks on the innocent citizens who are the soft targets. The motive is to create fear among the

masses. The terrorist are on an average below 21 years of age and are educated, also belong to well-to-do families. The number of females joining hands with men in the fight is also increasing. The weapons used are the weapons of mass destruction (WMD). As a result the impact is much wider than the previous times.

## The Depiction Of Terrorism In The Indian Cinema

The transformations in the methodology, strategy, motives and approaches can be seen in the Indian cinema as well. It is projected through different films on the issue of terrorism. The films dealing with terrorism have been created from the past to the present.

The initial film was *Roja* (1992), which had kidnapping of a cryptologist working with RAW for the exchange of a dreaded terrorist. So it had a limited political motive of release of the arrested terrorist. *Drohkaal* (1994) directed by Govind Nihalani is about the terrorist seeking refuge in the house of an honest police officer, thus keeping the family of the officer as the hostages to deal with their demands. *Maachis* (1996) portrays the circumstances surrounding the rise of insurgency in Punjab. It shows kidnapping of the daughter of a political leader. The insurgency in the North eastern states was projected in *Dil se* (1998) and it had a plot of the suicide bomber.

*Sarfarosh* (1999) is about cross-border terrorism and the illegal trade of arms. This movie goes further and projects a different type of terrorism which could also be state sponsored terrorism. *Mission Kashmir* (2000) highlights the trauma of a young boy whose family gets killed by the police, later joins the terrorist group to blow up the T.V. tower.

In a meanwhile, the terrorist activities in India became widespread the serial bomb-blasts in Mumbai in 1993, attack on the Red Fort in 2000, the attack on the Indian Parliament in 2001, Mumbai train bombing in 2003 and in 2006, Delhi serial blasts in 2005, the terrorist attack of 26/11/2008 in Mumbai, Pune bombing (2010) in German Bakery and the list goes on with different cities and different dates.

This change in the methodology of terrorism gets reflected in the bollywood cinema. *Black Friday* (2004) deals with the conspiracy and events of 1993 Mumbai bomb-blasts. The availability of explosives and reactions of the common man have been portrayed in *A Wednesday* (2008). The psychological impact on the commoners of the train bomb-blasts is well dealt with in *Mumbai Meri Jaan* (2008).

The films made on the backdrop of the global terrorism, and in particular to the 9/11/2001, the terrorist attacks on the twin tower, were *New York* (2009) and *Kurbaan* (2009). *New York* is a fictional story of three Asian students studying in New York and the impact of 9/11 on their lives. *Kurbaan* is focusing on the religious fundamentalism and the philosophy of religious faiths.

*Lamhaa* (2010) is the untold story of Kashmir projects the various threads involved in the Kashmir issue. It is shot in Kashmir and a collage of various incidents, leading to a conspiracy. It focuses on the military, the militants and the common man. It also deals with the arms trade, peace efforts and the Pakistani interferences' in Kashmir.

*Haider* (2014) made by Vishal Bhardwaj adaptation of the Shakespeare's Hamlet with the insurgency in Kashmir. Other than the violence by the military and by the militants the film focuses on other social issues which are faced by the Kashmiri population like the missing persons leading to problems of half-widows and the problems faced by Kashmiri youth.

### **Conclusion:**

The films as a medium of entertainment and awareness have an appreciable influence on the minds of Indian people. Films are a popular medium of social interaction and projection of social issues. It is brought out in a pertinent way by the Indian films from time to time. It applies to the films dealing with terrorism as well.

Measure to deter terrorism has many limitations like international political upheavals, radicalization among educated youth, increasing influences of the religious fundamentalist forces. As a result there is a feeling that *detering terrorism* is an oxymoron. At this juncture the films can be harnessed to deradicalise the youth and to demonstrate the dangers of violence and the destruction caused by the terrorist activities and thus demean and degrade terrorism at large.

# हिन्दी समानांतर सिनेमा

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किसी भी देश का सिनेमा जगत उस देश की सामाजिक, धार्मिक, आर्थिक और राजनीतिक अवस्थाओं को अपनी कलात्मक अभिव्यक्ति से प्रतिबिम्बित करता है। हिन्दी समानान्तर सिनेमा में भी द्वितीय विश्व युद्ध के बाद क्रान्तिकारी परिवर्तन हुए। सन १९४० और १९५० के दशक में भारतीय सामानांतर सिनेमा इटली और फ्रांस के नवयथार्थवाद (neo realism) धारा से प्रभावित था। सन १९४३ में द्वितीय विश्व युद्ध समाप्त हुआ और उसी समय से इटालियन साहित्य और सिनेमा में नव-यथार्थवादी सिनेमा आन्दोलन चला। १९४० के दशक में इटली के फिल्मकार रसोलिनी ने नवयथार्थवादी सिनेमा की शुरुआत की। इन सिनेमा में मानवीय सच्चाई और विडम्बना की अभिव्यक्ति हुई। भारत में भी फ्रेंच न्यू वेव (नई लहर) नया सिनेमा एक कलात्मक भावबोध लेकर उपस्थित हुआ। हिन्दी सिनेमा की यह समानान्तर धारा यथार्थवादी कला सिनेमा सार्थक सिनेमा के नाम से पहचानी गयी। हिन्दी सिनेमा जगत में यथार्थवादी फिल्मों का आगमन बिमल राय की 'दो बीघा जमीन १९५३' से हुआ। इस फिल्म के बाद वे भारतीय नव यथार्थवादी फिल्मों के जनक माने जाते हैं। उनकी इस परम्परा को गुरुदत्त (प्यासा १९५७), चेतन आनंद (नीचा नगर १९४६) आदि ने आगे बढ़ाया। साथ-साथ में बंगाल के प्रसिद्ध फिल्मकार सत्यजीत रे ने अप्पू त्रियों बनाकर 'यथार्थवादी' सिनेमा निर्माण में विश्वस्तर पर कीर्तिमान स्थापित किये और भारतीय सिनेमा को एक नया धरातल दिया। इनको सन १९९२ में विश्व सिनेमा के अभूतपूर्व योगदान के लिए मानद आस्कर पुरस्कार से अलंकृत किया गया था। बुद्धादेव दासगुप्ता, ऋत्विक् घटक, मृणाल सेन, अदूर गोपालकृष्णन, गोविन्द निहलानी, विजया मेहता, श्याम बेनेगल जैसे फिल्मकारों ने आर्ट फिल्मों को अभिव्यक्ति की एक नई दिशा दी।

**Key words (बीज शब्द) :-** समानान्तर सिनेमा का अभिप्राय, भारत में समानान्तर सिनेमा का प्रादुर्भाव, समानान्तर सिनेमा में राजनैतिक परिस्थितियों का प्रभाव, सामानान्तर सिनेमा में प्रतिबिम्बित समाज, सत्यजीत रे की फिल्म अप्पुत्रियो की कथावस्तु का संक्षेप, समानान्तर सिनेमा आज के संदर्भ में।

सिनेमा हमारे समाज को समझने का सबसे ज्यादा लोकप्रिय माध्यम रहा है। भारतीय सिनेमा की कथावस्तु प्रारम्भ में भले ही पौराणिक कथाओं से प्रेरित रही हो, परन्तु कालान्तर में सिनेमा ने तेजी से करवट बदली और आम जन-जीवन को सिनेमा के माध्यम से समाज से जोड़ने लगा। आगे चलकर सिनेमा में दो भिन्न प्रवृत्तियां विकसित हुईं वह हैं मुख्य धारा सिनेमा और नया सिनेमा। मुख्यधारा सिनेमा मनोरंजक, रोमांचक तथा आर्थिक हित को सामने रखकर बनायी जाता था तो नया सिनेमा सार्थक या गैर व्यवसायिक कला सिनेमा कहा गया। जो काल्पनिक रोमांच के परे आम जन-जीवन के कटु यथार्थ को चित्रित करने लगा।

सार्थक सिनेमा से तात्पर्य है कि सिनेमा का वह रूप जो दर्शक की विचारधारा को झकझोर कर उसके मन में अनेक प्रश्न पैदा करता है, सन १९४० के बाद नया सिनेमा केवल हिन्दी फिल्मों में ही नहीं अपितु सभी भाषाओं में बना इसलिए इन्हें हिन्दुस्तानी सिनेमा कहना ज्यादा तर्क संगत लगता है। भारत में इस तरह के नये सिनेमा की शुरुआत इटली के नवयथार्थवाद और फ्रेंच सिनेमा के न्यूवेब सिनेमा के प्रभाव के साथ हुई।

विश्व के सम्पूर्ण साहित्य और सिनेमा में द्वितीय विश्व युद्ध

के बाद क्रान्तिकारी परिवर्तन हुए। सन १९४० और ५० के दशक में इटली के बड़े फिल्मकारों में विक्टोरिया डेसिका, फेलिनी, अन्तोतिमा पसोलिनी और रसोलिनी प्रमुख थे, इन फिल्मकारों ने फिल्मों की विषय वस्तु को नये ढंग से प्रस्तुत किया जिसमें काल्पनिक मनोरंजक कथाओं व अमूर्त विचारों को छोड़कर आम मानव के जीवन की सच्चाई को प्रस्तुत किया। स्टूडियो के बाहर वास्तविक जगहों पर शूट किया। आम आदमी के बारीक पहलुओं को उकेरा।

रसोलिनी से नव यथार्थवादका प्रारम्भ माना जाता है। उनकी फिल्म (ओपन सिटी १९४५) इसका उदाहरण है जिसमें उन्होंने पहली बार पेशेवर कलाकारों को छोड़कर गैर व्यावसायिक कलाकारों को मौका दिया।

डेसिका के (बाइसिकल थीव्स १९४८) ने मानवीय सच्चाई और विडम्बना को परत दर परत मार्मिक अभिव्यक्ति के साथ मौलिक रूप से प्रस्तुत किया। द्वितीय विश्वयुद्ध और फासीवाद के बाद इटली में पुनर्जागरण काल की शुरुआत हुई। जिसे विश्व सिनेमा के सन्दर्भ में न्यूवेब आन्दोलन कहा जाता है। इस आन्दोलन के अग्रदूत आंद्रे बाजा ने १९४३ में सिनेमा का वैचारिक स्तर पर

देखने और सुनने की ओर फिल्म सिद्धान्तकों का ध्यान आकर्षित किया। साथ-साथ में बाजां ने १९४३ में सिनेमा पर स्वतंत्र रूप से लिखना आरम्भ किया, वे फ्रेंच मैगज़ीन (Eiers due Cinema) (सम्पादन - स्टीफन डेमोल ) के सह संस्थापक (१९५१) थे। उनके साथ डोनियल वाक्रोज और जोसफ मेरी ली ड्युका भी पत्रिका से जुड़े हुए थे।

न्यूवेब सिनेमा का आधार पूर्ववर्ती सिनेमा के प्रति तथा उसकी तमाम स्थापनाओं के प्रति विद्रोह था। इन नये फिल्मकारों का मुख्य विद्रोह पारम्परिक सिनेमा की निर्माण प्रक्रिया से था। ये फिल्मकार सिनेमा के विषय-वस्तु के प्रति सचेत थे। जिनका उद्देश्य सिनेमा के माध्यम से मानवीय जीवन के वास्तविक जगत से परिचित कराना था। अतः न्यू वेब से जुड़े फिल्मकारों ने नामी-गिरामी महंगे सितारे, निर्देशक, कैमरामैन लम्बे चौड़े स्टूडियो, भव्य साज-सज्जा लाखों का बजट आदि फिल्म निर्माण की प्रक्रियाओं छोड़कर छोटे बजट की फिल्में बनायीं। स्टूडियो के दायरे के बाहर निकलकर आम कलाकारों के साथ उन्होंने वास्तविक स्थानों पर शूटिंग की।

फ्रेंच न्यूवेब की तरह ही भारतीय सिनेमा में भी 'नया सिनेमा' एक कलात्मक भाव-बोध लेकर उपस्थित हुआ। जिसे भारतीय सिने जगत में यथार्थवादी व नव यथार्थवादी सार्थक समानान्तर सिनेमा और गैर व्यवसायिक सिनेमा इत्यादि नामों से जाना गया।

भारतीय समानान्तर सिनेमा राजनैतिक, सामाजिक, आर्थिक, जगत में फैली अनेक विडम्बनाओं का चित्रण करने का सफल प्रयास रहा है। भारतीय राजनीति में सन १९४७ से १९६४ तक नेहरू युग माना जाता है। मई १९६४ में जवाहरलाल नेहरू के निधन ने भारतीय राजनीतिक परिदृश्य में कई अनपेक्षित बदलाव लाये। सन १९६५ में भारत पाकिस्तान युद्ध उसके बाद ताशकंद में दूसरे प्रधानमन्त्री लाल-बहादुरशास्त्री का निधन और इन्दिरागांधी प्रधानमन्त्री बनीं। वर्ष १९६६, १९६७ और १९६८ में प्रथम बंगाल तथा बाद में पूरे देश के भयंकर अकाल और सूखे के कारण भारतीय जन-मानस का जीवन पीड़ा और अवसाद के गहरे तालाब में डूब गया। भारतीय साहित्य और सिनेमा में भी इसके प्रत्यक्ष लक्षण दृष्टिगोचर हुए। पचास के दशक में हिन्दी साहित्य में भी विशेषतः हिन्दी कहानी में 'नयी कहानी' का दौर चला जिसमें शहरी निम्नमध्यमवर्गीय जीवन की उत्पीड़न और तंगी में जी रहे लोगों के जीवन की ऊहा-पोह का यथार्थ चित्रण हुआ।

सर्व प्रथम हिन्दुस्तानी कला फिल्मों की शुरुआत विमलराय की फिल्म (दो बीघा जमीन १९५३) से हुई जिसमें उन्होंने भारतीय गरीब-किसान की अपने परिवार के भरण-पोषण के लिए साहूकार

के कब्जे से अपनी जमीन मुक्त करने की एक अन्तहीन कथा का करुण चित्रण किया। विमल राय की इस फिल्म को एक उत्कृष्ट फिल्म का अंतर्राष्ट्रीय पुरस्कार मिला। उनकी अन्य नामांकित फिल्म परिणीता (१९५३), नौकरी (१९५४), सुजाता (१९५९), बन्दिनी (१९६३) थीं। नारी पात्र केन्द्रित इन फिल्मों के माध्यम से उन्होंने भारतीय ग्रामीण और घरेलू नारियों को भी सशक्त अभिव्यक्ति दी।

गुरुदत्त ने शहरी मध्यमवर्गीय लोगों के जीवन की गरीबी तंगहाली व बेरोजगारी का यथार्थ चित्रण किया। उनकी फिल्म (प्यासा १९५७) इसका उदाहरण है, जिसमें उन्होंने एक शिक्षित व्यक्ति (युवा-कवि) के जीवन की गरीबी -बेरोजगार से उपजी दमन व पीड़ा को सशक्त अभिव्यक्ति दी। उनकी 'कागज़ के फूल (१९५९)', 'साहब बीबी और गुलाम (१९६२)', जैसी अन्य फिल्मों हैं जिसमें गुरुदत्त ने स्वतन्त्रता पूर्व भारतीय जमींदारी व सामंतशाही के शोषण की नीति की ओर जन-मानस का ध्यान आकृष्ट किया। इनसे पूर्व १९४६ में चेतन आनन्द की (नीचा नगर), ऋत्विक् घटक की (नागरिक १९५२) तथा (मेघा ढाकें तारा १९६०) थीं, जिनमें निम्नमध्यय वर्ग के लोगों के संघर्ष व उत्पीड़न की अथक कहानी है। सन १९६३ में विमल राय ने 'बन्दिनी' बनायी। फिर १९६९ में एक साथ तीन फिल्मों प्रदर्शित हुई थी। मृणाल सेन की 'भुवन सोम', बासु चटर्जी की 'सारा आकाश' (जो कि प्रसिद्ध हिन्दी साहित्यकार राजेंद्र यादव के उपन्यास) पर आधारित थी और मणिकौल की 'उसकी रोटी' थीं। इससे पूर्व सन १९५७ में वी. शांताराम की फिल्म 'दो आँखे बारह हाथ' बन चुकी थी, इस फिल्म ने आगे चलकर हॉलीवुड फिल्म 'the Dirty Dozen', १९६७ को प्रेरित किया। १९५७ में ही महबूब खान की फिल्म 'मदर इण्डिया' निर्मित हुई थी। आस्कर अवार्ड के लिए नामांकित यह फिल्म विदेशी भाषाओं की अंतिम पाँच फिल्मों की सूची में थी।

राजकपूर की फिल्मों में भी आम आदमी उभर कर आया। इस श्रेणी की उनकी फिल्मों क्रमशः १९४८ में 'आग' और १९४९ में 'बरसात', १९५१ 'आवारा', १९५४ में 'बूट पालिश', 'श्री ४२०', और 'जागते रहो' १९५६ में बनीं थीं। उनकी फिल्मों में 'दो बीघा जमीन' और 'भुवन सोम' फिल्म की तरह फिल्मों में नया मोड़ लायीं। राजकपूर अभिनीत इन फिल्मों ने परदे पर एक सिकुड़े-सिमटे जैसे सामान्य आदमी की झलक दिखायी थी। तो ऊँची पेंट, घर में धुली सिकुड़ी कमीज तथा साधारण जूते पहने हुए एक छाता लेकर बाहर निकलता हुआ आम आदमी जिसके चेहरे पर बेवकूफाना भाव थे, और दिल का भोला-भाला बाहरी दुनिया के

प्रपंचों से बेखबर या पिटा हुआ- आम आदमी जिसकी तुलना हम बाद के अभिनेता के वस्त्र-विन्यास से नहीं कर सकते। इनके फिल्मों ने भी सिनेमा को सार गर्भित रूप दिया।

विश्व प्रसिद्ध न्यू रिमलिज्म नव यथार्थवादी भारतीय फिल्म निर्माता सत्यजीत रे ने अपनी फिल्म (पाथेर पान्चाली १९५५), (अपराजितो १९५६), व (अपुर संसार १९५७) में नव यथार्थवादी फिल्मों के निर्माण कला में नया और हृदयस्पर्शी योगदान दिया यह फिल्में भारतीय समाज का कटु यथार्थ प्रतिबिम्बित करती हैं। यह फिल्में अप्पुत्रिमो (-ppu trilogy) के नाम से संसार भर के फिल्म जगत में प्रसिद्ध हुई।

‘पाथेर पांचाली’ की कथा - बंगाल के अंदरूनी गाँव के गरीब आदमी हरिहर के परिवार से शुरू होती है। परिवार में उसकी पत्नी, बेटी दुर्गा तथा उसका व्यस्क चचेरा इन्दिर ठाकुर रहता है। गरीबी से तंग आकर हरिहर रोजगार की तलाश में शहर आता है। उसकी पत्नी मुश्किलों का सामना कर अपने परिवार को संभालती है। इस बीच उसका बेटा अप्पु पैदा होता है। इस बीच बूढ़े इन्द्रिन की मृत्यु हो जाती है। अप्पु बड़ा होता है और दुर्गा और अप्पु खेल-खेल में बाहरी दुनिया से परिचित होते हैं। कुछ समय बाद असमय दुर्गा की भी मृत्यु हो जाती है। अपनी बेटी खो देने के बाद हरिहर अपना गाँव छोड़कर बैलगाड़ी में अपने बचे परिवार को लेकर बनारस शहर आ जाता है।

‘अपराजितो’ की शुरुआत बनारस शहर से होती है जहाँ हरिहर अपने परिवार के भरण-पोषण के लिए निरन्तर संघर्ष कर रहा है और अन्त में बीमारी के कारण उसकी मृत्यु हो जाती है। अप्पु की माँ उसे लेकर वापस आ जाती है -गाँव आकर बड़ी मुश्किलों से अप्पु को बड़ा कर वह पढ़ाती है। अप्पु को छात्रवृत्ति मिलती जिससे उसे थोड़ी मदद होती है। माँ अप्पु को उसके पिता की तरह पुजारी का काम करने की सलाह देती है। परन्तु अप्पु नहीं मानता। और वह कलकत्ता शहर के लिए निकल पड़ता है। इस बीच उसकी माँ रोगग्रस्त होती है और अप्पु को परीक्षा भवन पहुँचने में विलम्ब हो जाता है जब तक वह वापस आता है माँ मर चुकी होती है।

‘अपुर संसार’ -इस फिल्म में अप्पु छोटे बच्चे से एक जवान युवक हो गया है। शहर में उसे नौकरी नहीं मिलती, अब अपने जीवन पर उपन्यास लिख रहा है, इस बीच उसका विवाह गाँव की एक लड़की से हो जाता है : उसकी पत्नी शहर के वातावरण में स्वयं को अजनबी महसूस करती है। कुछ समय पश्चात उसकी पत्नी गर्भवती होती है - प्रसूती के लिए गाँव जाती है परन्तु प्रसूति

के समय उसकी मृत्यु हो जाती है। अब अप्पु अपनी पत्नी की मृत्यु का कारण अपने बेटे को मानता है, इस कारण उसका तिरस्कार करता है आखिर कुछ समय के बाद उसे एहसास होता है और वह गाँव जाकर अपने बेटे को स्वीकारता है। अपनी इन फिल्मों के माध्यम से उन्होंने भारतीय समाज को पूरी गम्भीरता और वास्तविकता के साथ दिखाया है।

सत्यजीत रे को एशियाई फिल्मों का मास्टर और भारतीय समानान्तर सिनेमा का जनक कहा जाता है। सत्यजीत रे की तीनों ही फिल्मों में मानव जीवन के विविध पहलु, रोमांच और गहरे अवसाद के क्षणों का करुण चित्रण हुआ है। दुर्गा व बाल अप्पु द्वारा रेलगाड़ी देखना तथा कैडी बेचने वाले के साथ उनका वार्तालाप वाला दृश्य का चित्रण अत्यधिक हृदय स्पर्शी है। फिल्म के तीनों भागों में मृत्यु का दृश्य- इन्दिर ठाकुरन की मृत्यु, हरिहर को बेटी की मृत्यु का एहसास व पीड़ा, अप्पु व उसकी माँ द्वारा हरिहर की मृत्यु झेलना। और अप्पु का अपनी माँ की मौत देखना, अन्त में अपनी पत्नी कि मृत्यु !!!! इस प्रकार सत्यजीत रे ने निम्न मध्यमवर्ग की गरीबी में जीवन जीने के उत्कट संघर्ष, तथा मानव जीवन का अहम् सत्य-मृत्यु का सामना करना और मानव जीवन के सभी अटूट हिस्सों का वास्तविक चित्रण कर अपनी फिल्मों के माध्यम से भारतीय समाज के वास्तविक जगत से साक्षात्कार कराया है।

सत्यजीत रे की यह तीन फिल्में अप्पुत्रिमो (-ppu Trilogy) के नाम से विश्वभर में प्रसिद्ध हैं। बहुमुखी प्रतिभा सम्पन्न सत्यजीत रे फिल्म निर्माण के साथ-साथ छायांकन व संगीत निर्देशन भी करते थे। बर्लिन अंतर्राष्ट्रीय फिल्म उत्सव में उन्हें अप्पुत्रिमों के प्रथम भाग के लिए गोल्डन लामन तथा दूसरे भाग के लिए भी एक गोल्डन लामन तथा दो सिल्वर बीअर्स पुरस्कार - सर्वश्रेष्ठ निर्माता के रूप में मिले। बंगला व हिन्दी यथार्थवादी फिल्म निर्माता सत्यजीत रे को सन १९९२ में विश्व सिनेमा में अभूतपूर्व योगदान के लिए मानद आस्कर अवार्ड से अलंकृत किया गया था। सत्यजीत रे ने हिन्दी के सुप्रसिद्ध लेखक प्रेमचंद की कहानी ‘सतरंज के खिलाड़ी’ (१९७७) और ‘सतगति’ को लेकर फिल्में बनायीं जिनमें क्रमशः सामन्ती दृष्टिकोण तथा भारतीय समाज में व्याप्त जातिवाद पर कटु दृष्टि डाली। इन दोनों फिल्मों ने भी अनेक राष्ट्रीय पुरस्कार जीते साथ ही स्मिता पाटिल और ओमपुरी जैसे थिएटर कलाकारों को बड़े पर्दे पर अभिनय की नयी संधि दी।

इसी बीच मुजफ्फर अली की ‘गमन’ बनी तथा १९८० में सई परांजपे की ‘स्पर्श’ ने दर्शकों के हृदय को छू लिया। गुलज़ार ने भी कई अच्छी फिल्में बनायीं जो मुख्य धारा के लटकॉ-झटकॉ से

कई दूर थी। इनमें १९७२ में 'कोशिश', १९७३ में 'अचानक', १९७५ में 'आँधी' तथा 'खुशबू' जैसी फ़िल्में थीं। इस प्रकार हिन्दी फ़िल्मों का सातवाँ- आठवाँ दशक बड़ा महत्वपूर्ण रहा जिसमें एक विशिष्ट वैचारिकता के साथ सामान्य मनुष्य के लिए बेहतर कला फ़िल्में भी बनीं।

सन १९७०-८० के दशक में श्याम बेनेगल, गोविन्द निहलानी, ऋतुप्रणव घोष, सुधीर मिश्र, विशाल भारतद्वारा, आनन्द गाँधी जैसे सृजनशील फिल्म निर्माता हैं, जिन्होंने सार्थक सिनेमा निर्माण में अपनी विशिष्ट पहचान बनायी है। गोविन्द निहलानी की 'आक्रोश', 'हजार चौरासी की माँ', (बंगाली लेखक महाश्वेता देवी की उपन्यास नक्सलवादियों पर आधारित), 'अर्ध सत्य' (१९९८) जैसी नामांकित फिल्म बनायी। इन फिल्मों ने भी अनेक पुरस्कार पाए। गोविन्द निहलानी को 'मगससे' (magsaysay) और जनपथ (janpath) पुरस्कार मिले।

श्याम बेनेगल सामानांतर सिनेमा के अग्रणी निर्देशक है। 'अंकुर', 'निशांत', 'मंथन', 'भूमिका', जैसी चर्चित फिल्मों के योगदान के लिए उन्हें १९७४ में पद्मश्री और १९८१ में पद्मभूषण सम्मान दिए गये। उनके इस अभूतपूर्व योगदान के लिए उन्हें भारतीय सिनेमा के सर्वोच्च पुरस्कार दादा साहब फाल्के पुरस्कार से नवाजा गया। इनके अलावा उनकी अन्म फ़िल्में 'जुबेदा', 'सरदारी बेगम', 'सूरज का सातवाँ घोड़ा', 'अंतर्नाद' हैं। और 'भारत एक खोज' और 'मात्रा' दूरदर्शन धारावाहिक बना चुके हैं। श्याम बेनेगल की फ़िल्में अपनी राजनैतिक, सामाजिक, वक्तव्य के लिए जानी जाती हैं। श्याम बेनेगल के शब्दों में राजनीतिक सिनेमा तभी बन सकती है, जब समाज इसके लिए माँग करे। मैं नहीं मानता कि फ़िल्में सामाजिक स्तर पर बहुत बड़ा बदलाव ला सकती हैं। मगर उनमें गंभीर रूप से सामाजिक चेतना जगाने की क्षमता जरूर मौजूद है। स्वर्गीय प्रधानमंत्री इंदिरागांधी ने श्याम बेनेगल के बारे में कहा था कि उनकी फ़िल्में मनुष्य की मनुष्यता को अपने मूल स्वरूप में तलाशती हैं।

सन १९८० के बाद देखा जाय तो हिन्दी फिल्मों में व्यवसायिक फिल्मों का पुनरुत्थान (Resurgence) का समम कहा गया। इन फिल्मों में रामगोपाल वर्मा की 'सत्या' १९९८, सर्वश्रेष्ठ फिल्म मानी जाती है। अन्म प्रमुख फिल्मों में मणिरत्नम की 'युवा' २००४, नागेश कुकुनूर की 'तीन दीवार' २००३, और 'डोर' २००६, मनीष झा की 'मातृभूमि' २००४, सुधीर मिश्र की 'हजारों ख्वाहिशें ऐसी' २००५, अनुराग कश्यप की 'ब्लैक फ्राइडेफ' २००७, विक्रमादित्य मोटवानी की 'उड़ान' २००९, किरण राव की 'धोबीघाट' २००६, ऋतु प्रणव घोष की 'दि लास्ट लिअर' २००७ और सोनी तारापुरवाला की 'लिटिल जिज़ु' (little zizou) २००९ प्रमुख रहीं।

आज के सन्दर्भ में आर्ट फिल्म निर्माता बुद्धदेव दास गुप्ता, अपर्णासेन, संदीप रे (सत्यजीत रे के पुत्र), कौशिक गाँगुली, केतन मेहता जैसे सृजनशील फिल्म निर्माता भी हैं। आधुनिक बाजारवाद या व्यावसायिकता के दबाव में फार्मूला फ़िल्में जिनको निर्माता निर्देशक और वितरक गण अंतर्राष्ट्रीय व्यवसायिक फिल्म बाजार में अधिकतम मुनाफा पाने की होड़ में वितरित कर रहे हैं। इसके बावजूद भी इस युग में कुछ विशिष्ट फ़िल्में बन रही हैं। आज भी युवा पीढ़ी फिल्मों में नयी खुशबू खोज रही है, जो रोज-मर्रा की जिंदगी के अनुभवों के करीब लगे। इनमें से ऋतु प्रणव घोष की (रेनकोट २००५), अनुषा रिजवी की (पिपली लाइव), सुभाष कपूर की (फँस गए रे ओबामा २०११)। २०१२ में प्रदर्शित, गौरी शिंदे की 'इंग्लिश विंग्लिश' का नाम इस संदर्भ में लिया जा सकता है।

अन्ततः यह कहने में अतिशयोक्ति नहीं होगी कि वैश्वीकरण के इस दौर में समानान्तर सिनेमा ने अपना अस्तित्व कायम रखकर समय-समय पर मनुष्यों की वैचारिकता को प्रेरित और प्रभावित किया है।

### संदर्भ -

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# The Vagabond's Venture: Bollywood's First Soft Power Breakthrough

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**Abstract:** Industrially, Bollywood – loathed as Hollywood's deprived cousin by some, and loved as the colourful candy of Hindi cinema by others – caters to no more than 4% of India's populace. Yet, by churning out nearly double the number of films than Los Angeles, India's Mumbai-based cinema factory is the world's largest, rubbing elbows with its more revered counterparts elsewhere. A major propellant for such expansion is the imperialist's prowess in Bollywood's overseas outreach. Popular Hindi cinema has found fertile markets wherever the Indian diaspora has flourished (Ghosh 2013). Due to the indomitable economic and cultural dividends that it fetches from the global community, thus, Bollywood is flagged as a foremost soft power asset by the Indian State.

Within discourses on international politics, soft power – as the notion's father, Joseph Nye Jr., puts it – is the 'second face of power', which 'rests on the ability to shape the preferences of others', in order to 'co-opt rather than coerce' targets without deploying hard power 'inducements [economic 'carrots'] or threats [military 'sticks']'. Thus, its utility draws from 'attractive personality, culture, values and moral authority' (Nye 2009, 4). Given such potential, soft power has long attracted the diplomat's attention, making culture inextricable from politics. For India, Bollywood's soft power muscle has been flaunted since the age of Nehruvian romanticism, as a product of Fabian idealism amidst the Cold War's heat.

Despite his reserved soft corner for socio-economic socialism, Jawaharlal Nehru failed to strike a chord with Soviet Russia – then one of the two poles of world order – till the Korean War's end in 1953. Lubricating the Indo-Russian bond – which has withstood the test of time – was a young, idealist actor-filmmaker, exhibiting the charms of the Chaplinian Tramp to melt the war-hardened hearts of Soviet Land. Russia's tryst with Bollywood was engendered by one of the industry's earliest pioneers, Raj Kapoor. The sway that his cinema has had over successive Russian generations is affirmed by the fact that the soundtracks of *Awara* (1950) – which remains Russia's third most sold foreign film ever – are still hummed across the erstwhile Soviet core as affectionately as in Nehruvian heydays (Fedotova 2013).

Noticeably, in Soviet Russia, Kapoor's cinema managed to accrue early soft power gains for a young India well before Bollywood became the monetary mammoth of today, even without the leverage of diasporic dissemination or lavish overseas promotion. Flavoured with mass-centric appeal, proletarian simplicity, and romanticist zeal, his films realized the coveted paragons of socialism on screen. In effect, for the average cinema enthusiast in the largely controlled Soviet society, Kapoor's rendition of Bollywood became a reflector of all things Indian – its people, preoccupations, and politics – fostering bilateral closeness via shared perceptions and values. Simply put, India, through the cinematic route, co-opted much public confidence in Russia to cushion its national interests.

Understandably, Raj Kapoor's cinema often commands reference – even if a passing one – amidst the investigations of Bollywood as a facet of India's soft power apparatus. However, the intricacies of its impact are often amiss (Thussu 2013, 132). Thus, borrowing essentially from secondary accounts and data – ranging from diplomatic diaries to tabloid confessions – this paper modestly seeks to draw a detailed narrative of the political-ideological relevance that Kapoor and his cinematic messages bore for Russia's masses.

**Keybord :** Diaspora, global community

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## Introduction:

In politics, power dons many masks. 'Soft power' – as the recently conceived notion's father, Joseph Nye Jr., notes – is the 'second face of power' that 'rests on the ability to shape the preferences of others' by 'co-opt rather than coercing' target nations and governments, without the cumbersome deployment of hard power 'inducements [economic 'carrots'] or threats [military 'sticks']'. Soft power's use relies on 'attractive personality, culture, values, and moral authority', thus (Nye 4). To imprint an affable image of a nation, there is hardly a medium that matches the prowess of cinema: an established soft power tool within discourses on the politics of culture.<sup>1</sup> Cinema quite often

plays an ambassadorial role when exported, acting as a postcard about the producing nation for recipients. Like literature, films portray relatable imagery about cultures and folks otherwise unimagined, composing notions about nations. A case aptly exemplifying this phenomenon is that of Bollywood.

Bollywood, from being Hollywood's poor cousin, stands as the 'largest filmmaking entity [on the] planet', yielding nearly double the number of films made in the United States every year. With its annual revenues projected to touch \$4.5 billion by 2016, India's mainstream cinema industry is raking in increasing global familiarity (Ghosh). Rajkumar Hirani's *PK* (2014) – Bollywood's highest grosser yet<sup>2</sup> – opened third at the worldwide box-office

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<sup>1</sup> See, for example, Chua Beng Huat's *Structure, Audience, and Soft Power in East Asian Pop Culture*, which inspects cinema as a factor in the emergent 'regional soft-power competition' in East Asia between Korea, Japan, and China (Huat 7).

<sup>2</sup> The all-time highest-grossing Indian film, however, is S. S. Rajamouli's magnum epic, *Baahubali: The Beginning* (2015), which was dubbed from Telugu to several languages, including Hindi.



(Raghunathan). However, with about 13,000 theatres catering to a populace of over 1.25 billion, Bollywood's domestic market, despite growing for over a century, is a mere 4% of the India (Ghosh). As may be surmised, a large chunk of its profits flows from international sales. *PK* owed a third of its grand collection to overseas markets (Raghunathan). In today's post-Internet phase of globalization, the flamboyant quoting of a Bollywood phrase in a US President's address<sup>3</sup> or the on-screen ownership of an iconic fictional dinosaur park by an Indian character is no longer a surprise. Rewinding to India's years of infancy unveils a contrast, however.

### A Cinematic Convergence

With the notion of 'talkies' still fledgling, early-day Bollywood retained its esoteric market after 1947, though arousing widespread curiosity. As Manishita Dass recounts, the newly freed 'Indian State continued to be suspicious of Bombay cinema', fearing its ability to 'engender problematic versions of modernity and tradition in the form of beliefs, attitudes, and practices' (Dass 189). Reporting in 1951, for instance, the S. K. Patil Commission on cinema recommended the setting up of a film financing body, which could be established not before 1960. Instead, the State-run Films Division embarked on a mission to snub 'frivolous entertainment and focus on fostering modernity and scientific temper' (Dass 189-90). The lack of State sanction, thus, stifled India's cinematic output.

Yet, not all was lost. Jawaharlal Nehru's liberal-socialist idea of nation-building disallowed his State from controlling Bollywood. Left on its own, the Bombay film factory began to grow. Albeit Bombay Talkies, Bollywood's first capital, had its share of socially prescriptive films – especially in the Franz Osten-Ashok Kumar era – its so-called *masala* genre paced ahead, selling populist song-and-dance fables to a toiling nation. In fact, for Anustup Basu, the song-and-dance element was Bollywood's 'signature [for being] ethnically differentiated' – the industry's 'U.S.P.' – like 'martial-arts choreography [for] Hong Kong' (Basu 155-56). India's cinema, however, lacked a distinct icon like Humphrey Bogart for 1940s' Hollywood. Preceding the Dilip Kumars, Guru Dutt, and Dev Anands, a moderately branded Prithviraj Kapoor pushed his son, Raj, on to the podium.<sup>5</sup> His career could only kick start with populist melodramas; yet, Raj Kapoor got his edge over others when he becoming Bombay's youngest cinema artist to own a production house – aptly named R. K. Films – in 1948.

When it came to realist symbolism in the era's arts,

few outdid the Indian Peoples Theatre Association (IPTA). Given the Comintern's spread through the 1940s, the IPTA – blessed by the Communist Party of India (CPI) – emerged as the cultural cusp of India's Leftists, taking socialist messages nationwide via street plays and sermons. Although the association disbanded after India's independence, its grassroots, socialist essence lived on in its former members. A noted IPTA alumnus was Khwaja Ahmad Abbas, whose directorial debut, *Dharti Ke Lal* (The Earth's Children, 1946), became India's first film to be dubbed in Russian, given its distinguishably proletarian narrative (Fedotova). However, a script he then co-wrote managed a mere lukewarm reply from directing ace, Mehboob Khan. Thus, Abbas took his papers to Raj Kapoor. By 1950-51, owning a production house leveraged Kapoor to experiment with realism in his cinema more pronouncedly. The 'R. K.' banner's first major success, Raj Kapoor's *Barsaat* (Rain, 1949), was essentially a romance-drama. Yet, it threw its jabs at fragile social norms like forced marriage. Clearly, Abbas placed a wise bet. After hearing his script, a quietly listening Kapoor sprang up to commit, 'the script is mine' (Nanda 62). Thus, *Awara* (The Vagabond, 1951) was born.

Though several facets in *Awara*'s script – father-son conflicts, career hurdles, and childhood romance – overlapped with the ones in Raj Kapoor's earliest directorial venture, *Aag* (Fire, 1948), audiences across India were enthralled by the over 3-hour long saga. The following it magnetized made *Awara* the highest-grossing Bollywood film till the release of Mehboob Khan's *Aan* (1952). Raj Kapoor – *Awara*'s director, lead, and spirit – best captured its intent:

'*Awara* came at a time when films were of a totally different nature. [India] still had remnants of British imperial dominance and [thus] wanted a new social order. I tried to create a balance between entertainment and what I had to say to the people. *Awara* had everything. It had the theme of class distinction. It had the greatest juvenile romantic story wrapped in the poverty that the post-Independence era had inherited. It went to people as something they had never seen before. a young man, with a song on his lips, went through all the ordeals that socio-economic disruptions could bring about. The change that people wanted, they saw in the spirit of the young man who was the vagabond, the *Awara*' (Nanda 63).

The poignant tale of a young man ostracized for his allegedly questionable parentage, *Awara*, while upholding

<sup>3</sup> Barack Obama quoted a famous Shah Rukh Khan one-liner from *Dilwale Dulhania Le Jayenge* (1995) while addressing an audience in New Delhi, during his January 2015 visit to India (Offbeat).

<sup>4</sup> Irrfan Khan played Simon Masrani – the Indian-origin inheritor of the Spielberg-era Jurassic Park's assets – in Colin Trevorrow's *Jurassic World*(2015).

<sup>5</sup> Professionally acting since 1935, between 1947 and 1950, Raj Kapoor played the male lead in about a dozen films, starting with K. N. Sharma's *Neel Kamal*(1947). In fact, by then, he already formed a recurring on-screen pair with Madhubala, before going on to do so with Nargis in grander fashion.

hope, reflected the lives of people society sidelines. Albeit spinning on the axis of familial conventions and utopian romance, the tale had the IPTA's signatures all over it, enough to intrigue the Left-leaning: the pains of deprivation; the ordeals of poverty; the arrogance of affluence; the ills of social regressivism; the piety of love; and most essentially, the pitfalls of class gaps. Moreover, the script retained its unpredictable realism till the very climax, where the protagonist is jailed shortly after reuniting with his father. Raj Kapoor, as the *Awara*, did the unprecedented: he brought socialist realism to Bollywood's fore.

Meanwhile, in Soviet Russia – applied socialism's thumped patriarch – cinema was already politically relevant, as a vehicle for national unison and dissemination of ideology. Lenin's Russia unsurprisingly had the world's first film school by 1919. The nation's limited yet brilliant film fraternity not just manufactured 'agit-prop' for the State, but also ventured into cinematic theorizing and innovation. Since the 1920s, Lev Kuleshov and Sergei Eisenstein spearheaded a wave of intellectualizing socialist modernity via educative cinematic dialectics between binaries: revolutionaries and czars, workers and capitalists. Before the Cold War, the Soviet Union had its own appetite for import. When D. W. Griffith's silent Hollywood epic *Intolerance* (1916) released in Russia, it was a sensation, inspiring the 'Kuleshov Effect' and establishing *montage* in Soviet films.<sup>6</sup> Eisenstein soon championed the technique with his worldwide hit, *Battleship Potemkin* (1925). However, the scenario swayed by the 1940s.

As Russia's State transitioned into a more totalitarian phase after Lenin, 'the reorganization of Soviet studios under Stalin led to [the] bureaucratization of cinema affairs, and [thus] a dramatic decline in productivity', argues Vance Kepley, Jr. (Kepley). So much so, that even after the Second World War, Soviet Russia produced no more than half-a-dozen films a year till 1950. After the forced fall of Eisenstein, Soviet cinema lost its sophist spirit, with content mostly being censored under Stalin's personal watch (Peter 133). Populist biopics, war tales, and musicals grew central to 1940s' Russian films.<sup>7</sup> With these, nonetheless, focused realism – albeit more ideologically heroic than socialist – began to assert itself on screens, making abstract dialectical representations secondary. Curiously, despite the Stalinist

tampering with it, Soviet cinema was already drifting closer to the maturing realm of Bollywood.

Four key factors visibly led to a confluence in Indian and Soviet filmographies by the 1950s: socialist realism, unfolding ideals in associable manner through a grassroot lens; modernity, provoking conventions and punching dogma; symbolism, conveying the national through the personal, as typical to social problem films; and meaningful music, touching the audiences' moods as well as intellects. Music facilitated Bollywood's internationalization the most. Its knack for borrowing from global genres was lauded by Satyajit Ray – a stalwart of Indian parallel cinema – as mainstream Hindi cinema's 'inventiveness' (Gopal and Moorti 27). S. Gopal and S. Moorti doubt that since 'the location of [Bollywood's] idealism within the individual contravened the collectivist basis of communist ideology, Indian producers injected "proletarian" angles into films to tailor to the Soviet market' (Gopal and Moorti 31). However, while *Awara* first catapulted socialist realism into Indian cinema's mainstream, the film could not release publicly in Soviet Russia before 1954.

### The Diplomatic Dance

In 1954, Nehru's trusty chief statistician-economist, P. C. Mahalanobis, submitted his grand design for India to the Planning Commission. In it, shaping the Prime Minister's goal for India's economic self-reliance and rapid growth, he emphasized on public sector-stimulated capital goods and heavy industries in order to 'advance [the nation] to a socialistic pattern of society' (Guha 143-44). At the time, India was already half-way through its First Five-Year Plan (1951-56), a concept openly borrowed from the Soviet Gosplan, which, like the First Five-Year Plan of the Soviet Union (1928-32), focused on the primary sector, only a bit more successfully.<sup>8</sup> In short, 'the Nehru-Mahalanobis model emphasized heavy industrialization, State control, and a subsidiary role for the private sector behind [which] rested a wide consensus' (Guha 152). Moreover, the pro-peasant First Amendment to the Constitution of India in 1951 caused the gradual stomping out of the feudal *Zamindari* system. Thus, India's first blueprint to progress was visibly shaded 'Red'.

<sup>6</sup> Innovated by Lev Kuleshov – inspired from Griffith – the 'Kuleshov Effect', as a clever editing form, provides varying meanings to a shot by merely switching the sequence of its constituent images, ignoring time and space bounds, unlike in case of the Hollywood-led style of continuity editing. A derivative, montage focuses on prioritizing meanings over narratives, and thus, cuts over filming(IQ).

<sup>7</sup> Biopics: Salawat Yulayev (1941), Suvorov (1941), Nasreddin in Bukhara (1943), Ivan the Terrible (1944), Admiral Nakhimov (1947), Pirogov (1947), Michurin (1948), Alexander Popov (1949); war narratives: Ukraine in Flames (1943), At 6 p.m. after War (1944), Turning Point (1945), Secret Agent (1947), The Young Guard (1948), Encounter at the Elbe(1949); musicals: Silva (1944), Hello Moscow (1946), Ballad of Siberia(1947), Happy Flight (1949).

<sup>8</sup> The Soviet First Five-Year Plan, which sought to institutionalize collective farming, proved a disaster, leading to famines and forced labour. India began cooperative farming – the communitarian's agro ideal – as part of its Second Five-Year Plan. The Indian experiment too, largely failed soon after though.

Yet, Nehruvian India and Stalinist Russia, despite their unmistakable convergences, failed to commence their bilateral relationship on a warm note. As T. N. Kaul – one of India’s most revered diplomats – once recalled, ‘Stalin hardly understood the new India’, with the Russian press infamously deriding Nehru as a ‘running dog of imperialism’. Matters were not helped by India’s membership to the British Commonwealth post-1947 or by the Indian communist brigade’s parroting of Moscow’s line.<sup>9</sup> The crevice stretched to the extent of the Soviet Union’s reluctance in expressing official condolences on Mahatma Gandhi’s assassination in 1948. Fueled by the West’s antagonism towards him after the Second World War, Stalin’s inherent distrust seeped into his foreign policy. He snarled at every nation that did not fall in line with Soviet methods, from the Jewish to the Nonaligned (Kaul 20-21). Staring at a drained, diverse nation, India had to carefully balance its priorities. Externally, Nehru’s policy of ‘Nonalignment’ allowed him to prudently dodge the fierce bloc rivalry between the West and the Soviet Union. Instead, India forged closeness with similarly placed Afro-Asian countries, ranging between Ghana and China.

Nonetheless, as Ramachandra Guha notes, ‘the Cold War made ideology more flexible [soon, as] what was crucial was whether [a nation] was on one’s side’. So, ‘the Soviets offered to send 50,000 tons of wheat at once’ to India in 1951, once the US Congress refused to do so (Guha 113). Then, along came the Korean War. Split up by rival occupiers – Socialists in the north and Westerners in the south – since the Second World War’s end, Korea remained fragile. As North Korea invaded the South in 1950, India, flagging Nonalignment, cleverly backed a West-led United Nations (UN) resolution to condemn the attack, while abstaining from a subsequent motion to authorize military aid to South Korea.<sup>10</sup> After the American forces of General MacArthur retaliated northwards towards China, K. M. Panikkar – India’s envoy to China – stood as the sole pacifier between Peking and Washington. As a ceasefire finally became foreseeable amongst the quarreling Koreas by 1953, it was, again, India’s V. K. Krishna Menon who rallied the UN General Assembly towards a ‘formula for the repatriation of prisoners of war’. The repatriation was then executed by Indian forces, under a commission chaired by General Thimayya. India’s commitment to international peace, thus, became a beacon of hope worldwide (Chandra, Mukherjee and Mukherjee 136-37).

India’s stellar brokering amidst the Korean War and the calculations of Cold War realpolitik broke most Indo-Soviet barriers, with Soviet Premier Nikolai Bulganin formally appreciative of India. The remaining ones were shattered soon by cinema. After Stalin’s death in 1953, the ‘Khrushchev Thaw’ gifted Russians a gush of fresh air, with relaxations on cultural imports including films, allowing *Awara*’s distribution to the Soviet Union. Translated as *Bradgaya* (1954), it hypnotized the culture-coveting Soviet masses, selling nearly 64 million tickets – the third-highest seller in Soviet cinematic history – and making Raj Kapoor a fan-chased ‘sex-symbol’ (Fedotova). Nargis, *Awara*’s female lead – and Kapoor’s favourite co-star – had noted that Russian parents began naming newborns Raj or Rita, after the film’s protagonists (Reuben 89). R. K. Film’s subsequent products, like *Boot Polish* (1954), *Shree 420* (Mr. 420, 1955), and *Jagte Raho* (Stay Awake, 1956) – by pitching profoundly proletarian packages, complete with socialist-styled film posters – met ready audiences in Russia. Bollywood, thus, secured a second home for itself, and friends for India. *Awara*, in Raj Kapoor’s own words, was his ‘little contribution to USSR-India friendship’ (Nanda 77). Mourning his demise in 1988, the TASS Russian News Agency labelled him as the ‘best-known Indian in the Soviet Union after Nehru, Indira Gandhi, and Rajiv Gandhi’ (Reuben 340).

By 1957, the Hindujas, after famously attaining distribution rights from R. K. Films, took its films to Americans and Africans alike, marking the dawn of Bollywood’s early globalization. *Awara*, itself, had gone global by then. Ludmila Sekacheva, a Russian activist, admits that the Indian films of that era emitted ‘the message of “victory of good over evil” [which] is the yearning of every Russian soul’ (Shukla and PTI). In 2010, the then Minister of Culture for Russia, Andrei Busygyn, said the same ahead of Dmitry Medvedev’s tour of India. Medvedev – the President of Russia at the time – made it a point to pay his ‘dream’-land of Mumbai’s Film City a visit (PTI). Earlier, in June 2010, amidst Russia Day celebrations in New Delhi, Russian paratroopers fluently sang and danced to Raj Kapoor’s songs on stage (IrisINation). Today, Russia continues to romance Bollywood, with its films still airing on local television. A Russian channel, *India TV*, has dedicated itself to Bollywood since 2006. The Indian Film Festival in Russia (IFFR) was held at Moscow in September 2015 to allow present-day Indian filmmakers to further engage Russia’s audience, which

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<sup>9</sup> Tales of the Communist Party of India’s aimsto ‘overthrow the State’ are now legend.

<sup>10</sup> The push made by Dr. S. Radhakrishnan – India’s then Ambassador to the Soviet Union – was vital for the flexible volte-face in India’s stand on Korea at the UN, which went against the West. The move was quick to grab Moscow’s attention.

is estimated to be 'worth over one billion dollars' in terms of business returns (Upadhyay).

## Conclusion

Owing to the post-1991 boom in India's diasporic strength and economic worth, Bollywood's marketing attained an aggressive West-ward tilt. Meanwhile, the Russian adoration for it still draws from Cold War-era products, attesting old as gold. In retrospect, Raj Kapoor's cinema was perhaps tailor-made as a soft power tool; more so, vis-à-vis socialist nations, due to his inherent ability to see society as a whole and capture its intricacies. Even Mao Zedong is known to have tagged *Awara* as his favourite film (Tabe). His films in the 1950s resulted from his prudent awareness about the film-maker's worth for society. 'When I look around', Kapoor once noted, 'I see so much corruption. The basic strengths of humanism do not exist at all. Basically, there is something wrong with the whole system. I do not profess to be a reformist [but] just a man saying what I feel.' Evaluating cinema as a social catalyst, he observed that 'a true filmmaker has the power to influence the people along the right lines [and thus] should be respected as a nation-builder as much as a great statesman' (Nanda 150-52).

'Everybody was enthused by the post-independence spirit to create the India of their dreams. They had fought for freedom; but then, they had to achieve it', he said, explaining what influenced him to make the films that he did, '*Pandit-ji* [Nehru] said he wanted every Indian to do something for the nation, to build it up into [a] beautiful dream' (Nanda 65-67). Thus, like State-controlled Soviet cinema, the R. K. banner, in the 1950s, put purpose before profit, despite being a private enterprise. Soviet Russia, though emerging as a pole of power after the Second World War, was no mightier than fellow socialist infants like India or China when the bread preceded the gun. Dogged by conflict, deprivation, and flaws, most mid-20<sup>th</sup> century socialist nations sailed on the same boat. For cinematic solace, thus, one size fit all. On screen, when reality balanced romanticism and simplicity challenged extravagance, optimism and thought emerged to intrigue the masses as much as the intelligentsia. Thus, the poor man's films like *Awara* were bound to capture imaginations in China and Russia.

Raj Kapoor's cinematic tryst with Soviet Russia is an illustration useful for the understanding of soft power's application. While India had little military-economic – hard power – standing compared to the Soviet Union, it had enough soft power muscle to spread wide an amenable image of itself in Russian minds. The Indo-Soviet distrust till 1953 was replaced by heralded bilateral visits by Nehru and Khrushchev to each other's nations in 1955. Recalling Nehru's first Prime Ministerial trip to the Soviet Union, Raj Kapoor said:

'After Jawaharlal Nehru returned from [his] trip to Moscow he happened to bump into Papa-ji [Prithviraj Kapoor]. Nehru-ji did not watch many movies, but he knew my father well. He took my father aside and said: "what is this film [*Awara*] that your son has made? [They were] talking about it all the time"' (Nanda 106).

With *Awara* preceding Nehru to the Soviet Union, Russians could reassuringly trash the older anti-India rhetoric of their own press and discover India afresh, not as a bourgeois foe but a friend facing familiar socio-economic strife and chasing similar ideals. Infrastructural and military aid, coupled with neck-saving UN vetoes followed soon with love, from Russia. It is quite obvious that amidst the Cold War climate, the Indo-Soviet bonhomie evolved largely from realist calculations made in perched policy corridors. However, the domestic acceptance of Moscow's sudden benevolence towards India was surely paved by the happy humming of '*Awara Hoon*' ('I am a vagabond', *Awara*'s title track) across the Soviet Union by then. Soft power tools, nonetheless, also permeate their impact past the macro into the tangible micro.

In October 2012, India's envoy to the Republic of Korea, Vishnu Prakash recollected his first real challenge as an Indian Foreign Serviceman: that of being flung to Vladivostok, in 1992, as the first ever Indian Consul-General of that remote east-Russian city. Brimming with mafia scares and scarcities, Vladivostok exemplified the fragilities of a once glorified Union. Yet, owing to Prakash's efforts, the city emerged as a model outpost for bilateral Indo-Russian commerce, at a time when both nations were shedding their socialist skins. The grease for the turn-around, he cited, was Vladivostok's willful acceptance of all things Indian – including Hindi – for which, he could 'only thank Raj Kapoor and Bollywood' (Prakash).

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# Reinterpreting Mythical Undercurrents of Indian Films: Demystifying K. S. Ravikumar's *Dashavataram*, T.S. Nagabharana's *Nagamandala* and S.S. Rajamouli's *Bahubali*

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**Abstract:** The success of epic film directed by S.S. Rajamouli's *Bahubali*(2015) is so striking that Indian film directors are enticed by mythological stories of Indian past. Rajamouli is said to be inspired by the *Mahabharata* war while directing this film. The trend continues with Karan Johar who is all set to come up with the film based on Amish Tripathi's *Shiva Trilogy* by the end of this year where Ajay Devgan is starring the lead role. The rights of English series of Amish's book are bought by an American Producer for Hollywood. It aptly indicates that Indian cinema is marrying myths and folktales with modern films which are having typical 'Indianness'

In this research paper a modest effort is made to demystify three Indian films that take mythological stories and folktales as source. The three films are K. S. Ravikumar's sci-fi thriller *Dashavataram* (2008), T.T Nagabharana's *Nagamandala*(1997) and S.S. Rajamouli's blockbuster *Bahubali*(2015)

The researcher also wishes to underline the mythical dimensions of the films thereby exposing roots to Indian mythology, legends and folktales. It also makes Indian traditional epic stories and mythological legends more relevant to Indian society in 21<sup>st</sup> century. The researcher also wishes to illustrate that mythological films can be the real representatives of Indian culture as a whole. If myths hold communities and races more strongly than language and government then truly there is no secular substitute for myths in Indian cinema in this ('so called intolerant') age.

**Key words:** *Sci-fi, myths, 3D animation films, folktales, legends, Mahabharata*

## Introduction:

The noted American mythologist Joseph Campbell says 'Mythology touches some deep chord of human mind'. The statement holds magnitude in the argument that the present scene of Indian Cinema is dealing with the mythical past. The animation film industry is using mythology as the currency note. The animation films like *Hanuman* (2005), *Krishna* (2006), *Dashavataram* (2008) *Lava Kush: The Warrior Twins*(2010) and 3D animation films like *Bal Ganesh*(2007) and *Mahabharat*(2013) are the striking examples. The success of Television series *Chhota Bheem* is also a classic example of this phenomenon.

This signifies the acceptability of Cinema as a very important medium to connect with the people of varied interests. Renowned Sanskrit Playwright Kalidasa in one of his masterpieces *Malavikagnimitram* aptly says:

नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकमसमाराधनम् // (1.4)

The dramatic art is the one chief amusement of the people, even if they have diverse tastes.

In the light of above statements it can be argued that Cinema is the widely accepted medium to connect with the people and by using commonly shared myths one can revolutionise the society. The films selected for the study are trendsetters in their own ways. They married myths and folktales with the cinematography to convey the essence. This research paper attempts to study three films. The first film *Dashavataram* is a science fiction like thriller which magnificently intermingles the story of 15<sup>th</sup> century priest of *Chola* dynasty and 21<sup>st</sup> century research scientist of bio-

weapons. The second film *Nagamandala* is the classic mix of folktales around *nagas* in south India. It is based on English play *Nagamandala* (1987) penned by *Dnyanpeeth* awardee Girish Karnad. The third film is the recent blockbuster *Bahubali* based on the story of *Amarendra Bahubali* of *Mahishmati* empire in the mythical past.

The plot of the film *Dashavataram* revolves around bringing together the lives of several individuals beginning with the 12th century and ending with the 21st century; the main person being a research scientist who develops a bio-weapon and makes sure that it is not acquired by a group of terrorists. Several other people also get involved in the process and all their stories connect after the striking of a tsunami, thus bringing in philosophical views into the picture.

The movie opens in a non-traditional fashion (for Indian cinema) with a preface that recounts the spat between the Shivites and the Vaishnavites of the south during the 12th century. Rangarajan Nambi (Kamal Haasan) is a staunch Vaishnavite who does not wish to relinquish his ideology even at the cost of his life. Rangarajan is portrayed as a very strong person, physically and mentally. As a result, he is dumped into the sea along with the prime Vishnu idol. Cut to the 21st century, where the remainder of the story is to take place. It is December 2004. Govind Ramasamy (Kamal) is a biological scientist in the US and is involved in developing a powerful biological weapon for the military of the country. Govind decides to hand over the formula to the FBI when he senses that the weapon sample is all set to reach unsafe hands. Things take a difficult turn when the package is couriered to India by mistake. Govind manages

to track down the package in the intention of returning it to the officials. He is closely tailed by Chris Fletcher (Kamal), an ex-CIA and a mean trigger-happy machine and Jasmine (Mallika Sherawat). This character, with his near-invulnerability and I-don't-stop-at-nothin' attitude, is reminiscent of T-1000 of Terminator 2: The Judgement Day (1991).

The rest of the film follows Govind's attempts to retrieve the weapon and escape the gunpoint of Chris. He is assisted by Andal (Asin), the granddaughter of Krishnaveni Srinivasan (Kamal) who does no help by dropping the package into a Vishnu idol. Andal is not only a love interest for Govind but also his antithesis. The atheistic, borderline-scientologist Govind is balanced by the whole-hearted theist Andal. She completes him, romantically and ideologically. Chris and Govind are also being followed by the local police led by Balram Naidu (Kamal), a true-blue "Andhrite", who provides a rip-roaring comedy both with his accent and his lines. And there are Shinghen Narahasi, a Fujitsu master and the brother of Govind's dead friend Yuki, Kalifullah, an overgrown yet innocent Pathan, Avatar Singh, a Punjabi pop star with a Tamil Nadu connection, Vincent Poovaragan, a Nagercoil-based activist and environmentalist and George Bush, the president of America (played by Kamal, Kamal, Kamal, Kamal and Kamal respectively!) whom Govind meets on his pursuit. The most appealing character is definitely of Vincent Poovaragan, the most humanitarian of all the characters in the film. He stands against the unquestioned plaguing of the nature by humans for monetary benefits and faces trouble for the same. The script draws a parallel between Rangarajan Nambi and Vincent Poovaragan (apart from the more obvious adversarial relation between Govind and Rangarajan), both of whom go down fighting for their principles and what they think is the meaning of their existence.

The film's narration is fraught with twists and suspense but can be boiled down to a large treasure hunt. As a consequence, it is action right from the word "go" with no questions asked. Hand-to-hand combat, gunfight, car chases, daredevil stunts – you have them all. With the characters consisting of a Hindu, a Muslim, a Christian, a Sikh, a Buddhist and even an atheist, it is but inevitable that the story has slight religious overtones. The film, however, does not hurt the sentiments of anyone and even silently calls out for religious tolerance in the society. Believers and non-believers would just have reinforced their respective faiths at the end of the film without contradicting each other, which itself is a success for the movie.

Though all the ten characters are given considerable screen time to make it seem like they all have equal weights, only a few of them actually contribute to the plot and take the story forward. In fact, one feels that a couple of characters could have been entirely done without. As a result, many scenes involving the non-pivotal characters become fillers

for the shallow central motive. But one does not complain because something new (a new character for most of the time) pops up regularly to keep you engaged.

There are two things Indian cinema has always been haunted by – Religion and Science. No one (fabulous exceptions always there) has dared to pass a judgement or even to make a documentation of these two issues. **Dasavatharam**, though superficial, tries to blend these two concepts into the simple narrative and that too, in such a risky venture. For this reason alone, one can argue for the movie. It is not something new to the medium altogether, but is definitely like nothing that Tamil cinema has never tasted before. **Dasavatharam** may not be what Kamal wants, but is very much what his fans want.

Nagamandala is a Kannada language film directed by T.S. Nagabharana. Written by Girish Karnad and released in the year 1997, the film is named after a Dakshina Kannada's ritual called *Nagamandala*. It stars Prakash Raj and Vijayalakshmi in the lead roles. The film, upon release, went on to win many prestigious awards for its content and screen adaptation. The soundtrack, consisting of 15 tracks, tuned by C. Ashwath became very popular for the folksy touch. The film is about Rani. She is a young bride who is neglected by her indifferent and unfaithful husband, Appanna. Appanna spends most of his time with his concubine and comes home only for lunch. Rani is a typical wife who wants to win her husband's affection by any means. In an attempt to do so, she decides to drug her husband with a love root, which she mixes in the milk. That milk is spilled on the nearby anthill and Naga, the Cobra drinks it.

Naga, who can take the form of a human, is enchanted with her and begins to visit her every night in the guise of her husband. This changes Rani's life completely as she starts to experience the good things in life though she never knows that the person with her is not her husband but the Naga.

Soon she becomes pregnant and breaks the news to Appanna. He immediately accuses her of adultery and says that he has not impregnated her. The issue is referred to the village Panchayat. Rani is then asked to prove her fidelity by putting her hand in the snake burrow and taking a vow that she has not committed adultery. (It is a popular belief that if any person lies holding the snake in their hand, they will be instantly killed by the snake God.)

Rani places her hand in the snake burrow and vows that she has never touched any male other than her husband and the Naga in the burrow. She is declared chaste by the village Panchayat. However, her husband is not ready to accept that she is pregnant with his child and decides to find out the truth by spying on the house at night. Appanna is shocked to see the Naga visiting Rani in his form, spending time with her and then leaving the house.

Appanna gets furious with the Naga and indulges in a fight with him. Both of them fight vigorously. Eventually, the Naga dies in the fight. After this incident, Appanna realizes his mistake and accepts Rani along with the child she is carrying.

Girish Karnad has facilitated the projection of his vision with the aid of historical myths and legends. He wants to empower the female gender and strives for the recognition of their individualistic identity; he feels it is mandatory to reinstate coherent order to the word beyond the self that is the world of human relationships, of nature, of society as a totality.

The plot of *Baahubali* has remained a closely guarded secret but the title of the film hinted at the possibility that it might be influenced by the story of Rishabha and his two sons Jadabharata and Bahubali from Jain mythology. Rishaba's story appears in multiple sources like the Bhagavata Purana, the Rig Veda and the Jain text Adi purana, written in the 10th century by Adikavi Pampa. The first of the twenty four tirthankaras, Rishaba, is revered as the founder of Jainism. An important treatise on dramaturgy Natyadarpana defines the concept of Acting as:

सामाजिकानामाभियुख्येन साक्षात्कारेण नीयते प्राप्यते अर्थो  
अनेन इति अभिनयः  
Natyadarpan (Pg. 352)

Acting is the performance through which the desired theme is presented on the stage directly before the audience. The actor is the one who by his performance binds the spectator into a bond of relationship and thus helps in providing aesthetic pleasure to the spectator.

The plot of *Baahubali* has remained a closely guarded secret but the title of the film hinted at the possibility that it might be influenced by the story of Rishabha and his two sons Jadabharata and Bahubali from Jain mythology. According to legend, Rishaba divides his kingdom between Bharata and Bahubali. Bharata becomes the ruler of the northern half of the kingdom, ruling from Ayodhya while Bahubali presides over the southern half of the kingdom from Podanapur. Bahubali and Bharata subsequently go to war for control over the entire territory. Bahubali gains victory but gives up his kingdom to his brother. From what is known of *Baahubali's* plot, the rivalry between the brothers played by Prabhas and Rana Daggubati seems to have a

resemblance to the story of Bharata and Bahubali. The similarity in the stories landed the makers of the film in trouble when a Jain mutt raised concerns over the portrayal of Bahubali in the film. The character in the film was perceived to be too violent. On the other hand, Bahubali, who is revered as Lord Gomateshwara, is an embodiment of peace. However, the makers of the film have assured everyone that the plot of the film is fictional and is not based on the religious texts. Other than the similarity in the name, there is little in common between the two stories.

The monetary gain earned by blockbuster Bahubali reminds the verses from Bhartmuni's Natyashastra which says:

धर्म्यं यशस्यमायुष्य हितं बुद्धिविवर्धनम्  
लोकोपदेशजननं नाट्यं मेतद भविष्यति// नाट्यशास्त्र(१.११५)

Drama(Cinema) is an instrument of achieving dharma(virtue), fame and longevity. It gives benefaction, enriches intellect and imparts instruction.

The Noted English critic P.Lal in his influential essay 'Myth and the Indian Writer in English' aptly comments, 'Myth holds communities and races more strongly than language, territory, and government; myth provides insights into the mysteries of life and death with poetic richness that has startling truth and immediacy. There is no secular substitute for myth.' This statement is truly evident in relation with the present study. If myths hold communities and races more strongly than language and government then truly there is no secular substitute for myths in Indian cinema in this (so called intolerant?) age.

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# Depiction of Nationalism in Indian Cinema : A Study Of Impact Of Films Depicting Nationalism / Patriotism

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**Abstract:** Cinema has long been recognised as an art. It is an artistic form of storytelling which is ably supported by audio visual means. Cinema has recently completed 100 years in India. In this long journey, there have been myriad issues which have been handled by film makers. The way of presenting these issues has also undergone a change. Cinema has actually been a mirror of the society we live in, the issues faced by society, different ways of depicting and dealing with them according to the perspective of the makers. Cinema has provided this channel of expression of showcasing various such issues having a bearing on the psyche and outlook of society. It has had a great impact on the thinking, viewpoints and awareness of the people at large as it is a medium that reaches all the corners of the country. This paper focuses on the impact such films have had on the present generation of urban viewers as these issues have a bearing on their lives and beliefs. The theme covered is films having subjects related to Nationalism/Patriotism made in the last couple of decades. This generation has grown up watching these films and the research paper attempts to study the opinions formed about this topic and the effect that the medium has on understanding and appreciating these issues from the point of view of an avid film enthusiast.

**Keywords:** Cinema, Social issues, Nationalism/Patriotism young generation, impact

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## Introduction

Indian Cinema has completed more than 100 years recently. It has evolved and created a specific identity for itself, whether it is the dramatics, the song and dance sequences or the plurality of subjects handled. It's always said and agreed upon that Cinema is Art, a medium of expression through moving images and storytelling. It's also a reflection of the erstwhile social, political, economical and cultural conditions. Cinema thus provides us a perspective of the various thinking patterns which have been prevalent at certain times in the past.

Various and myriad issues have been handled by Indian cinema in the last 100 years, ranging from mythology (Raja Harishchandra) to pot boiler romances, social, political and cultural issues. Similarly a recurring theme in Indian cinema, specifically Bollywood cinema or movies made in Hindi, is Nationalism.

According to the Merriam Webster Dictionary, "nationalism is a sense of loyalty and devotion to a nation; a sense of national consciousness, exalting one nation above all others and placing primary emphasis on promotion of its culture and influences." It also signifies love for a nation and willingness to make sacrifices for it. The sacrifice may be of one's personal comforts, resources, time and in some cases the ultimate sacrifice of laying down life for the national cause.

Nationalism is always inevitably associated with Pride, Heroism, Courage and the aforesaid Sacrifice. This becomes especially true in case of a country like India which was discounted by the most of the Western World at the time of its independence, as a country and a democracy who would not remain intact due to the diversity in cultures, religions and languages. Cinema has played a vital role in this process

of creating a concept of an integral nation, alongwith its diversities, in some cases, taking pride in the fact that inspite of the differences, India is one nation.

## Objectives

- 1) To observe the various backgrounds on which Nationalism/Patriotism is depicted.
- 2) To observe the nature of nationalism in contemporary cinema.
- 3) To observe the incidental themes and subjects handled by such films.
- 4) To give suggestions.

## Scope, Methodology and Limitations:

While covering different ways of showing nationalism, this paper concentrates on the films made especially post 2000 and belonging to the Mainstream cinema and Hindi film industry. The films have been chosen as such as this industry has the widest reach and most of these films have been watched due to their commercial success or critical acclaim. However, including all the films of this genre would go beyond the realm of the study. It concentrates basically on movies like Lagaan, Swades, Rang de Basanti, Lakshya, Chak De India, The Legend of Bhagat Singh, A Wednesday, just to name a few. The discussion on each of these films also covers the many incidental and related themes which have been dealt with in these films.

The methodology used is case study method and discussion on such films with audiences in the age group of 18 to 45. However, as the films considered covered a large spectrum, not all these people have seen all the films. So their responses, opinions and observations are covered in the form of a discussion in the relevant sections. Also, the

study makes observations from the point of view of avid film enthusiasts and not the creative minds in the business or the media. Some films deal with multiple themes at the same time and so a certain amount of repetition is inevitable.

### **Categories of Backgrounds for depicting Nationalism**

The study is divided into sections according to the kind of backgrounds selected by the film makers for the depiction of Nationalism. They are:

#### **Section A: Anti British/ Films based on the Freedom Struggle**

In the pre Independence period, films like *Sikandar* and post independence those like *Saat Hindustani*, *Anand Math*, *Leader*, etc focused on the concept of nationalism through the depiction of the freedom struggle. The obvious negative characters or anti heroes being the British officials and Indians who were pro British. ( Films like *Shaheed*, *The Legend of Bhagat Singh*, *Mangal Pandey-The rising*, 1942-*A Love Story*, *Lagaan*, etc). These films dabble with many storylines based on actual incidents in history or those incidents used as a background. These films, especially in the pre Independence era inspired the youth of the country to join in the struggle for freedom. In most cases however, these films were wrapped in different garbs with nationalism or the anti British sentiment being secondary so as to pass the scrutiny of the Censor Board then. However, the underlying message continued to be that of motivating the youth to participate in the freedom struggle.

However, *Lagaan*, made way after independence, depicts nationalism through the story of how the protagonist 'Bhuvan' unites farmers and villagers against a common enemy, the British officials by putting aside their mutual discords and other petty issues to beat them in a game of cricket. The film shows an era in India, more than 150 years ago, where the British policy of 'Divide and Rule' and their inconsideration for the Indians had started rearing its head.

#### **Section B: Films having Wars as backgrounds**

Another genre of films on Nationalism are those using the several wars that India has fought in the period post Independence, the more noteworthy being *Haqueekat*, *Border*, *LoC Kargil* and *Lakshya*, as their background. A war many a times is a golden opportunity to showcase the courage, valour and sacrifice for the sovereignty and integrity of one's nation. Such films often touch the nationalism chord in a manner of the ultimate sacrifice, that of putting down one's life for the life of their fellow soldiers and for the motherland. It is many a times inspired by real life stories like that of Capt. Vikram Batra and others in *LoC Kargil*. In the decade of 60s and 70s many romantic films also had the wars and the patriotism shown by the protagonist as one the important feature in the story.

One of the more recent films like *Lakshya*, uses the backdrop of the Kargil war to tell us the story of the protagonist Karan Shergill (Hrithik Roshan). The film talks about how Indian officers and soldiers go for the ultimate dare devilry of scaling a cliff to oust the infiltrators from a strategically significant post in the mountains, that too on a deadline.

#### **Section C: Biographies/Biopics**

Another type of films we see in Indian cinema are biographies of great leaders who have been part of the freedom struggle or have had a significant contribution in the way India has shaped up post independence. Films on leaders like Sardar Vallabhbhai Patel (*Sardar* 1992, Written by Vijay Tendulkar, Directed by Ketan Mehta and Paresh Rawal playing the lead), Netaji Subhashchandra Bose (*Bose The Forgotten Hero* 2004, Written by Atul Tiwara Sharma and Shyam Benegal and Directed by Shyam Benegal with Sachin Khedekar in the lead), Bhagat Singh (*The Legend of Bhagat Singh*, 2002, Written by Piyush Mishra and Anjum Rajabali, Directed by Rajkumar Santoshi with Ajay Devgn playing the lead), Dr. Babasaheb Ambedkar, etc being cases in point. (*Gandhi* 1982- not being covered as it was Produced and Directed by a non Indian, Richard Attenborough with Ben Kingsley in the lead and made in English). These films outline the kind of social, economical and political conditions prevalent at that time in history and the contribution made by these great personalities and underlines the fact that the basic quality of fierce nationalism prompted and guided their actions throughout their lifetime. They are truly of the quality of being historical records.

However, many of these films did not reach the audiences at the time of their release, most of them being branded as films in the 'parallel' category of cinema. They are now available as they are aired on various channels, especially during National festivals like Independence Day on 15<sup>th</sup> August and the Republic Day on 26<sup>th</sup> of January or the respective birth anniversaries of these great leaders.

#### **Section D: Sports/ Team games as background**

This section will again be incomplete without the mention of the film *Lagaan*, where it becomes imperative for a few villagers to learn and beat the English at their own game, cricket, so as to get the outrageous amount of taxes levied on them being cancelled. Here, the period depicted is one before the serious freedom struggle started all over the nation. These farmers and villagers find themselves in a do or die situation. However the spirit of nationalism and unity cannot be missed as everyone contributes to the effort in any way possible.

A film like *Chak de India*, on the other hand dealt with the spirit of unity and nationalism where a tainted sportsman like Kabir Khan (Shah Rukh Khan) re-enters the world of Indian hockey as coach for the women's team that'll be

representing India at the World Championship. He makes the girls in the team imbibe the thought of the country coming first and not the individual states to which these girls belong, at the risk of him being ousted. This is followed by the thought of playing as a team and then thinking about personal records. It also showcased and made a case for the game of hockey which is our national game.

Other films like biopics on sportspersons like Milkha Singh (Bhaag Milkha Bhaag) and Mary Kom (Mary Kom) also handle the spirit and pride of representing the country at the international level.

### **Section E: Terrorism as background**

Films like 'Roja', 'Dil Se', 'A Wednesday', 'Baby', 'Maachis', 'Haider', etc. handled the themes of terrorism and militancy. Out of these, Roja showcased a Tamil techie being kidnapped for release of their fellow terrorist by militants in Kashmir. Here the main message conveyed was that of inspite of belonging to a far flung Tamilnadu, the protagonist Rishi (Arvind Swami) still had a feeling of patriotism and belonging towards the greater cause of the integrity of the country.

A more recent film, A Wednesday, handles this topic of terrorism in a unique manner. An Indian posing like a terrorist, apparently, makes a plan to help four dreaded terrorists escape from the police custody, holding the entire city of Mumbai at ransom, with a threat of carrying out explosions in the city. In reality however, the idea is to kill these terrorists and not wait for the lengthy procedures of law. He justifies his actions in a manner so that the audience, who hates this man all this while, suddenly starts sympathizing and actually applauding his efforts. This film shows a take on terrorist activities in cities across India and the frustration of the "stupid common man", where he decides to take steps himself.

A film showing another side of the story was 'Aamir', which won a lot of critical acclaim.

### **Section F: Miscellaneous**

A film that created a lot of impact in the recent times was Rang de Basanti (Rakeysh Omprakash Mehra). It weaved in the present youth, who are a tad carefree and don't identify with any of the many problems their country is facing and the famous revolutionaries in India like Chandrashekhar Azad, Bhagat Singh, Rajguru, Sukhdev, Ramprasad Bismil, Ashfaqulaa Khan and Durga Bhabhi seamlessly, where a group of friends, while acting in a documentary on these revolutionaries are deeply influenced by them and when situations in their life take a turn for the worst, they follow a path they would have followed had they been their characters in the documentary. It dealt with how a British film maker actually introduces them to the greatness of these revolutionaries and sparks off the dormant sentiment of nationalism. Here, present day corrupt

politicians were equated with cruel British officers like General Dyer, who was responsible for the Jalianwala Bagh massacre. It raised questions on the integrity of politicians who were at the helm of affairs and their corrupt and selfish interests taking the lives of young, qualified pilots. In this case, the enemy was within and so the group of friends decides to take affairs in their own hands as the revolutionaries from the past would have.

A film like 'Swades' (Ashutosh Gowariker) talks about the idea of brain drain and qualified, talented Indians using their attributes for the progress of a foreign country, perhaps being more interested in the materialistic pleasures in life. Here, the protagonist, who holds an important post in NASA in the U.S.A, comes home to collect his nanny and finds the village she lives in extremely underdeveloped in terms of education, infrastructure and ridden with age old myths and superstitions. In his attempts to help the villagers, he finds himself realizing his responsibility towards his country and its progress at the grass root level. This film appealed to many of the people for its simplicity, intensity and to a degree, a certain straight forwardness. The depiction of the gradual change in the approach of the protagonist and convincing the villagers of the real meaning of national pride was honest.

### **Section G: Incidental/ Side themes**

We find that films dealing with nationalism/patriotism generally have some incidental and side themes which in many ways support the storyline. In Lagaan, we see a spirit of equality being fostered in the villagers when they are up against a common enemy. They overcome their reservations about untouchables being part of the upper classes and inducted as a member of the team, based purely on skill. It can also be effectively used as a case study in the application of Principles of Management which are taught at undergraduate level in most Indian Universities.

A film like Lakshya, deals with the side theme of coming to age and identifying the goals and objectives of one's life. It is a realization that defines the path of life and also provides the motivation for daunting tasks.

Rang de Basanti comments on the sensitive issues like use of low grade materials for war aircrafts. The film generated a lot of discussion on issues of nationalism, awareness about conditions of the aircrafts in IAF, the method adopted by these friends and the climax of the film. It also has political shades where actions of a government are influenced by selfish and corrupt politicians.

The issues of militancy and terrorism inevitably cross over to the topics of secularism, religion based perceptions and prejudices. We also see this issue being part of a story like Chak de India, where the protagonist has been a top level hockey player and captain of the national team. But he is shunned after defeat to arch rivals on the basis of his

religion. He considers himself an Indian first as so is hurt and disappointed with the judgments passed on his integrity and conduct (same as in the case of 'Aamir') The 'stupid common man' in A Wednesday refuses to tell the police his name as he feels his name could create an impression based on religion.

### **Observations and Suggestions:**

The concept of nationalism is seen as a recurring theme in films covering a span of almost 100 years, more specifically ever since the talkies era. The intensity of performances, storylines, direction, technical finesse and relevance of the specific themes and topics has determined the commercial or critical success of these films. The presentation and characterization has undergone obvious changes due to development in technology and the changing conditions and influences over the years.

The more dramatic difference however is observed at the turn of the century as we see a difference in the approach of film makers. We now observe that film makers have shunned the "preachy" approach towards nationalism. They are just trying to tell a story having an element of nationalism and leave the viewer to interpret its relative importance in the story. This shows a lot of faith in the maturity of the viewer and the freedom to make his own assessment and opinion of the same. Film makers today do not delve into the ethical dilemma of what is right and what is not. Examples can be cited in films like Swades where the protagonist Mohan Bhargav tells the village elders that the rich Indian heritage they keep referring to is not helping the progress and that rather than doing anything positive they are only wallowing in their past achievements. Nor in the case of A Wednesday, there is less discussion whether the method adopted is right or not.

However, we see that the spirit of nationalism is kindled only when we see a personified enemy or an ideology threatening the integrity or the honour of the country. We do not see this display of nationalism in every day actions as citizens of the country in maintaining the civil discipline whilst we aim to become a super power in the coming few years. This theme could be highlighted in films to come to show that nationalism need not be remembered on specific days but has to become a part of the social fabric.

### **Conclusion:**

We can conclude that Indian cinema has tried to show the attribute of nationalism in more ways than one. Most of the times it has had the desired impact on the audiences, by actually creating a sense of patriotism, oneness and awareness of the sacrifices made by all strata of people for the sovereignty, integrity and pride of the nation. It has also succeeded in actually creating the identity of an Indian citizen, moving above and beyond diversities of language, cultures, religions and ethnicities and has helped in overcoming internal and external threats faced by the country in the last 65 years and weaving the idea of being Indian and that of an integral nation.

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# Reflecting on Police in Contemporary Mainstream Hindi Cinema

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**Abstract:** Mainstream Hindi Cinema is arguably known to influence and get influenced by real life situations. Debates have raged around how smoking, drinking, stalking, voyeurism and violence and sexual assaults on women depicted on screen have an impact on the minds of the audience. The researcher knows the visual impact that films have on the minds of the viewers and the public opinion thus created on the basis of the film-makers' interpretation of the issue at hand. So issues like reservation, honour killing, elections, and same sex relations among others have been either controversial or extremely opinionated. This leaves a deep imprint on the inner eye of the viewer and thus it is demanded that the film-maker take a socially responsible stance while dealing with the topic.

Taking cue from this argument, the researcher then contends that like all these issues, viewers are exposed to extremely opinionated views regarding the police organisation. Caricaturised, valorised, romanticised but rarely given their due share in the mainstream Hindi Cinema until recently, police image has taken a solid beating over the years. Since most often common people derive their secondary information regarding the police through media—one being cinema, this is of great concern to the researcher to empirically study the impact of the same over the years. The present study deals with a few such 'popular' Hindi films which have reflected the working of the police organisation in a substantial way.

**Keywords:** opinionated, police organisation, police image, secondary information

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## Introduction:

Print media reaches out to educated readers only. Among popular electronic media, one can traditionally refer to films as a major carrier of culture and changes to even the uneducated classes in India. Among these, mainstream Hindi cinema is known to have a maximum outreach. These films have the potential to create political awareness, build or mould public opinion and leave long-lasting impression on viewers.

## Influence of Films on Life and vice-versa

Mainstream Hindi Cinema is arguably known to influence and get influenced by real life situations. There have been raging debates around how certain film titles, lyrics and characterisations in films 'hurt community sentiments' and which either attract a ban or lead to 'beeping' of dialogues in the films. People also attribute waywardness among youth to the influence of contemporary films. So smoking, drinking, stalking, voyeurism, extreme stunts, violence and sexual assaults on women in contemporary society are allegedly directly emulated from corresponding acts depicted on screen. Although this is an arguable point, one cannot deny the fact that films have an immense and long-lasting visual impact on the viewers.

A film-makers' interpretation of the issue at hand is thus critical in the messages sent across. So issues like reservation, honour killing, elections and same-sex relations among others have been either controversial or extremely opinionated. This leaves a deep imprint on the inner eye of the viewer and thus it is demanded that the film-maker take a socially responsible stance while dealing with the topic.

## Imagining Police in Mainstream Hindi Films

Police organisation has traditionally been a densely opaque system. Common people are known to derive their

information regarding the police through secondary sources such as newspapers, books and media. So cinema as a part of media either informed or misinformed the audience about the organisation. Negative imagery of the police not only then colour their opinions about the personnel but also significantly demoralises the system. One needs to then concede that extremely opinionated views which stereotype or show a particular profession in a disparaging light have an impact on the viewers' opinions as well. Films inclined towards typecasting the police until the 1980s. The role of police was usually played by a secondary actor. They were usually shown to enter the crime scene or investigation after the 'hero' had singlehandedly dealt with the 'villains'. It is here that one realises how as a society we held the police in low esteem. Along with the poor growth of economy, unemployment and a general disillusionment among youth in India in those years, the depiction of police in the films added to the gravity of the situation. Few films stand out as exceptions in this period. However one realises that the strong characterisations of police officers valorised the person playing the role rather than the organisation per se.

Over the years the texture and approach of films towards the police organisation has undergone significant change. They turn out to be more balanced, nuanced and better researched. They critique the system but do not generalise corruption or spiritless working to the organisation.

## Analysing Three Selected Films

In order to delve deeper into the portrayal of police in mainstream popular Hindi cinema, the researcher selected three films. The criteria for selection have been kept simple for this particular study. The protagonist in all the three films is the same—Amitabh Bachchan. He plays the role of

a police officer in all the three films and they generally focus on the working of the police organisation. These films are released with a gap of approximately fifteen years each which the researcher believes is a substantial time frame to analyse the changes in an organisation and the film genre and each of these have been extremely successful films. The films selected and thus under analysis here are Zanjeer (1973), Shahenshah (1988) and Khakee (2004).

### **Integrity and Ethics**

Zanjeer is a path-breaking film in several ways. It transformed film-making by switching the default romantic genre to an action one. It catapulted an 'Angry Young Man' to the forefront. It addressed very significant issues regarding the police system in subtle ways. The film covered the major issue of a general disillusionment in the society as regards poor economic growth, unemployment and restlessness among youth against increasing corruption in the system.

'Vijay Khanna' epitomises uncompromising integrity and ethics. So the fiery dialogues and upright dealing with Sher Khan remain immortalised over the years. These were almost giving vent to the impotent rage seething within the common people that Bachchan represented in the film.

'Vijay's' vulnerability when he unsuspectingly gets acquainted with Teja, his frustration and outburst at being framed are credible and real.

It instantly connects with the audience and the level of acceptance and the film's undying popularity substantiates my point that films communicate messages about a profession.

### **Caricature to Vigilante**

Fifteen years later, Shahenshah made a strong statement about the law enforcement agency. An actor of the stature of Amitabh Bachchan played the caricaturised police officer. The obeisance that he pays to the high-profile criminal and the shallowness of character and cowardice that he displays are critical to the story. They leave a deep impression on the viewer since they realise how the performance or non-performance of duties by a police officer can have an impact on several lives. The role transforms into one of defiance and depth after a turning point in the story. What one continues to remember is that the same timid officer is in fact a vigilante who steps out in dark nights in black leather jacket and pants to destroy crime. This film is extremely tricky on certain fronts:

It depicts honest police officers being implicated in false charges and committing suicide out of shame and frustration;

It might lead to viewers questioning whether the crime busting was more about personal vendetta than duty per se;

One question whether there are inherent limitations in wearing khaki that 'VijayShrivastav' switches to black leather costume to fight crime.

### **Khaki Fetish**

Although it is difficult to gauge this in absolute terms, 'khaki' has remained a fetish for film makers even in recent times. Approximately fifteen years after Shahenshah, the same actor played a role of an ageing Deputy Commissioner of Police (DCP) AnantShrivastav in Khakee. The film opens up various facets of the police organisation:

'AnantShrivastav' has an inherently tired body language. He is depicted as an upright police officer whose high principles have apparently done more harm to his personal career growth. So this journey marks not only his attempt to resuscitate his career but also to prove his principles.

'ShekharVerma' is depicted as an unscrupulous officer assigned to 'Anant's' team. His transformation from someone focussed on personal aggrandisement to someone zealously upholding the law at the cost of his life is significant.

'YashwantAngre' is depicted as an ex-policeman with a twisted mind who was dismissed for his corruption and extra-judicial killings and who has taken to crime.

In each of these films, the righteous have ultimately triumphed as a given. However the critical issues covered in contemporary films have been deep and ponderous. While Zanjeer and Shahenshah were nearly single point agenda towards eliminating evil and crime, Khakee reflects on the dark and complicated underbelly of the system. It depicts connivance of police with criminals, criminalisation of politics and politicisation of the police at various levels. However, it does not generalise it like most films in 1970s and 1980s did. The transformation in 'Shekhar' is a defining moment of the film and works towards reviving faith among the audience in the police organisation.

### **Contemporary Film Reflections**

Contemporary films seem to be committedly working towards bettering the public image of the organisation. So apart from Khakee, several other films have reflected upon the police department. Sarfaroshand Shool(both 1999) discuss the difficulties in apprehending criminals, limitations faced by the police and political intrigues as a matter-of-fact and not in a way that colours the vision of viewers. Gangaajal (2003), AbTakChhappan and Aan—Men at Work (both 2004) are strong commentaries on stoic departmental loyalty and integrity among police officers. It is crucial to note that this is done without seeking public sympathy. Police officers are now played by top-class actors and are depicted exactly how police officers should be seen—as common people commissioned, trained and entrusted with duties,

vulnerable to emotions, completely committed to the work at hand and non-partisan.

Mumbai Meri Jaan(2008) has a brief yet poignant tale of a senior constable on the verge of retirement guiding a rookie who is frustrated with the inefficiency and corruption he has experienced. The insight one gets through this exchange is immensely useful in studying the police organisation. Coming in the wake of the bomb blasts in Mumbai local trains, this film touches the cords of empathy and consciousness. One subtly learns that common citizens need to go beyond blaming the police and adding to the paranoia. Given the skewed police to public ratio in the country, public participation in aiding the police in their efforts to curb crime and fight terrorist attempts silently seeps in through the film to any perceptive viewer.

Although in a tangent, A Wednesday (2008) brought out what happens when common citizens indeed take to fighting terror. Another film made with the backdrop of bomb blasts in Mumbai local train deals with sophisticated methods of terror activities. One sees a drastic shift away from traditional methods of policing and the inadequate efforts undertaken by them in the yester-years. Here, one finds fit, agile, sharp actors playing the roles of police personnel in a rapidly changing scenario. Police come to be presented in a new light with the state-of-the-art equipment and technology to deal with emerging challenges. Positive public acclaim ensured the success of the film despite it going low on publicity. It makes it evident that public opinion inclines towards these films and absorbs ideas presented in them. A Wednesday sends in a ripple effect in one's prejudices against the police organisation.

After having analysed these films, the researcher finds some of the other films made on police organisation deeply problematic. Justifying extrajudicial killings, condoning corrupt practices under the garb of humour, imperceptibly involving vested interests in certain contemporary films affects popular culture. One then needs to keep in mind that police image take a solid beating with the release of each of these films and has serious ramifications on police-public relations which are only just warming up. This opens up avenues for further research and analysis on the influences of films on popular culture.

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# Catastrophic Theme: Emergence, Development and Issues in Indian Cinema

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**Abstract:** India is the largest producer of films in the world. Almost half of India's populations have no desire for reading. Cinema thus has potential to attract such a population. Cinema makes a powerful medium not just for entertainment but also for bringing in an insight in and about critical contemporary issues. The estimated daily viewership of Indian cinema is nearly 23 million people. Cinema casts strong spell over the minds of people in India. The song, dance, speech of the hero- heroine and villain are icons for the public. However, the Indian cinema has failed to sensitize its viewers towards environmental issues especially catastrophic events i.e. disasters.

Catastrophic themes are almost as old as the film medium itself. Disasters are characterized by features of destruction, devastation and state of upheaval. It is an aspect of an area, which clearly differentiates from the ordinary landscape. It is an event where human life is lost or damaged, relationship is ripped and livelihood is disturbed.

Indian cinema has completely sidelined the dimensions of disasters. It is in 1930's the emergence of the films on disasters was observed. Inquilab (1934), Dharti Ke Lal (1946), Do Bigha Jameen (1953), Mother India (1957) are some examples of Rural Disaster based films from Indian cinema. Pre-independence and Post-independence period of Indian cinema mainly concentrated on Natural-Rural disasters especially droughts, floods, famines etc. After 1980's Indian cinema came out from famines, droughts and floods. It gave attention to Urban Disasters especially manmade disasters like communal violence and terrorism.

Almost all regions of India are disaster prone. It may be affected by natural disasters like floods, droughts, earthquake or man-made disasters like fire, intergroup conflicts, wars, industrial accidents and latest by terrorist attacks.

Natural and man-made disasters are well known to Indian cinema. But, it has failed to use it as a mirror of change in Indian society. Many times main theme is missed to bring audience in Cinema Hall. Compared to Hollywood, Indian cinema is lacking in technology, innovative ideas and strong story to convey the message of catastrophic events. This paper is an attempt to enlighten these aspects of Indian cinema. It aims to focus on the decadal changes in disaster based films in India.

**Keywords:** Catastrophic, Disaster, Landscape, Rural Disaster, Urban Disaster.

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## Introduction:

Catastrophes theme has been the most catching to viewers since the time of silent film epics and this interest continues to exist up in modern times also. Catastrophes are mostly man-made or natural. They can be either impending or ongoing, or set in a distant future, or they can exist locally or globally.

The most-commonly portrayed disasters in films are: Natural or environmental disasters (earthquakes, floods, hurricanes, tropical storms, etc.)

- Accidents (skyscraper fires, plane crashes, ocean liners capsized or struck by icebergs, viruses unleashed)
- Planetary-related (asteroids, comets or meteors )
- Criminally-instigated (bombs planted in planes, terrorist conspiracies)
- Alien invasions and rampaging creatures/monsters/ zombies or viruses (often mutant)
- Nuclear-related crises, sometimes prophetically Biblical (nuclear war, Armageddon)
- Millennial-related or apocalyptic (the end of the world, or end of the century tales)
- About failed technology or technology-gone awry

(computers running amok, plague/scientific error)

These films concentrate on the chaotic events surrounding the disaster, including efforts for survival, the effects upon individuals and families. The best disaster films comment upon:

- ✓ The negative effects of advancing technology,
- ✓ Demonstrate the 'hubris' of scientists and other individuals,
- ✓ Deliver uplifting moral lessons of sacrifice,
- ✓ Provide a 'how-to' in terms of survival skills.

Most disaster films have large-scale special effects (especially mega-budget), huge casts of stars faced with the crisis, a persevering hero or heroine (i.e., etc.) called upon to lead the struggle against the threat, and many plot-lines affecting multiple characters. In many cases, the 'evil' or 'selfish' individuals are the first to die in the story lining.

As in any sub-genre, the move to capitalize on the 'disaster film' trend has led to many sub-par disaster films, with weak and unsubtle, formulaic plots, improbable circumstances and bad science, poor character development, and laughable acting from third-rate stars portraying clichéd characters.

Indian Cinema is considered the largest film industry in the world. It produces over 1000 movies a year, and attracts



billions of viewers from across the world. Among these movies there are some unique films made, that include scenes like fire sequences, earthquakes, floods, cars catching fire and bomb blasts. These scenes are fun to watch, they keep you hooked to the screen, and they also help to make the film a success. But what no one thinks of is that by doing these kinds of scenes we are achieving something for social cause.

### **Objectives and Research Methodology:**

Secondary data is collected by referring to journals, magazines, research work done earlier related to Catastrophic Theme. A brief historical survey is done and a brief critical review about randomly selected movies (decade wise) is done. To form critical and theoretical framework, analysis, interpretation and evaluation of the selected catastrophic movies have been done.

This research paper is based on the following objectives:

- ✓ Understanding emergence and development of catastrophic theme in Indian cinema.
- ✓ Focusing on impact of regional cinema on catastrophic theme.
- ✓ Highlighting the major changes and issues in catastrophe based cinema in India.

### **Observations:**

Indian cinema has only few movies which have been devoted to environment. This is the one theme where language, religion, ethnicity, regionalism may have secondary importance. This problem is common not only in India but even throughout the globe. The intensity and orientation of this problem differs from region to region and the same is reflected in the Indian cinema.

One way to think about Indian Cinema is to distinguish it into four categories (but note that these all overlap and the boundaries between them are not fixed or these boundaries are flexible.):

- ✓ Popular Hindi Cinema
- ✓ Regional cinemas
- ✓ 'Art' or 'specialized' cinema
- ✓ Diaspora cinema (films made by Indian filmmakers based overseas)

It is in the 1930's the emergence of first film on disasters was observed in Indian Cinema. The Bihar earthquake of 1934 in which nearly 10,650 people were killed inspired the production of *Inquilab*. In 1935, Debaki Kumar Bose released a film on the twin dimensions of the impact of earthquakes and the corruption that prevails during the relief operations.

A drama set amid an earthquake in Bihar, Miss Renee (Durga Khote) looks after the victims while her lover, the businessman Sardar (Sayeed Mohammed), wants to make money from the disaster. She comes under the spell of the blind itinerant Musafir (Dey in his usual persona- Krishna Chandra Dey) whose low opinion of the depravity of the wealthy provides the film's moral backbone. She eventually discovers that as a child she had been promised to Musafir but had been rejected by his family for being of a lower caste.

Though India witnesses many earthquakes, it does not figure as a theme of a story in the years ahead.

### **Earthquakes as catastrophic theme in Indian cinema**

A final earthquake scene is from the movie *Waqt* from 1965, where a whole town crumbles due to an earthquake on one unfortunate night. Houses were shown destroyed and roads were broken. In the later period, there are many instances where earthquakes have been shown in movies; be it in a dramatic way or in a comedy. In *OMG! Oh My God*, shows minor earthquake taking place but the only damage that occurred was in a particular store which was been trashed completely. Another such scene is from the recent hit movie *Kai Po Che!*, where earthquake leads to breaking and crumbling down several houses.

### **Droughts-Famines as catastrophic theme in Indian cinema:**

The attraction for theme of famine and drought in Indian Cinema stays from the 1940's well into the early 1980's. The Bengal famine of 1943, which killed over 4 million people, inspired films like *Dharti Ke Lal* and *Hum Ek Hai* in 1946. Both of which portray the ideology of nation building amidst a serious drought. The role of an old land lady in providing support to people in distress and her adoption of three orphan children of different religions speak of the secular strategies that are conveyed to cope with a disaster in *Hum Ek Hain*. It is considered an important political film rather than disaster as it gives a realistic portrayal of the changing social and economic climate during the World War II. The film marked, another chapter in the influential new wave in Indian cinema which focused on socially relevant themes as in *Neecha Nagar* (1946), made by Chetan Anand, also scripted by Abbas, and which continued with Bimal Roy's *Do Bigha Zamin* (1953). A film that portrays rural poverty amidst a drought is *Do Bigha Zamin*-1953. This film portrays the vicious cycle of poverty that traps the marginal farmer in the face of a severe drought. It demonstrates the migration of the farmers to the city. This film talks of individual response to drought.

The transformation of drought prone desert into a lush green field through the state response of building Rajasthan-Ganga sagar canal is the film *Do Boond Paani*, 1971- more

than commercial cinema; it is the emergence of parallel cinema which gave famine its heart felt expression. Regional cinema also captured the severity of adverse nature impact.

- ✓ **Bengal:** Satyajit Rays film *Asanisansket* 1957 portrayed the onset of Bengal famine. Ritwik Ghataks *Akaler sandhaney* 1980 reflects how poverty and famine work their way into familial relationship and value systems.
- ✓ **Karnataka :** *Bara Sookha* 1981 in Kannada discusses the ensuing riots that were triggered by the water famine in Bidar district of Karnataka,
- ✓ **Tamil Nadu:** Search for water within Thipattu a drought prone hamlet in Tamil Nadu forms the setting for the Tamil film *Thanner Thanner* in 1981.
- ✓ **Maharashtra:** *Bangarwadi*(1955) It is a story of a young schoolteacher and his experiences in one small village of shepherds, in the princely state of Aundh, during the 1940s. Drought forces people of Bangarwadi to abandon the village, leaving the schoolteacher alone with no students. *Gabhricha Paus*(2009) is the undying urge in the human race to live and to live against all odds who is trying to get a good crop in the drought-stricken Vidarbha region. *Goshta Choti Dongraevadhi*(2009), the film focuses on the plight of farmers in Maharashtra's drought hit region.

- **Floods as a catastrophic theme in Indian cinema:**

Floods are another natural disaster that has been depicted in a various periods and a time. The impactful flood scene is from the movie *Mother India*, where a severe storm results in a flood that destroys houses in the village, ruins the harvest and several men, women and children die because of this. The state response or mass response is more evident in *Mother India* 1957. This film presents the romantic version of village, such as money lending, human laboring, illiteracy and drought. Nehru period modernity is reflected through the opening of dams.

The movie *Tum Mile*- 2009 is one such example, where the backdrop of the movie is the Mumbai 26<sup>th</sup> July 2005 floods. A couple lands in Mumbai and discovers that the entire city was flooded due to excessive rainfall. The movie shows the never ending rain, the storm, water -level that reaches to car tops and thousands of cars stuck on different bridges whilst the whole of Mumbai is running from one end to the other to save them from the flood. This is a clear picture of what happened in Mumbai 10 years ago on the same date.

- **Fire as a catastrophic theme in Indian cinema:**

There are many films where fire is depicted; be it cars suddenly exploding or houses catching fire. Fire has become an integral part of almost any film. One such scene is from the evergreen movie *Mother India*, where the main

protagonist is running through stacks of hay that are on fire. Another big fire sequence happens in the film *Om Shanti Om*. The first fire sequence is a spoof of a real event during the shooting of *Mother India*, where Nargis is trapped in between the fire and Sunil Dutt saves her; likewise, in *Om Shanti Om*, they show a fire trapping the main protagonist and how the hero saves her. But these films failed to train common Indian to keep himself safe from fire. Technological disasters as a theme in Indian cinema are less popular. *The Burning Train* 1980, in many ways not coincidentally resembles the spate of disaster flicks that had filled screens in the US in the 1970's (*Towering Inferno* or *The Poseidon Adventure*) – a group of strangers all with their own little dramas occurring face imminent death and have to struggle for survival – but no one was singing and dancing in the Airport were they! But the main difference here is a lengthy back story of two friends and the loves of their lives that give the film an intimacy that the Hollywood films were missing in.

- **Industrial accidents as a catastrophic theme in Indian cinema:**

*Kala Patthar* 1979 is based on the true incidence of Chasnala mining disaster that occurred on 27 December 1975 in a coal mine in Chasnala near Dhanbad in the Indian state of Jharkhand. There was an explosion in the mine followed by flooding that killed 372 miners. The film is filled with greys, black and browns, bringing to life a stark reality of the miners that highlights their hopelessness and susceptibility to injuries.

Bhopal Express 1999-The movie was worth watching for the simple fact that, the background of the movie was Bhopal gas tragedy, though focus of the film got stuck for a longer time on the Zohrabai song rather than shedding more light on the tragedy itself. Everything of the movie was interesting but wishes more facts and focus was given to the actual event. Nevertheless the whole effort needs to be applauded for bringing the tragedy to limelight again.

- **Terrorism ,Naxalism, Communalism as a catastrophic theme in Indian cinema :**

Post-independence India has witnessed considerable unrest and political violence, which erupted in various parts of the country, beginning with Kashmir and Nagaland. By the 1970s, there were insurgent movements in other northeastern states; Tamil militancy from Sri Lanka; radical left Naxal militancy; and the Khalistan movement in Punjab. These were well represented in the public imagination – via mainstream print and electronic media. After 1980 Indian film industry veers out famine and drought and gravitates towards urban disaster especially communal violence and terrorism It was only after Mani Ratnam's *Roja* (1992), addressing the question of militancy in Kashmir, that Indian cinema began to address "Terrorism" and the issues around it .

Beginning from *Roja* in 1991 which deals with insurgency in Kashmir, to the post-Babri period films such as *Sarfarosh*, *Fiza*, *Mission Kashmir*, *Fanaa*, *Yahaan, A Wednesday*, have all focused on the issue of terrorism but stayed within the geographic boundary of the subcontinent, since in a great number of these films, Pakistan is presented as the enemy trying to foment violence and communal hatred in India. The terrorists in most of these films, particularly *Fiza* and *Mission Kashmir*, metamorphose into dangerous terror masterminds from innocent young lads faced by or caught in adverse situations such as a riot or rights violations by the Indian forces in Kashmir. September 11 then changed the equation and we had films such as *New York* and *Kurbaan* (preceded by the Pakistani super hit *Khuda Kay Liye* based on a similar theme—America’s war on terror and its fallout) being helmed by mainstream filmmakers. Both films were based out of the United States and while *Kurbaan* provided a succinct commentary on the reasons behind the making of a terrorist, *New York* pointed towards prison abuse in the aftermath of 9/11 as the cause for the transformation of an innocuous young man into a terrorist keen on retribution and revenge.

Films like *300*, *Traitor*, *Black Hawk Down*, *The Hurt Locker*, and so on give us reason to believe that not only do a large number of Hollywood films disregard historical authenticity; they indulge in outright slander and debasement of communities and religious groups.

Communalism refers to the conflict between religious groups in India. Most prominent is the one between Muslim and Hindu communities throughout India. *Tamas* (1988), *Earth* (1998), *Mr. and Mrs. Iyer* (2002), *Amu* (2005), *Black Friday* (2007), *Parzania* (2007), *Road to Sangam* (2010) are some of the examples of communalism based films.

For over 40 years in India, since the emergence of the Naxalite rebellion, cinema has drawn inspiration from the rupture caused by this iconic movement in Indian political history. Hindi films seem to have woken up to Naxalism, or Maoism, as it is more commonly known today.

The beginning of the 1980s marked the second, but less intense, phase of *Naxalite films* including *Maabhoomi* (Our Land, Gautam Ghosh, 1979) some other films include *Chakravayuh*—From its first look it seems that *Chakravayuh* has tried to focus upon all those issues related to Naxal violence—Industrialization, tribal exploitation, custodial exploitation etc etc. *Hazar Chaurasi Ka Maa* is film based on Maheswata Devi’s Novel by the same name—The film focused on those youth who have been inspired by ideology of Naxalbari and also on those persons who call themselves left intellectuals but in reality they are no different from any capitalist. Malayalam film *Margam* directed by Vijay Raghavan, based on the story by the same name. It also focuses on Naxalism and its old member, who once used to

carry out revolution and now has come to city and is leading a usual life.

#### • Wars as a catastrophic theme in Indian cinema :

Films such as *Haqeeqat* (1964) and *Upkar* (1967) that explored varying sentiments of the Indian soldier from valour to despair to exhilaration during two different wars (1963 Sino--India and 1965 Indo--Pak respectively). Post *Border* (1997), the film industry viewed armed forces in a different light. Perhaps it had more to do with faces such as Sunny Deol, Akshaye Kumar, Sunil Shetty and Jackie Shroff attached to the soldier and the success of the film made the prospect of films based on the soldier a viable proposition. The spate of military -based films that followed the Kargil war, for instance, *Pukar* (2000) and *Maa Tujhe Salaam* (2002), traded the studied nuance of *Sarfarosh* and once again went back to defining a soldier in terms of war. Very few films spoke about the civic responsibilities of an individual.

#### • Virus attacks/aliens-science fiction as a catastrophic theme in Indian cinema:

The genre of science fiction has been prevalent in the Indian film industry since the second half of the 20th century. Beginning in 1952, the film *Kaadu* was made, which was a Tamil-American co-production. *The Alien* was a science fiction film under production in the late 1960s which was eventually cancelled. The film was being directed by Bengali Indian director Satyajit Ray and produced by Hollywood studio Columbia Pictures. The script was written by Ray in 1967, based on “Bankubabur Bandhu”, a Bengali story he had written in 1962 for *Sandesh*, the Ray family magazine. In 1987, the superhero film *Mr. India* was a huge success which strengthened the hold of science-fiction films in India, especially Bollywood. *Mr. India* brought the idea of science fiction to the general people in India. In 2003, the blockbuster film *Koi... Mil Gaya* marked the beginning of the successful *Krish* film series, which is the first sci-fi/superhero film series in Indian cinema. The 2010 Tamil film *Endhiran* starring Rajinikanth and Aishwarya Rai is the most expensive and most successful film ever produced in India.

Issues related to catastrophe Theme in Indian cinema:

- ✓ In film the ways in which they engage with natural or manmade disasters issues is really a question about the ‘tone’ of the films and the ways in which they attempt to mix entertainment with social comment. i.e. the dance and song sequences in the different types of film or unnecessary presence of such sequences in catastrophe films.
- ✓ The massive popular audience in India is hungry for cheap entertainment and this is what cinema has provided. This audience, which includes a significant proportion of people with limited access to education,

enjoys universal genres such as action, comedy and melodrama and more specifically 'Indian' stories with spiritual/mythological themes. Many times even they don't know the basic of disasters films, people only treat it as entertainment not as source of information.

- ✓ The distinction is between Hindi Cinema and Regional Cinema. Hindi is the national language of India. However only around 40% of Indians actually speak Hindi. In the North of India, variations of Hindi are spoken as a first language by the population of several states around Delhi. Other languages of north India are part of the same Indo-European group. But in the South of India, the language family i.e Dravidian is completely different. The different regional language cinemas have the support of the mass of the population. Hence disaster in movies is not treated as a national problem, But local taste, habits and demand as fulfilled by the film makers.
- ✓ The phenomenal impact cine stars have had on Indian politics, more particularly South Indian politics has always been a matter of wonder. In the 2014 general elections, over 40 actors across India entered the fray, but no one is focusing on the basic agenda of film line for addressing the social issues especially disaster management.
- ✓ Marginalization of catastrophe theme in Indian cinema.

Theme	Number	Percentage of Total
War	18	49
Drought and Famine	10	27
Earthquake	2	5
Flood	2	5
Hurricane and storms	2	5
Mining	1	3
Bridge collapse	1	3
Fire	1	3
Total	37	100
<b>Source : Encyclopedia of Indian cinema Among the abstract of 1758 films only 37 use disasters as core content.</b>		

- ✓ In cultural terms, Bengali and Marathi cinema is still important and films made in Bhojpuri, a variation of Hindi (its linguistic roots are contested) widely spoken in Bihar and surrounding states, have sometimes proved to be very popular.” not covering the social issues like disaster as their core concept in the film story.

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# Indian Cinema- A Study on the Safety of Cinema Theatres with special reference to Delhi Uphaar Tragedy Case

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**Abstract:** People of India are great movie buffs and so Indian Cinema is one of the oldest & largest in the world. Stardom attached to cinema actors is so magnificent that they are successful ambassadors for commercial & social purposes. Today cinemas are viewed not just in theatres but also in televisions, video sets, computers & internet. Cinema theatres are matchless facilitators of distraction -less viewing and sound effects. Therefore people in large numbers are drawn to the cinema theatres. In thousands of the theatres across the country where movie lovers gather, the concern of their physical safety by ensuring that the buildings and halls are structurally fit need not be over emphasized. The horrid fire accident on 13 June 1997 killing 59 people in Delhi Uphaar Cinema is an eye opener. The safety of the cinema theatres is certainly a significant matter for state intervention through law.

Constitution of India has allotted cinema certification for exhibition to the Parliament and regulation of cinema theatres to the state legislatures. Public order, public health and sanitation are also state powers. Parliament of India has enacted the Cinematograph Act, 1952 and the states have enacted laws to govern cinema theatres within their jurisdiction. Although Delhi Uphaar Tragedy has impacted the law makers, safety is still unsatisfactory. Supreme Court has laid down safety norms in the Uphaar case. Recently, the judgment on the sentencing of the owners of Uphaar Cinema has made breaking news.

This paper studies the law ensuring the safety of the cinema theatres with special reference to the Supreme Court decision in Delhi Uphaar Cinema Case.

**Keywords:** theatre, safety, tragedy, cinematograph, constitution, law

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## Introduction:

People of India are great movie buffs and so Indian Cinema is one of the oldest & largest in the world. Cinema theatres are matchless facilitators of distraction -less viewing, sound effects and other effects. Every three months an audience as large as the country's population flocks to the cinema halls.<sup>1</sup> There are a total 10,167 single screens in India as in 2010.<sup>1</sup> The concern of the physical safety of the generous patrons by ensuring that the buildings and halls are structurally fit need not be over emphasized. The horrid fire accident on 13 June 1997 killing 59 people in Delhi Uphaar Cinema is an eye opener. This paper studies the Indian law ensuring the safety of the cinema goes with special reference to the Supreme Court decision in the Uphaar Cinema case. The study will be limited to the central legislation- Cinematograph Act (CA), 1952 and the Maharashtra legislation- The Bombay Cinemas (Regulation) Act (BCA), 1953

## Basic law governing cinema

Freedom of speech and expression guaranteed to every citizen<sup>2</sup> includes within its sweep the freedom to make a film.<sup>3</sup> The state is enabled to impose reasonable restrictions on grounds like interests of public order, security of state etc.<sup>4</sup> The intellectual property rights in the cinema are governed by the Indian Copy Rights Act, 1957. Ministry of Information and Broadcasting (MIB) is the apex body for formulation of law and policy and administration in relation to cinema.

Constitution of India has allotted the power to legislate on sanctioning of cinematograph films for exhibition to the Parliament<sup>5</sup> and other powers subject to this are with the state legislatures.<sup>6</sup> Cinematograph Act (CA), 1952<sup>7</sup> and the Cinematograph (Certification) Rules, 1983 are central laws. Exhibition of films without certification or in contravention of the certification is an offence<sup>8</sup>. The films are examined

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<sup>1</sup> www.cbfcindia.tn.nic.in viewed 2/08/2008

<sup>1</sup> www.filmfed.org viewed 25/11/15

<sup>2</sup> Article 19 (1) (a), Constitution of India

<sup>3</sup> See S Rangarajan v P Jagjivan Ram, 1989 (2) SCC 574; K A Abbas v Union of India, AIR 1971 SC 481; LIC v Prof Manubhai Shah, AIR 1993 SC 171; Director General, Doordarshan v Anant Patwardhan, AIR 2006 SC 3346

<sup>4</sup> Article 19 (2), Constitution of India.

<sup>5</sup> Schedule VII, List I Entry 60.

<sup>6</sup> Id List II Entry 33.

<sup>7</sup> Cinematograph Bill 2013 is pending : www.prsindia.org viewed 02/10/15.

<sup>8</sup> S. 7

<sup>9</sup> S. 3

<sup>10</sup> Ss. 5C & 5D

<sup>11</sup> Ss. 10,11

<sup>1</sup> S,12(3)

<sup>2</sup> S 12(4)

and certified by the Censor Board of Film Certification (CBFC)<sup>9</sup> with an appeal to the Film Certification Appellate Tribunal (FCAT)<sup>10</sup>.

### **Compulsory licensing of Cinema Theatres**

CA requires licenses by district magistrate or such other licensing authority (LA) for exhibitions of films in Union Territories<sup>11</sup> and states have their statutes for licensing. LA is required to ensure compliance of rules and safety. Decisions of licensing authority will 4; K A Abbas v Union of India, AIR 1971 SC 481; LIC v Prof Manubhai Shah, AIR 1993 SC 171; Director General, Doordarshan v Anant Patwardhan, AIR 2006 SC 3346

be subject to appeal to the government.<sup>1</sup> Government has power to issue directions to the licensees generally or in particular for the following purpose:

Regulating the exhibition of any film or class of films, so that scientific films, films intended for educational purposes, films dealing with news and current events, documentary films or indigenous films secure an adequate opportunity of being exhibited. Licenses will be subject to these directions as conditions for the license<sup>2</sup>. S.5 of BCA is very similar to S12 of CA.

Government's power to suspend the exhibition: On the ground of likelihood of causing breach of peace if publicly exhibited, the local authority may suspend the exhibition within its jurisdiction and send copy of order with reasons to government for confirmation or discharge. The order will have life for 2 months or if extended by central government to such longer period. During the period of suspension the film is deemed to be an uncertified film. Any contravention of the order shall invite penalty and the licensee may lose license.<sup>3</sup> However such power cannot be exercised arbitrarily; order without hearing or reasons is bad for unreasonable interference in freedom of speech and freedom to carry on business<sup>4</sup>

### **Kinds of theatres and MCR**

Maharashtra Cinemas (Regulation) Rules, 1966 (MCR)

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<sup>3</sup> See Ss 13,14,15 CA and Ss 6,7,8 BCA

<sup>4</sup> Kamal R. Khan v State of Maharashtra, 2009(3) Mh L J 874 (Deshdrohi)

<sup>5</sup> R 2(C)

<sup>6</sup> R 2(f-1)

<sup>7</sup> R 2(f-2)

<sup>8</sup> R2(f-3)

<sup>9</sup> R2(f-4)

<sup>1</sup> R 2(f-6)

<sup>2</sup> Chapter II

<sup>3</sup> Chapter VII

<sup>4</sup> Chapter VIII

<sup>5</sup> S. 6, Consumer Protection Act, 1986.

<sup>6</sup> Ibid S 2 (1) o

<sup>7</sup> Ibid Ss 12, 14

framed under S. 9 of BCA calls a cinema hall/theatre as cinema: cinema means any place wherein an exhibition by means of cinematograph is given. In 1987 a drive in cinema and a video cinema where also brought into the definition.<sup>5</sup> Permanent cinema means any structure whether of masonry, mud bricks, mortar, cement or other non-inflammable material.<sup>6</sup> Quasi permanent cinema means any structure of steel angels, iron trusses or other fire resisting material.<sup>7</sup> Touring cinema means an outfit comprising the cinematograph apparatus and plant and enclosure taken from place to place to show films.<sup>8</sup> Drive-in-cinema means any open air cinema (having a capacity to accommodate not more than 1000 motorcars), wherein admission is given to persons desiring to see the exhibition while sitting in a motor car, and also to other persons if one or more open air and/or closed auditoria are duly provided<sup>9</sup> Video cinema means any place wherein an exhibition of moving pictures or series of picture is given by means of a video cassette player, television or such other medium.<sup>1</sup>

MCR requires NOC from the government in respect of the location after it is notified in the area by exhibition of a board and also by publication in the newspaper the proposal to have theatre and inviting objections from public. The proposer has to submit a plan indicating the schools, temples hospitals nearby. On the report of the licensing authority the government may issue NOC.<sup>2</sup> Cinema licenses are subject to all the requirements as to NOC, building, electric installations, precautions against fire etc.<sup>3</sup> Separate licenses are required for sale of tickets etc.<sup>4</sup>

### **Safety of cinema goers**

Safety is a paramount interest under Consumer Protection Act, 1986 and needless to say, right to safety is the first of all consumer rights.<sup>5</sup> Entertainment and amusement are within the definition of service<sup>6</sup>; deficiency in service and injury due to negligence in respect of provision of services are actionable<sup>7</sup>. Recently the National Consumer Dispute Redressal Commission has ruled that cinema halls which seek to prohibit carrying of drinking water inside

cinema halls for security reasons must provide free, potable and pure drinking water.<sup>8</sup>

Injury to persons and property due to unsafe premises give rise to civil actions for compensation and other remedies under Law of Tort<sup>9</sup>; Uphaar theatre owners were held liable for the death and injury under the tort law principles of negligence and breach of statutory duties. They were also found guilty of breach of S.14, CA and various provisions of Indian Penal Code, 1860 (IPC) including causing death by negligence<sup>10</sup>. Public law liability of governmental authorities to compensate for violations of fundamental rights is also well entrenched.<sup>11</sup> In Uphaar case, the Delhi Vidyut Board was found liable and ordered to bear 15% of the total amount of compensation as its liability. The law should ensure prevention of threats to safety. Undoubtedly the secondary object of fixing liability for irresponsible conduct is to deter and prevent people from indulging in willful and reckless conduct.

Safety of the cinema goers is a prime consideration while issuing licenses to theatres. S.12(1) (b) of CA and S.5(1)(b) of BCA categorically lay down that the licencing authority shall not grant license unless it is satisfied that adequate precautions are taken in the place to provide for the safety of persons attending the exhibitions. Breach of the condition is a punishable.<sup>1</sup> MCR is key in ensuring safety. Detailed structural requirements in the building are laid down in chapter III. Special provisions relating to drive-in -cinema<sup>2</sup> and video-cinema<sup>3</sup> have been detailed. Specifications required in respect of electric installations have been laid down; government electrical engineer has to sanction all electric work and precautions against high voltage provided.<sup>4</sup> The structure has to be fire proof; detailed specifications are laid down.<sup>5</sup> To prevent over- crowding risks, detailed rules as to seating, gangways, width of entrance, doors, staircases, ventilation, latrines, urinals have been laid down.<sup>6</sup> There is a chapter dedicated for precautions against fire.<sup>7</sup> Water tanks with ever ready water shall be available in prescribed quantities for use in case of fire.<sup>8</sup> Hydrants, fire buckets, fire extinguishers, exit signs and telephone connected to nearby fire service are requirements<sup>9</sup>. All

lighting shall be only by electricity and no use of gas, oil etc lamps are permitted<sup>10</sup>. The employees shall be trained in the use of fire appliances and drilled for this atleast once in a fortnight. Instructions to be followed in case of fire should be always posted in conspicuous places so that the people connected will know. The report of any fire or alarm of fire howsoever small shall be made to the fire brigade<sup>11</sup>.

Managers nominated in the license shall be present throughout the time the cinema is kept open for public. Licenses shall be displayed in the cinema premises where public have easy access.<sup>12</sup> Smoking, spitting except in spittoons, hawking and overcrowding are prohibited<sup>13</sup> the licensee shall at all time keep the cinema in a clean and sanitary condition. The floor and the walls upto a height of 90 cm shall be washed with a strong disinfectant atleast once in a month.<sup>14</sup> The LA has power to suspend or cancel license for violation of rules after a hearing; however the license is liable to be immediately suspended or cancelled if in the opinion of the LA, the appliances against and for extinguishing fire are inadequate or in any way insufficient or in unsatisfactory condition. The licensee shall give free access to inspectors from LA, electrical division, police and health unit.<sup>1</sup>

### Uphaar Tragedy Case

The injured and relatives of the injured and deceased in the Uphaar Cinema Fire that killed 89 and injured about 103 formed the Association of Victims of Uphaar Tragedy and are till date fighting for justice. The Association lodged criminal cases and also filed a writ petition before the Delhi High Court (DHC) not just seeking compensation but accountability of the public officials of the LA, the Delhi Vidyut Board (DVB), Municipal Corporation of Delhi (MCD) and fire brigade for failure in discharge of statutory functions and acting blatantly hostile to the law ensuring prevention of public hazards. The Association also prayed for punitive damages of Rs 100 crores to set up an Accident and Trauma Centre at Delhi. It was further prayed that the Union of India be directed to stop the operation of all cinema halls and permit only after verification of valid licence. The legal

<sup>8</sup> Rupasi Multiplex Post Office Chowmuhani v Mautusi Chaudhuri and others, IV 2015 CPJ 46(NC)

<sup>9</sup> See Salmond and Heuston, Law of Torts; Ramasamy Iyer's The Law of Torts, LexisNexis Butterworths

<sup>10</sup> S. 304A, IPC

<sup>11</sup> Rudul Shah v State of Bihar, AIR 1983 SC 1086; Nilabati Behera v State of Orissa, AIR 1993 SC 1960; Sube Singh v State of Haryana, AIR 2006 SC 1177<sup>1</sup> S.14, CA and S 7, BCA

<sup>2</sup> Chapter IIIA

<sup>3</sup> Chapter IIIB

<sup>4</sup> Chapter IV

<sup>5</sup> R. 8

<sup>6</sup> Chapter III

<sup>7</sup> Chapter V

<sup>8</sup> R. 73

<sup>9</sup> Rs 74-78 and 84

<sup>10</sup> R. 85

<sup>11</sup> R. 86

battle went on and is still on as the Association has sought to challenge the August 2015 judgment of the Supreme Court (SC) letting off the convicted theatre owners with a fine amount.

In Uphaar Cinema when the fire broke, the smoke from the sides of the screen was understood as a special effect and the patrons remained seated. Even when the fire started to engulf, the movie was not turned off! There were no lights; the doors were bolted from outside; the extra seats blocked the gangways and exits. The people could not get out from there; 89 died of asphyxiation. The fire started from the poorly maintained transformer at the ground floor of Uphaar cinema. The unauthorized parking near the transformer caused the spread of fire. In 2003, DHC held the owners of the theatre, LA, MCD, DVB liable to compensate in the following proportion respectively: 55%, 15%, 15% and 15%.<sup>2</sup> Also a punitive damages of 2.5 crores for the trauma centre was ordered to be paid by the licensee. The SC in 2011 reduced the compensation awarded, absolved MCD and LA of liability and held the licensees 85% liable and DVB 15% liable.<sup>3</sup> Punitive damages were reduced to Rs 25 lakhs. In the latest judgment on the criminal liability of the licensees, the SC has levied a fine of Rs 60 crores and let them off without undergoing the sentence of imprisonment.<sup>4</sup>

Court Suggestions: DHC made certain suggestions to the government for consideration and implementation in respect of safety of cinema theatres and SC affirmed them while

adding to them.<sup>1</sup> It is significant to note some of them. DHC called for parallel public address system, sprinkler system in the car parking and drencher system in the hall and lobby, compulsory safety audit of all buildings above 15mt height and amendment to the Delhi Fire Prevention and Safety Act, 1986 for this purpose, proper training to all employees to handle such incidents. DHC pointed out that the Fire officers are not aware of the rules and do annual inspection and issue NOCs in a stereo type manner and called for proper up keeping of fire vehicles and other implements; requests for maintenance and up gradation in

matters pertaining to public safety shall not take more than 90 days for clearance. There should be a single specialized body to inspect and enforce licensing of public places and adequate number of staff. DHC opined that a “fire safety fund” and compulsory public liability insurance for buildings where a large number of people gather are essential. DHC recorded its concern by appealing to the building owners to take group personal accident policy similar to what the railways has for its passengers.

SC suggested that there should be an emergency evacuation plan drawn by the licensee and approved by the cinema theatre. It recommended screening, during every show, of a short documentary showing the exits, emergency escape routes and instructions on dos and don'ts in case of fire/hazard. SC called for training of staff, ensuring that no exits are closed, a single point licensing authority with experts and mandatory half yearly inspections of all cinema theatres. The SC felt that every theatre should be given a fire safety rating which can be in green for full compliance yellow of satisfactory compliance and red for poor compliance and the rating should be displayed for the awareness of patrons and owners. SC said that the disaster management authority should expeditiously evolve standards to manage the disasters in cinema theatres and conduct mock drills in each theatre at least once in a year.

Safety norms have to be taken seriously by all. Even today the cinemas donot seem to have improved;<sup>2</sup>there is nothing shown to alert and guide the patrons in case of any emergency. The public liability insurance for public buildings is yet to take off. Emergency evacuation plan, training of staff and guidance of patrons remain as suggestions till date. Indian cinema owes its reach to the cinema theatres; neglect in enhancing safety in theatres will imperil the industry.

*The safety of the people shall be the highest law -  
Marcus Tullius Cicero*

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<sup>12</sup> Rs. 116, 117

<sup>13</sup> Rs. 118-122

<sup>14</sup> R. 123

<sup>1</sup> R. 127

<sup>2</sup> Association of Victims of Uphaar Tragedy v Union of India, 2003 ACJ 1631

<sup>3</sup> MCD v Association of Victims of Uphaar Tragedy, AIR 2012 SC 100

<sup>4</sup> Sushil Ansal v State, [www.judis.nic.in](http://www.judis.nic.in) viewed 26/11/15

<sup>1</sup> AIR 2012 SC 100 at p126

<sup>2</sup> “fire safety norm glare on theatres”, The Telegraph, 24/04/15, [www.telegraphindia.com](http://www.telegraphindia.com) viewed 31/10/15



# Indian Cinema: A study on the Right of Free Speech with regard to Censorship and the Changing Cultural Climate of India

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**Abstract :** The year 1913 signified the dawn of Indian Cinema as the first full-length motion picture, produced by DadasahebPhalke marked a historic benchmark. Since then, Indian Cinema has grown leaps and bounds with its huge production budgets and audience which today numbers in millions. Apart from Bollywood-which has a major share in gross collections made per year, there are also film industries, which are concentrating on regional languages and thus catering to audience in their own mother tongue. Cinema is an important medium of communication and speech. Perhaps it will not be an exaggeration to say that it is one of the most effective media to influence minds of this country.

It is often seen that this art form is constricted due to censorship, which deems the content to be not acceptable due to various reasons.

'I do not agree with what you have to say, but I'll defend to the death your right to say it.' - Voltaire

The aim of the paper is to study this right of free speech with regard to Censorship in India and to highlight instances where there were conflicts in exercising this right. It also critiques over the liberalization of the Censor Board on the backdrop of the changing perspective of Indian moviegoers and also the change in cultural acceptance of storylines involving sex, violence, obscenity and other controversial themes. This is achieved by discussing various milestones in Indian Cinema which pushed these limits of acceptance, thus ushering an era of increased tolerance towards controversial issues.

In conclusion this paper presents a comparative study of the Indian cultural climate with reference to Indian Cinema over the years, the struggle that this art form has faced and will continue to face with the Censor Board in order to exercise its right of free speech.

**Keywords:** free speech, censorship, changing perspective, cultural acceptance, controversial themes, and tolerance.

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## Introduction

'The end of law is not to abolish or restrain, but to preserve and enlarge freedom. For in all the states of created beings capable of law, where there is no law, there is no freedom.' - **John Locke**

It is certainly true that freedom is guaranteed by law. But, as the saying goes that every coin has two sides, similarly the government also passes laws to restrain this freedom. The question about whether restraint is justifiable or not is a troubling one and it is this question that is explored in the paper.

The Indian Constitution gives us certain unalienable rights, which are the benchmark of a free nation. India being a postcolonial country, it certainly knows the importance of these rights. Unfortunately today, our own elected representatives are trying to curb our fundamental rights. The epitome of this struggle was clearly evident in the Keshvanand Bharti case<sup>1</sup>, in which the Hon'ble Supreme Court by a narrow majority of 7 to 6 saved our rights by holding that the basic structure of the constitution cannot be amended.

It will not be an exaggeration to say that the right to free speech is one of the most important rights that is guaranteed by the constitution. The focus of this paper

deals with instances where repression of this right took place with respect to Indian Cinema.

Article 19(1)(a) of the Constitution confers upon the public the right to freedom of speech and expression. Whereas Article 19(2) gives the State, power to enact laws that impose reasonable restrictions on this right. It has to be duly noted that these restrictions must serve public interests and not otherwise. The test of reasonableness is aptly put forward by Lord Denning. Though 'reasonableness' is considered to be an objective standard, this objectivity is established by taking into account various subjective aspects. In the present case this subjectivity will be with regard to the contemporary culture and outlook of the Indian society when a certain movie was released. This paper reflects upon various instances where restrictions were posed on movies and also on how reasonable were those restrictions.

Censorship of films in India is governed by the Cinematograph Act, 1952. This legislation deals with the censorship of films, their certification and also establishment of a board of film censors which examine the content of the film.

It is this board that orders directors to remove things which it feels to be offensive. The central government is also granted power to withhold certification or to cancel certificate of a film by Gazette notification. The only relief

that might be sought is from the tribunals established under this act or from the judiciary by an action against breach of a fundamental right.

In the case of *K. A. Abbas v Union Of India*<sup>2</sup> the Supreme Court said that 'It is not the elements of rape, leprosy, sexual immorality which should attract the censor's scissors but how the theme is handled by the producer.' and in this decision it was held that there must be no arbitrariness with regard to censorship and it must be based on definite principles.

This paper discusses four broad categories of movies and the stigma such movies faced not only from censors but also from the audience.

### **Movies with Bold Scenes**

Firstly we deal with instances of censorship in relation to bold movie scenes, obscenity and nudity. Even though this genre of films catered to a mature audience, this was not allowed as it was pronounced to be against Indian culture. Looking back we would still remember an era of movies which showed the 'kissing flowers', showing actors kissing on screen was frowned upon let alone depiction of nudity, sex and other sexual themes.

The 1929 silent film "A Throw of Dice" contained Indian cinema's first on-screen kiss and four years later in "Karma", actress Devika Rani locked lips with actor Himanshu Rai.

Post-Independence the kissing scenes dried up after they were discouraged by Indian film censors. This led moviemakers to cut to scenes of snowy mountain peaks or colourful meadows seconds before the lips of on-screen lovers met. There was no other option but to succumb to the demand of the censor board as not doing so would lead to problems like delay of release and also would take a toll on the movie production budget.<sup>3</sup> In the 1969 film *Aradhana*, burning logs of fire were shown to depict love making.

Then came the movies that changed the perspective of the public by massively challenging the inhibitions of the public and also of the censors. The 1978 movie *Satyam Shivam Sundaram* shocked audiences with the amount of skin revealed by the heroine. The scantily dressed scenes were severely condemned and Raj Kapoor was highly criticised for commoditization of the female body. As recorded by *The Hindu*, there was a mixed response from the theater owners and also from the audience. Special care was taken that the hoardings were not provocative and minimal display of skin took place. Though the Censor Board allowed this movie because the ideology behind the scene was that the female lead Roopa devoted like Meera, dressed up in a manner which suggested that she had nothing to hide from her deity, not much from the world either. It would not be an exaggeration if it is said that this film did help in widening

the acceptance levels of the society and also taught the people not to shy away and condemn the display of the female form.<sup>4</sup>

In *Ram Teri Ganga Maili* which was released in the year 1985, Raj Kapoor went ahead with a more staunch display of the female form, but this too was allowed by the censor board. It was these movies that extended the threshold of acceptance. Though there was unrest among the audience, they eventually accepted the movie.<sup>5</sup>

This was followed by the 1985 movie *Sagar* which pictured a kissing scene between Dimple Kapadia and Rishi Kapoor. Thus onscreen kissing became an accepted norm. One has to take into account that in this instance, though the cultural climate in the 1960s or the 70s did not support the display of female form as was done in the movies of Raj Kapoor, the public distribution of such movies which was possible due to the nod from the censor board did lead to influence the society's perspective towards such movies and thus gradually the society accepted them.

Apart from bold scenes and skin show, there was the question posed by the 1994 film *The Bandit Queen* which had depiction of rape scenes and nudity. The film was banned temporarily because there were questions raised over the authenticity of the story by Phoolan Devi herself. Though the film was eventually released, it was not successful in drawing an audience and was treated as an outcast. This is attributed to the violence and the rapes in the film and also the tremendous torture that the storyline depicted. The Indian audience did not seem ready for a film that dealt with such a dark subject.<sup>6</sup>

1990s saw the era of globalisation. Due to the precedents set as discussed previously, there was more acceptance of not only the censor board but also from the public as well. In the movie *Khwaish*, Mallika Sherawat and Himanshu Malik kissed 17 times which though attracted publicity and also some frowns, was accepted and not made a huge scene about. Thus there was enough maturity in the audience to handle some steamy scenes and such maturity was even taken into account by the censor board as well.<sup>7</sup>

This threshold was tested by the movie *Kamasutra*: A tale of love which was banned in India when it released in 1996. But a petition was made in the Supreme Court for the film being released in 1997. The Supreme Court gave clearance after various cuts.

In recent times there were movies like the *Dirty Picture* which faced some issues with regard to the bold scenes and cleavage display, but the same was accepted.

Though we can say that our culture has come a long way with regard to accepting such movies, it has to be also taken into account that banning the display of a movie does not in anyway act as a saviour for the culture. On the contrary

it acts as a hinderance to the freedom and the unalienable rights that are guaranteed by our constitution.

### **Political Movies**

The other genre of films that faced criticism not only from the censors but also from the government were those which mock politics or which portrayed a negative side of politics.

The 1975 movie *Aandhi* whose lead character displayed similar dressing sense and manerism like that of the then Prime Minister Indira Gandhi raised a lot of controversy. The scene in which the lead character drinks and smokes had to be reshot due to political pressure. This depicts the role that the state played. The influential politicians used censorship as a means to meet their personal goals unlike the 'reasonable restrictions doctrine' as was stated in the Constitution.<sup>8</sup>

The 1978 movie *Kissa Kursee Ka* was banned due to it being an alleged spoof of Sanjay Gandhi. As it was released almost during the emergency period, it was banned and copies of the movie were burnt. Later a case was lodged against Sanjay Gandhi for burning of the copies. A sentence of imprisonment was passed but the same was later overturned.<sup>9</sup>

*Kuttrapathirikai* a tamil drama film which was shot in 1992 was not allowed to be released as it had the assassination of Rajiv Gandhi and the Sri Lankan Civil War at its backdrop. After a continuous struggle between the censor board and the movie producers, in December 2006, the Madras high court dismissed the petition of the Censor Board and allowed the film to be released after certain cuts.<sup>10</sup>

The 2013 movie *Madras Café* was based on circumstances similar to *Kuttrapathirikai* and even in this broad minded society faced massive opposition in Tamil Nadu.<sup>11</sup> There were massive protests and theaters denied screening the movie.

Thus it can be seen that not much has changed when in relation to movies that depict or criticize certain political events or personalities. Criticism is a thing which politicians cannot handle and even when the courts give clearance to movies, the politicians eventually incite certain anti-social elements and thus leading to closing of theaters or influencing theater owners and forcing them not to screen the said movie.

Movies like *Final Solution*, *Parzania* which are based on riots faced the similar issues with censor board and also the government.

### **Movies based on Religion**

The most sensitive subject when it comes to India is religion and beliefs. There are some political groups which

are always looking to make a stand on the issues of religion. This fact leads to high censorship, may it be from the Censor Board or the government. Artforms criticizing baseless practices are also condemned due to political influence. Such events not only harm the rights of the movie producers, but they mainly disrupt and hurt the secularism of this nation.

The 2005 film *Water* which portrayed certain negative aspects of Hinduism faced huge criticism and was banned. Later it was cleared when the said cuts were made. It failed to attract much attention.

We can see that there was a high level of tolerance when it came to release of movies like *Oh My God* and *PK*. There surely were certain controversies and opposition by certain religion fundamentalists and extremists but this is never alien when you choose to make a movie on religion. Especially when the movie challenges age old beliefs. The beauty about these movies was that it did not glorify or demean any religion, but it was based on the fact that all religions are equal and it is humanity that matter the most. The well reception of these movies does usher a sense of relief as secularism is one of the most important and fundamental value on which the birth of this country took place.

### **Controversial themes in movies**

There are certain movies that were in controversy due to their themes which are considered against Indian culture. The 1996 movie *Fire* was criticized because it depicted a lesbian relationship and it saw opposition from various political parties, it was described as pornographic and immoral.

The movie *Haider* was also criticised because it portrayed the Indian Military in a negative role. It highlighted killings and atrocities that were carried on in Kashmir by the Indian military. The recent 2015 movie *Unfreedom* is banned in India as it contains depictions of sex, violence and religious fundamentalism which was not considered right for the Indian society.

### **Conclusion**

Thus we see that there has been a transition in thought process and also in the cultural norms that were practiced in India. Looking through the timeline of Indian Cinema across various controversial movies it is hard to say that whether it was these bold movies that lead to the eventual acceptance by the audience, or whether there were other factors like globalisation or the overall increase in maturity of the public that lead to acceptance. We would say that both these factors have supplementing and complementing effect that together led to the final result.

Though Indian cinema still faces a struggle when it comes to provocative content, it is hoped that the Censor

Board would appreciate the fact that the movie director has his freedom of expression and that the audience have their freedom of choice. It is this audience which is mature enough to decide whether to go for a movie. And there is no need for intrusion by the Censor Board in deciding which movies should be allowed to be watched. A cinema must not be banned until there is some element of the film that would promote or sympathize with anti-social or dangerous activities and such is reasonably established. It is when such principle would be accepted, it can be said in true sense that we live in a free country.

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# Legal Regulation of Smoking and Drinking Scenes in Indian Cinema

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**Abstract:** Cinema attracts equally all people of all ages-right from a child of 3-4 years to an old person of 70+ years all watch cinema passionately. Even languages prove no obstacles: English films are watched all over the world; Hindi films are popular in South India; Tamil films with Rajnikant have been great hits in Japan. In 101 years journey, Indian Cinema has touched our lives while it has evolved and transformed. The social changes, the political upheavals, cultural patterns and technological developments impact cinema.

The themes of films revolve around our life- past, present or future. Even in uniquely novel themes their connection or relevance to human life cannot be ruled out. Beyond amusement and business, cinema has a huge impact on the people as a powerful media. Cinema can be beneficial or destructive as a means of education, information and change. Therefore, universally, cinema is regulated by law. Yet, regulation is extremely delicate as cinema is a form of expression protected as a fundamental freedom under Art.19 (1) (a) of the Constitution of India. Justifying Film Censorship by prior restraint, the Supreme Court of India opined that a film motivates thought and action and assures a high degree of attention and retention. Further the court has also stated that cinema has a strong impact on the minds of the viewers and can affect emotions; cinema has provided much potential for evil as it has for good (S.Rangarajan v. Jaggiram Ram, 1989 SCC (2) 574).

Cinema as an industry and an action in society is bound to respect the law of the country and is not beyond State regulation. The chief statute governing cinema is the Cinematograph Act, 1952. Recently in India, under this Act, the State sought to ban smoking and drinking. Cinema industry was up in arms against this. The law requires a mandatory warning against such scenes in films. This paper analyses the legal regulation of drinking and smoking scenes in Indian Cinema with a view to present findings on the evaluation and justification of the legal regulation.

**Key Words:** Impact, Censorship, Cinematograph, Media, Scene.

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## Introduction:

Cinema attracts equally all people of all ages. Even languages prove no obstacles: English films are watched all over the world; Hindi films are popular in South India; Tamil films with Rajnikant have been great hits in Japan. Indian Cinema has touched our lives while it has evolved and transformed. The social changes, the political upheavals, cultural patterns and technological developments impact cinema.

The themes of films revolve around our life- past, present or future. Beyond amusement and business, cinema has a huge impact on the people as a powerful media. Cinema can be beneficial or destructive as a means of education, information and change. Therefore, universally, cinema is regulated by law. Yet, regulation is extremely delicate as cinema is a form of expression protected as a fundamental freedom under Art.19 (1) (a) of the Constitution of India<sup>1</sup>. Justifying Film Censorship by prior restraint, the Supreme Court of India opined that a film motivates thought and action. The Court has further stated that cinema has a strong impact on the minds of the viewers and can affect emotions; cinema has much potential for evil as it has for good.<sup>2</sup>

This paper analyses the legal regulation of drinking and smoking scenes in Indian Cinema with a view to present

findings on the evaluation and justification of the legal regulation.

## Smoking/drinking in cinema

Movies and advertisements are the lifeblood of entertainment industry as they have become the popular tools of mass communication today. They have a great impact on the audience, who relate themselves emotionally to the characters and their actions and are deeply affected by the character portrayals in the movies and advertisements they see in TVs or in cinema theatres. More realistic themes are being approached nowadays in which the characters are shown consuming drugs and cigarettes in real scenarios. In most cases, films seem to glorify such acts which are actually very heinous in nature. For example, in the Bollywood movie Leader (1964), hero Dilip Kumar claims that he is forced to take up drinking to grapple with society's evils<sup>3</sup>. The famous 2002 Shah Rukh Khan's film Devdasseems to justify drinking as the sole medicine for depression and heart-breaks.<sup>4</sup> Actors are awarded and praised for portrayals such as this.

Bollywood has a long history of depicting actors smoking and drinking. According to a WHO study, tobacco is portrayed in 76% of Bollywood films, with cigarettes making up 72% of all the portrayals.<sup>5</sup> Earlier, Indian cinema showed villains as smokers and drinkers. The heroes were

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<sup>1</sup>Art.19 (1) (a) - All citizens shall have the right to freedom of speech and expression.

<sup>2</sup>S.Rangarajan v. Jagjivan Ram, 1989 SCC (2) 574.

<sup>3</sup>www.mrandmrs55.com, 11-11-15

<sup>4</sup><https://en.wikipedia.org/11-11-15>

<sup>5</sup> En.wikipedia.org(Retrieved 12/06/2015)

generally portrayed as the “poor-but-proud” types. Now in the modern cinema, heroes also are shown as lighting up cigars and getting drunk and dancing. As noted by the WHO study, the occurrence of “good guys” in films smoking or using tobacco has gone up from 27% in 1991 to 53% in 2002.<sup>6</sup> The impact of such depictions is severe on the youth who try to copy such actors’ acts. The belief that drugs can act as stress-busters and sorrow-relievers is also influenced by cinema. Youngsters also get into criminal acts such as drug peddling. A study conducted in New Delhi for the World Congress of Cardiology found that 10% of the students aged between 12-16 years had already tried alcohol (World Health Federation, 2012). But students who had been most exposed to alcohol use in Bollywood movies were found to be 2.78 times more likely to have tried alcohol as compared to those who were least exposed (World Health Federation, 2012).<sup>7</sup> Strangely, in *Shankar v. State of Tamil Nadu*<sup>8</sup> it was argued that cinema had influenced the accused to commit heinous crimes like rape and murder as a result of which his death sentence must be converted into life sentence. The Supreme Court, although rejected the argument, insisted on the responsibility of Central Board of Film Certification<sup>9</sup> by stating- “entertainment is one of the important underlying objects but it is mainly meant to make the viewers mentally relaxed and enjoy and not to render them heavy-hearted, sensually aroused and mentally disturbed which may lead them to indulge in frivolities, perversions and dangerous addictions, which ultimately are likely to pave the way to end themselves up as criminals. It is here that the Censor Board should step in firmly and insist that the film being released has a message meant to improve the values of life and should see that the film contains only such scenes which do not affect the values of life.”

Holding smoking in public places as violation of fundamental rights, the Supreme Court quoted:

“Smoking of cigarettes is a harmful habit which can lead to grave health hazards. Researches have confirmed that there is a relationship between smoking of cigarettes and lung cancer, chronic bronchitis, certain diseases of the heart and arteries, cancer of bladder, prostate, mouth pharynx and oesophagus, peptic ulcer etc. Tobacco is universally regarded as one of the major public health hazards and is responsible directly or indirectly for an estimated 8, 00,000 deaths annually in the country. It has

also been found that treatment of tobacco related diseases and the loss of productivity caused therein cost the country almost Rs. 13,500 crores annually, which more than offsets all the benefits accruing in the form of revenue and employment generated by tobacco industry”.<sup>10</sup>

Undoubtedly legal regulation is very necessary in India in respect of on screen smoking and drinking.

### Legal regulation

The Cable Television Networks (Regulation) Act, 1995 and the Cable Television Networks (Amendment) Rules, 2009, completely prohibited alcohol and cigarette advertisements.<sup>11</sup> With effect from 2 October 2012, the government began screening two anti-tobacco advertisements, titled “Sponge” and “Mukesh”, in movie theatres and on television. It is also mandatory for theatres to display a disclaimer on-screen whenever smoking scenes are depicted in the movie. The “Sponge” and “Mukesh” ads were replaced by new ads, titled “Child” and “Dhuan”, from 2 October 2013.<sup>12</sup> Proposed by the Ministry of Health and Family Welfare in May 2005, a smoking ban that prohibited films and television shows from displaying actors or actresses smoking went into effect on October 2, 2005. The Indian government felt that films were glamorizing cigarettes, and with nearly 15 million people going to see Bollywood films on a daily basis, the then Health Minister Anubhumi Ramadoss claimed that the ban would “protect the lives of millions of people who could become addicted to smoking under the influence of movies.” Under the smoking ban, smoking scenes in any movie was prohibited, including any old or historical movies where, some argued, smoking was necessary to make the depiction accurate. If producers wished to show a character smoking, the scene would have to be accompanied by a note saying that smoking is injurious to health, along with disclaimers at the beginning and end of films.<sup>13</sup> These rules were laid down under the Cigarettes and other Tobacco Products (Prohibition of Advertisement and Regulation of Trade and Commerce, Production, Supply and Distribution) Act, 2003 and The Indian Cinematograph Act, 1952. In 2004, tobacco advertisements were also barred in other media. In 2005, these rules were further refined to combat smoking in films, since it was felt that surrogate advertisements through films had gone up since 2003 ban.

<sup>6</sup> [www.scenesmoking.org/bollywood.htm](http://www.scenesmoking.org/bollywood.htm)(12-06-15)

<sup>7</sup> <http://scholarcommons.usf.edu>(12-06-15)

<sup>8</sup> 1994(4) SCC 478, [www.indiankanoon.org](http://www.indiankanoon.org), 12-11-2015

<sup>9</sup> The body under Cinematograph Act, 1952: section 3

<sup>10</sup> *Murli Deora v. UOI*, 2001 Supp (4) SCR 650

<sup>11</sup> See S.21 of CTNA, 1995 and Ministry of I&B Notification no. G. S. R. 138(E)

<sup>12</sup> [www.thehindu.com](http://www.thehindu.com)(12-06-15)

<sup>13</sup> [thebollywoodactress.com](http://thebollywoodactress.com)(12-06-15)

Woody Allen had refused to release his film “Blue Jasmine” in India because he objected to anti-smoking ads that appear before and during any film that depicts smoking. He felt that the film cannot be shown in the intended manner<sup>14</sup>. Deepak Sharma, CEO of PVR Pictures, stated, “Allen has the creative control as per the agreement. He wasn’t comfortable with the disclaimer that we are required to run when some smoking scene is shown in films. He feels that when the scroll comes, attention goes to it rather than the scene. We had to abide by the law and we don’t have control over the film, so it’s alright.”<sup>15</sup>

In a petition filed by Mahesh Bhatt<sup>16</sup> the Delhi High Court struck down the ban.

The Government maintained that the Constitution allows reasonable restrictions to promote public health, filed an appeal and the Supreme Court suspended the Delhi High Court’s order.<sup>17</sup>

I & B Ministry argued later that some flexibility had to be achieved in the aforesaid rules. Hence, films including smoking or drinking scenes were to be given an ‘A’ certificate.<sup>18</sup> The actor in the film, shown to be smoking or drinking, is to give a message in the film as to the harmful effects of tobacco consumption and a health scroll has to be displayed after and before the smoking/drinking scene.

Cigarettes and other Tobacco Products (Prohibition of Advertisements and Regulation of Trade, Commerce, Production, Supply and Distribution) Act (COTPA) 2003 and COTPA Rules, 2004.

Rule 4. Prohibition of advertisements of cigarettes and other tobacco products....

(6) No individual or a person or a character in films and television programmes shall display tobacco products or their use

Exceptions are old films and TV programmes screened/ aired before enforcement of this notification, old foreign films and TV programmes including dubbed and sub-titled ones, Indian/foreign documentaries and health spots made to show ill-effects of tobacco use and live coverage of news,

sports events, interviews, etc. where there is purely incidental and unintentional coverage of tobacco products. These exceptions will not apply to display of brands of tobacco products in any form and their close-ups must be edited by the producer/distributor/broadcaster prior to screening/airing. Moreover, in case of old Indian and foreign films, anti-tobacco health spots of minimum 30 seconds duration must be screened before, after and in the middle of the film except in news, interviews, sports, etc.<sup>19</sup>The warning should be in black and white, readable and in language as per rule.<sup>20</sup>Also, in new films, an anti-tobacco health disclaimer has to be a prominent static message at the bottom of the screen during the period of display of the tobacco products.<sup>21</sup>

(8) Health spots, message and disclaimer in new films and Television programmes-

(1)(c) anti-tobacco health warning as a prominent static message at the bottom of the screen during the period of display of the Tobacco products or their use in the film or TV programme.<sup>22</sup>

Under the Cinematograph Act, 1952 the Central Government can direct and issue such guidelines and principles which shall guide the Censor Board in the certification of films.<sup>23</sup>The guidelines require that the board shall ensure that scenes which have the effect of justifying/ glorifying drinking are not shown.<sup>24</sup>In 1997, another principle requiring scenes tending to encourage, justify/glamourize consumption of tobacco/smoking are not shown was added.<sup>25</sup>

In 2014, an expert committee headed by Malayalam film director, script writer, and producer Adoor Gopala Krishnan recommended that the Kerala government remove the warnings. Gopala Krishnan stated, “When the movie is on, these messages appear in bold and there is a format which the filmmakers must follow. People won’t go to drink after watching these scenes. These warnings that pop-up hampers the continuity or the flow of the film. We are not asking to completely do away with the warnings; it can be shown before the film and during the interval. Why are there

<sup>14</sup> blogs.reuters.com

<sup>15</sup> www.newindianexpress.com, 12-06-15

<sup>16</sup> Mahesh Bhatt v. UOI & another- WP (C) No. 18761 of 2005 & WP (C) No. 23716 of 2005

<sup>17</sup> UOI v. Mahesh Bhatt and another, CC 3709-3711/2009

<sup>18</sup> See 4<sup>th</sup> guideline for film Certification, Cinematograph Act, 1952.

<sup>19</sup> Sub-rule 6A of rule 4

<sup>20</sup> Sub-rule 6B of rule 4

<sup>21</sup> Sub-rule 8(1) (c) of rule 4

<sup>22</sup> Anurag Kashyap and others v. UOI, bombayhighcourt.nic.in, 12-11-2015

<sup>23</sup> See S. 5(B)(2) of Cinematograph Act, 1952 and Notification no. S. O. 9(E) of GOI in Ministry of Information of Broadcasting-7<sup>th</sup> Jan’78 (added in 1997)

<sup>24</sup> Principle 2 (v)

<sup>25</sup> S. D. 655(E), dated 15<sup>th</sup> Sept’97

warnings only for alcohol and smoking scenes? There are fight scenes, item dances and rape scenes shown in films without any warnings.”<sup>26</sup>Dr. G.P. Nazar from ‘HRIDAY’ a youth health organization said, “While alcohol advertising is banned in all Indian media and scenes that justify or Stand of the Government and the cinema industry

glorify drinking are not allowed in Bollywood films, there is no dedicated health legislation that prohibits the depiction of alcohol in these films and there is a clear need for an immediate alcohol control policy,” (World Health Federation, 2012).<sup>27</sup>

Cinema Industry Government	
Violation of Arts. 19 (1) (a) and 19 (1) (g) of the Indian Constitution.	Restrictions are reasonable- Art 19(2) , 19(6)
Smoking/drinking scenes do not induce any person drink/smoke.	Minds of the youth are very weak. It cannot be risked to to expose them to such scenes.
People’s attention is distracted from the film and film’s continuity is broken.	It is necessary in public interest to spread awareness regarding the ill-effects of tobacco consumption.
Smoking and drinking are harsh realities of life. People, therefore, need to know what is going on around them.	Cinema is meant for entertainment and relaxation only. People get over-involved and are induced to follow such celebrity stunts.
Why only smoking/drinking scenes are restricted? Rape scenes, fight scenes, dance scenes, etc. go unrestricted.	Rape, fighting etc. are crimes and so the law acts as deterrent and instils fear. But smoking/drinking are not crimes and therefore the inducement is strong.
Health scrolls during drinking/smoking scenes have . become mechanical and useless	Cinema industry is not the one to decide whether it is useless or not. It has a social responsibility to strive towards the health and hygiene of the country.

**Conclusion:**

Law promotes responsible behaviour of people. Every citizen has a fundamental duty to protect the rich heritage of our composite culture.<sup>28</sup> Drinking/smoking, which ruins our lives, cannot be a part of our culture. A person who seeks his fundamental right cannot ignore his fundamental duty. Fundamental duties, though not enforceable by the ssues.<sup>29</sup> Where the constitutionality of an Act is challenged the court may look at article 51-A to uphold it.<sup>30</sup>The SC has clearly laid down that persons can assert their right, much less fundamental right without any regard to the fundamental

duty. In a complex society, in which we live today, no one can claim absolute freedom without incurring any obligation whatsoever for the general well-being.<sup>31</sup>

No right is absolute; right to freedom of expression is subject to reasonable restrictions.State is the better custodian of public interest, decency and morality than the film industry. Legal restrictions on drinking/smoking scenes in films are just to ensure that the cinema is socially responsible.

<sup>26</sup> <http://timesofindia.indiatimes.com>, 12-07-11

<sup>27</sup> <http://scholarcommons.usf.edu>

<sup>28</sup> Art. 51-A (f), Constitution of India

<sup>29</sup> AIIMS Students Union v. AIIMS, AIR 2001 SC 3262

<sup>30</sup> Mohan v. UOI, (1992) Suppl 1 SCC 594

<sup>31</sup> Abhilash Textiles v Rajkot Municipal Corporation, AIR 1988 Guj 57



# Film Censorship and the Freedom of Expression – A Legal Study

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**Abstract:** With artistic freedom comes artistic responsibility. Film, being the medium of expression with the greatest representational capacity, presents a dilemma between artistic freedom and censorship. The Constitutional imposition of reasonable restrictions upon the freedom of speech and expression has necessitated regulatory action for Cinema. However, there have been instances where legitimate regulation takes the form of undue restriction, control of ideas, moral policing, control of public communication and information circulated within the society, thereby damaging the ideals of liberty as enshrined in the Constitution.

The Central Board of Film Certification (CBFC), constituted under the Cinematograph Act, 1952, has been given the powers to regulate and certify offensive and politically subversive content in film. This body has been given the powers of prior-censorship and is reportedly known to censor cinema on the grounds of morality, decency, religious and political sentiment as well as to apply arbitrary standards of judgement to different cinematic works. However, prior-censorship is not the only deterrent in the open publication of cinema, as, several state governments have been known to ban films like Aarakshan, PK and Vishvaroopam and various foreign films at the instance of politically motivated, religious and communal factions which promise them support.

Such censorship brings out the inherent power battle between various interests in society. State support for those whose interests lie in censoring artistic content ultimately deters free speech and creativity, creating an undemocratic society. The Judiciary is the only organ of the state that comes to the rescue of those at the receiving end of the censorship policy, often defining the constructs of what may be censored. This paper proposes to understand the judicial position on censorship in India and make a comparative study with the judicial positions of the same in democracies with more liberal policies such as the USA. A critical analysis of the various judicial pronouncements regarding censorship and particularly censorship of film in comparative jurisdictions is proposed to be made to suggest the most suitable policy for the diverse Indian scenario.

**Keywords:** Censorship, prior-censorship, cinema, CBFC, Judiciary, morality.

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## Introduction:

The Indian Film Industry is worth INR 158 billion and is projected to grow to around INR 220 billion by 2018<sup>1</sup> displaying a progressive evolution through more than 100 years of its history. Every three months, an audience as large as the country's entire population flocks to the cinema halls.<sup>2</sup> Today, films cover a spectrum of subjects and genres. The effectiveness of film as a medium to circulate a message has also been emphasized by the Supreme Court.<sup>3</sup> Even so, the freedom of filmmakers to communicate freely with their audiences has been curtailed under the guise of regulation with mandatory prior-censorship for public screening of cinema imposed by the Cinematograph Act, 1952.

The Constitution of India guarantees Freedom of Speech and Expression under Article 19(1)(A) with reasonable restrictions on the same in the interests of national security, peace and public policy. These restrictions mentioned in Art 19 (2) can be used to curb the freedom of speech only for the purposes mentioned therein. However, it remains to be understood if prior-censorship fits this test of reasonability of restrictions.

Much to the rescue of filmmakers who have their works censored before being exhibited to the public, the various checks and balances set in place by the Constitution ensure that standards of reasonability are not final at the Legislative and Administrative levels. They are subject to judicial scrutiny. This paper tries to understand the legal and judicial

position on the prior-censorship of cinema in India. It purports to suggest a policy for film exhibition in India which would take into account the various affected interests.

## Literature Review

For the purposes of this study, various judgements of the Supreme Court were studied in addition to the statute of the CBFC the Constitution of India as primary sources. Secondary sources included various websites, surveys and papers published on the subject. An analysis of the abovementioned sources is presented below

The Law and Precedent on Prior-Censorship of Films in India

Censorship of cinema is governed by The Cinematograph Act, 1956, which provides for certification of cinematograph films for public exhibition and for regulating exhibitions by means of cinematograph.<sup>4</sup> It has created the Central Board of Film Certification (CBFC) for this purpose.<sup>5</sup>

Section 5A of the Act empowers the CBFC to issue certificates<sup>6</sup> if it thinks the film suitable for exhibition. It may also refuse to grant a certificate to a film if it considers the film inappropriate for exhibition.<sup>7</sup>

The Central Government is empowered to issue such directions as it may think fit setting out the principles which shall guide the CBFC to grant certificates under the Act in sanctioning films for public exhibition.<sup>8</sup>

Section 6<sup>9</sup> grants extensive powers to the central govt to review any pending proceeding before the board and even the appellate tribunal and issue orders as it thinks fit. It also has the power to revoke the certificate granted by the CBFC and cause a film to be deemed “uncertified” and cause the suspension of the exhibition of the film.

It is important to note that in the case of *Union of India v K.M. Shankarappa*<sup>x</sup>, the Supreme Court disapproved of the Government retaining powers by enacting Section 6(1). It held: “The Government has chosen to establish a quasi-judicial body which has been given the powers, inter alia, to decide the effect of the film on the public. Once a quasi-judicial body like the Appellate Tribunal, consisting of a retired Judge of a High Court or a person qualified to be a Judge of a High Court and other experts in the field, gives its decision that decision would be final and binding so far as the Executive and the Government is concerned. The Executive has to obey judicial orders. Thus, Section 6(1) is a travesty of the rule of law which is one of the basic structures of the Constitution. The Executive cannot sit in an appeal or review or revise a judicial order. At the highest, the Government may apply to the Tribunal itself for a review, if circumstances so warrant. But the Government would be bound by the ultimate decision of the Tribunal. (Emphasis added)”

Apart from the CBFC, the State governments often ban films in pursuance of public order<sup>11</sup> in spite of the SC declaring that State governments cannot ban films cleared by the CBFC citing a law and order situation in *M/s Prakash Jha Productions & Anr vs Union of India & Anr.*<sup>12</sup> Films such as *Arakshan* (2011), *PK* (2014), *The Da Vinci Code* (2006), *MSG-2 - The Messenger* (2015), *Deshdrohi* (2008), *Jodha Akbar* (2008), *Vishwaroopam* (2013), *Madras Café* (2013), etc. have been banned by State governments.

Apart from the statutes, the Indian Courts through their various judgments, have contributed immensely to build up the jurisprudence in this respect. Some of those important judgments related to films and the freedom of expression are discussed below:

In *K.A. Abbas v. Union of India*<sup>13</sup>, the constitutionality of censorship under the 1952 Act along with the Rules under it was challenged. But the Supreme Court upheld the constitutionality within the ambit of Article 19(2) and added that films have to be treated separately from other forms of art and expression because a motion picture is ‘able to stir up emotions more deeply than any other product of art’. However, at the same time it cautioned that it should be ‘in the interests of society’.

In *Rangarajan v. P. Jagjivan Ram*<sup>14</sup>, in an appeal before the Supreme Court the decision of the Madras High Court was challenged for revoking the ‘U-Certificate’ issued to a Tamil film called ‘*Ore Oru Gramathile*.’ As the film criticized

the reservation policy of the Tamil Nadu Government, it was held that the reaction to the film in Tamil Nadu is bound to be volatile. But the Supreme Court overturned the High Court decision while upholding the freedom of speech and expression. In doing so, the Court acknowledged having a compromise between the interest of freedom of expression and social interests. However, it went on to observe that “the anticipated danger should not be remote, conjectural or far-fetched but have proximate and direct nexus with the expression and equivalent of a spark in a powder keg.”

The Court criticized the State and emphasized that freedom of expression cannot be suppressed on account of threat of demonstration and processions or threats of violence. It is the duty of the State to protect the freedom of expression since it is a liberty guaranteed against the State. The State cannot plead its inability to handle the hostile audience problem. (Emphasis added). As censorship is permitted only on the grounds under Article 19(2), the standard to be applied by the board or courts for judging the film should be that of an ordinary man of common sense and prudence and not that of an out of the ordinary or hypersensitive man. A similar view was taken in *Bhagwati Charan Shukla v. Provincial Government* much earlier.<sup>15</sup>

In *Ramesh vs Union of India*<sup>16</sup>, the SC observed that “that the effect of the words must be judged from the standards of reasonable, strong-minded, firm and courageous men, and not those of weak and vacillating minds, nor of those who scent danger in every hostile point of view”.

In *Indian Express Newspapers vs Union of India*<sup>17</sup> *Indian Express Newspapers vs. Union of India*<sup>xvii</sup>, Justice E. Venkataramiah observed: “There could not be any kind of restriction on the freedom of speech and expression other than those mentioned in Article 19(2) and it is clear that there could not be any interference with that freedom in the name of public interest”.

The above rulings of the Supreme Court make it very clear that it has shown optimum judicial activism in zealously guarding the freedom of speech and expression. Unless absolutely and genuinely necessary, it has rejected the curtailment of expression and given it the broadest possible constructs. Even in cases where governments and television broadcasters refused to respect the certificates granted by the CBFC, the Supreme Court and High courts intervened in a positive manner.

In the Andhra Pradesh case of *Sree Raghavendra Films vs. Government of Andhra Pradesh and others*<sup>18</sup>, the exhibition of the film ‘*Bombay*’ in its Telugu version was suspended in exercise of the powers under Section 8 of the Andhra Pradesh Cinemas Regulation Act, 1955, despite being certified by the CBFC for unrestricted exhibition. The

suspension was imposed citing the cause that it may hurt sentiments of certain communities. However, it was found that the authorities who passed the impugned order did not even watch the movie! The Court quashed the order as being arbitrary and not based on proper material.

In *Life Insurance Corporation of India vs. Prof. Manubhai D. Shah*<sup>19</sup> Doordarshan refused to telecast a documentary film on the Bhopal Gas Disaster titled "Beyond Genocide" in spite of the fact that the film won Golden Lotus award, being the best non-feature film of 1987 and was granted 'U' certificate by the CBFC. The reasons cited by Doordarshan were inter alia, the political parties had been raising various issues concerning the tragedy, and the claims for compensation by victims were sub-judice. Upholding the freedom of speech the Court held: "Merely because it is critical of the State Government...is no reason to deny selection and publication of the film. So also pendency of claims for compensation does not render the matter sub-judice so as to shut out the entire film from the community. The Court made it clear that subject to Article 19(2), a citizen has a right to publish, circulate and disseminate his views to mould public opinion on vital issues of national importance. Hence, any attempt to thwart or deny the same would offend Art. 19(1)(A). Under such circumstances, the burden would, therefore, heavily lie on the authorities that seek to impose them to show that the restrictions are reasonable and permissible in law."

Again, an award winning documentary film, "In Memory of Friends" about the violence and terrorism in Punjab was rejected by Doordarshan even after being granted 'U' certificate by the CBFC, reasoning that if such documentary is shown to people, it would create communal hatred and may even lead to a further violence. The court quashed the order emphasizing: "The State cannot prevent open discussion and open expression, however, hateful to its policies. Everyone has a fundamental right to form his own opinion on any issue or general concern. He can form and inform by any legitimate means"<sup>20</sup>.

Even the aspect of right of the viewers with regard to freedom of information has not gone unnoticed by the Courts. Provisions on freedom of speech and expression as enshrined under Article 19 of the Universal Declaration of Human Rights (UDHR)<sup>21</sup> as well as the International Covenant of Civil and Political Rights (ICCPR)<sup>22</sup> state that such freedom is not only limited to "impart information and ideas of all kinds", but also freedom to "seek" and "receive" them "regardless of frontiers" and in whatever medium, "either orally, in writing or in print, in the form of art, or through any other media of his choice".

In the case of *Secretary, Ministry of I & B v. Cricket Association of Bengal*<sup>23</sup> it was held by the Supreme Court that freedom of speech and expression includes "right to acquire information and to disseminate it to public at large".

Hence, Article 19(1)(A) also includes the right of viewers. Further, in *Indian Express Newspapers Pvt. Ltd. vs. Union of India*<sup>24</sup> it was held by the Supreme Court that "the people have a right to be informed of the developments that take place in a democratic process."

### **Conclusion and Policy Suggestions**

With the Supreme Court taking a very holistic view of the freedom of speech and expression and always striving to bring Indian precedent closer to an internationally acceptable standard, the necessity of having the CBFC needs to be debated. The outreach of the internet and television is vast and every kind of information is freely published online. There is no utility for censoring and banning films in the present age.

Unlike more liberal democracies such as the United States whose First Amendment to the Constitution of the United States of America<sup>25</sup> clearly states that "Congress shall make no laws...abridging the freedom of speech or of the press...", the Legislature in India is empowered to impose reasonable restrictions on speech and expression.<sup>26</sup> Reasonability is a subjective matter, evolving with time. The legislature in India is given the powers to impose restrictions on fundamental freedoms so as to serve the larger public good. Unfortunately, as is evident from the rampant censorship, this power has been manipulated to strangle the freedom of speech and expression.

One of the great defenders of free speech, Ronald Dworkin<sup>27</sup>, has stated that there are three main reasons why free expression matters. First, we cannot accept collective control of the culture - we must have the right to tell people what they do not want to hear. Second, there is an issue of democratic transparency - where a free press has a duty and responsibility to hold government and other powerful groups accountable. And last, there is democratic fairness - if we want people to accept democratic procedures and laws that express the will of the majority, then everyone must have not just a vote but a voice, however much we may dislike what they are saying. This argument puts the censoring of films out of bounds. It is always best if viewers watch a film and form their own opinion. "If democracy has to evolve, then screening of films and documentaries can never be denied for reasons based on mere speculation because banning motion pictures is equivalent to banning the right of freedom of speech and expression."<sup>28</sup> *Supra*, Note ii.

The arguments made for free speech above do not seek to abolish all restriction. Perhaps, a more liberal method of classifying films for screening to a certain class of audiences can be adopted in place of the CBFC, such as the Motion Pictures Association of America Film Rating system which rates films in order to help parents determine appropriate content for their children.<sup>29</sup> Such a system coupled with proper theatre management would ensure that

films are viewed by only those who are able to appreciate the content. Bans must be restricted to situations wherein they are indispensable and no lesser alternative is available as decided by the SC in *State of Gujarat v Mirzapur Moti KureshiKassabJamat*.<sup>30</sup> The police and government have a duty to protect innocent filmmakers and theatre owners from the vandalism of extremist political and religious groups instead of proposing bans citing law and order situations and uphold the rights of citizen

### References:

<sup>1</sup> Projections for the Indian Film Industry, available at: <http://www.statista.com/statistics/235837/value-of-the-film-industry-in-india/>

<sup>2</sup> Sarkar, S., "Right to Free Speech in a Censored Democracy", available at: <http://www.law.du.edu/documents/sports-and-entertainment-law-journal/issues/07/right.pdf>

<sup>3</sup> K.A. Abbas vs. Union of India, AIR 1971 SC 481.

<sup>4</sup> The Cinematograph Act, 1952.

<sup>5</sup> Ibid, Section 3.

<sup>6</sup> Ibid., Section 5A: (1) If, after examining a film or having it examined in the prescribed manner, the Board considers that- (a) the film is suitable for unrestricted public exhibition, or as the case may be, for unrestricted public exhibition with an endorsement of the nature mentioned in the proviso to clause (i) of sub-section (1) of section 4, it shall grant to the person applying for a certificate in respect of the film a "U" certificate or, as the case may be, a "UA" certificate, or (b) the film is not suitable for unrestricted public exhibition, but is suitable for public exhibition restricted to adults or, as the case may be, is suitable for public exhibition restricted to members of any profession or any class of persons, it shall grant to the person applying for a certificate in respect of the film an "A" certificate or, as the case may be, a "S" certificate; and cause the film to be so marked in the prescribed manner.

<sup>7</sup> Ibid, Section 5B (1).

<sup>8</sup> Ibid, Section 5B (2); see also, "The Principles for Guidance in Certifying Films", available at: [http://c b f c i n d i a . g o v . i n / h t m l / uniquepage.aspx?unique\\_page\\_id=1](http://c b f c i n d i a . g o v . i n / h t m l / uniquepage.aspx?unique_page_id=1)

<sup>9</sup> Ibid, Section 6(2): The Central Government may, by notification in the Official Gazette, direct that - (a) a film which has been granted a certificate shall be deemed to be an uncertified film in the whole or any part of India; or (b) a film which has been granted a "U" certificate [or a "UA" certificate or a "S" certificate] shall be deemed to be an

uncertified film in the whole or any part of India; or (c) the exhibition of any film be suspended for such period as may be specified in the direction.

<sup>10</sup> Union of India vs. K.M. Shankarappa, (2001) 1 SCC 582.

<sup>11</sup> Ibid, "List 2 - The State List", Items 1 & 2: Public Order and Police.

<sup>12</sup> M/S Prakash Jha Productions And ... vs Union Of India And Another, CWP No.826 of 2012

<sup>13</sup> Supra, Note iii

<sup>14</sup> Rangrajan vs. Jagjivan Ram, (1989) 2 SCC 574.

<sup>15</sup> BhagwatiCharan Shukla v. Provincial Government, AIR 1947 Nag 1.

<sup>16</sup> Ramesh Vs. Union of India, 1988 SCR (2)1011.

<sup>17</sup> Indian Express Newspapers vs. Union of India, 1986 AIR 515.

<sup>18</sup> SreeRaghavendra Films vs. Government of Andhra Pradesh &Ors, 1995(2) ALD 81.

<sup>19</sup> Life Insurance Corporation of India v. Prof.Manubhai D. Shah, Doordrashan, AIR 1993 SC 171.

<sup>20</sup> AnandPatwardhan v. The Union of India and others, AIR 1997 Bom 25.

<sup>21</sup> Article 19, UN General Assembly, *Universal Declaration of Human Rights*, 10 December 1948, 217 A (III), available at: <http://www.refworld.org/docid/3ae6b3712c.html>.

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<sup>23</sup> Secretary, Ministry of I&B vs. Cricket Association of Bengal, (1995) 2 S.C.C. 161.

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<sup>28</sup> Supra, Note ii.

<sup>29</sup> See, The Motion Pictures' Association of America Website, available at: <http://www.mpa.org/film-ratings/>

<sup>30</sup> State of Gujarat v Mirzapur Moti KureshiKassabJamat, (2005) 8 S.C.C. 534.

# Piracy, Royalties and Copyright Infringement of Music

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**Abstract:** Film Industry of India is very efficiently equipped with laws of copyrights in order to regulate the music business with utmost respect to the ethical practice of purchasing music legally. But, it is the technology, which has been taken for granted while buying and selling music. Piracy has become a source to own music at prices lower than the price of the original music. The loss suffered by the music companies, retailers, distributors, etc. impacts the economy and the performing artists involved in the music making process. Purchasing music legally is of utmost importance for an ethical practice to be brought into forefront, which would advocate the abidance of copyright laws in the country. In today's era, purchasing music legally is very simple. The purchaser can now buy music online at a very reasonable price.

Processing a single song for a movie involves a great amount of sincerity and cost. The cost involved in creating music and distributing it to the target audience is worth analyzing and to breakeven the production cost is a great challenge for music producers of music.

Initiatives to curb piracy and bring into forefront, ethical practice of music business, today, are regulated with good spirit. They are, on one end equipped with all the tools to handle copyright infringement cases, and tools to promote benefits of copyright, while, on the other end, the initiatives are not observed with required amount of integrity by the end users.

The paper by the presenter is hence, dealing with the past, present and future of the ethical practice of buying and selling business. The possibility of the legalizing piracy in India would be discussed in the paper, under the context of future of Cinema music in India.

**Keywords:** Indian Cinema, Role of Copyright laws, Violation of laws in past, Indian Copyright (Amendment) Act, 2012, Piracy, Royalty, Copyright Infringement

**Keywords:** Copyright, lyrics, music, recordings of a movie, piracy, royalties

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## Introduction:

Before the past, present, and future of Indian Cinemas is discussed; it is necessary for the readers to have the introductory note on the topic and its elements available for their perusal. Indian Cinema would be appreciated from the point of view of copyrights.

Cinema of India – An introduction from perspective of copyrights:

Protecting lyrics, music and recordings of a movie, is another top priority of the India's film industry on valid grounds of piracy, royalties, reproduction of existing work and law abidance. Till date, litigations in the courts have been judged prudently, to ensure conformity with tacit legislative enactments of our country (one being, The Indian Copyright Act, 1957). A certain percent of the litigations are the ones with piracy, royalties, infringement (reproduction of existing work), etc. as their subject – matter. Each of the above subject matter can be appreciated for the perusal of the reader.

## Indian Cinema: Past

(PERSPECTIVE: VIOLATION OF COPYRIGHT LAW)

Till date, with utmost respect to the concept of **piracy** has been litigation that was judged prudently. One of them is described with great care:

In a well-coordinated move, the Indian Music Industry (IMI), a consortium of more than 100 music companies,

recently managed to get an order from Calcutta High court directing ISPs in India to block 104 music sites on charges of piracy. With utmost respect to the concept of **royalty**, there has been litigation that was judged prudently. One of them is described with great care: Mumbai High Court, in July, 2011, passed a ruling regarding the issues of royalty. Court ruled that the Indian Performing Right Society Limited (IPRS) — that safeguards the copyright of music composers and lyricists — is not entitled to claim or demand royalty or license fees from FM Radio channels for the songs and music they broadcast. Music Broadcast Private Limited (MBPL), that runs 26 radio stations in the country, had moved the High Court in 2006 stating it has been paying royalty to IPRS and now wants to stop doing so because it is already paying a license fee to PPL. What this means in essence is that the radio industry claims that the actual ownership of the music that they play, and all the rights, belong to music labels or the producers of the film. Music composers and lyricists have no copyright. Akhtar also stated that the verdict appears to be contradictory to the provisions of the Indian Copyright Act and is also incompatible and in gross violation of India's obligations under international treaties like TRIPS (trade related intellectual property rights) To raise the issue leading music composers and lyricists like Javed Akhtar, Anand of Kalyan-Anand, Vishal Bhardwaj, Ram Sampath, Loy Mendonsa, Sameer, Sulaiman Merchant and Lalit Pandit came together to collectively issue a statement at Time and Again restaurant in Versova, Mumbai.

With utmost respect to the concept of **infringement**, there have been many litigations that were judged prudently. Some of them are described and reframed from the new articles in below words: RakeshRoshan, who in April 2008 was forced to pay INR 2 crores to musician Ram Sampat for a song in his film *Krazzy 4* (2008), based on Sampat's allegations that the song was a near exact copy of his work. Justice Manmohan Singh of the Delhi High Court on the 21st of September, 2011 acting on a copyright infringement claim, filed by Canadian singer Loreena McKennitt, had passed an ex-parte interim injunction against Deepak Dev, an awarding-winning music composer from Kerala; and the producers & distributors of the Malayalam movie 'Urmi'. The decision that had an impact on the creative faculties of Indian music composers.

Veteran music director Ravi Shankar Sharma, who sued the makers of *Slumdog Millionaire* for using his song *Darshan Do* in the movie, said, "The film *Slumdog Millionaire* used a piece of one of my old songs after which I took them to court. The producer paid Rs 20 lakhs for the usage.

### **Indian Cinema: Present**

(PERSPECTIVE: APPRECIATION OF INDIAN COPYRIGHT (AMENDMENT) ACT, 2012)

After the Indian Copyright (Amendment) Act, 2012 was passed, there were several issues that were raised by officials, and several issues that were raised questioning the credibility of the new Act passed. In this chapter, the aspects of royalty, piracy and copyright infringement, which had the issues raised by officials, exponents, and judiciary, are perused.

### **A Piracy Issue Addressed:**

An excerpt from research paper titled 'Give me my space and take down his' by Ananth Padmanabha, Advocate, Madras High Court and author of *INTELLECTUAL PROPERTY RIGHTS: INFRINGEMENT AND REMEDIES* (2012) runs in these words:

The Copyright (Amendment) Act, 2012 has introduced fair use provisions to exempt intermediaries from liability in certain specific situations and provides them an opportunity to take down infringing content when brought to their notice. Lawmakers in India have certainly taken a positive step forward, and the above provisions on a plain reading, seem to protect and nurture a file-sharing business model that offers immense possibilities for the future, even at this nascent stage. However, the judicial response to this Parliamentary intent is a matter of serious concern, considering the recent pronouncements of the Delhi High Court in the MySpace case and the decision of the Madras High Court in the R.K. Productions case. The amendments also have to be viewed in light of the widely worded John Doe orders issued by Indian Courts, which pose a potential risk to the growth of the file-sharing industry and the possibility of a chilling effect on free expression and dissemination of information.

### **A Royalty Issue Addressed:**

An article titled 'Milind resigns from IPRS post' was published on 9<sup>th</sup> of July, 2013, in Mumbai Mirror, which was available on the Times of India website. The article explained:

Milind Shrivastav (of Anand Milind fame) resigned from the Indian Performing Right Society (IPRS) after his repeated appeals to clear the royalties of authors and composers as per the Amended Copyright Act of 2012 fell into deaf ears. The music director, who has several super hit soundtracks to his credit, had accused the IPRS of "lacking in transparency and being a deeply corrupt body".

In the wake of an order issued by the Calcutta High Court that questions the credibility of IPRS as a body, which ideally should ensure that royalties to artistes are duly paid, the drastic move was made by MilindShrivastav. According to Milind, despite the amendment in the Copyright Act, which came into effect recently, composers and lyricists haven't been paid their overdue royalties.

### **A Copyright Infringement Issue Addressed:**

An article titled 'HC imposes Rs 10 lakh fine on Ram GopalVarma for remaking 'Sholay'', published on 1<sup>st</sup> September, 2015, in The Indian Express explained:

The Delhi High Court imposed a fine of Rs.10 lakh as 'punitive damage' on film maker Ram GopalVarma and his production house M/S RGV Productions Pvt Ltd for making the remake of 1975 blockbuster 'Sholay'. "The publicity material coupled with the impugned film, gives an overall impression that it is a remake of the film 'Sholay'," the order said. "The use of similar plot and characters in the impugned film coupled with use of the underlying music, lyrics and background score and even dialogues from the original film 'Sholay' amounts to infringement of copyright in the film 'Sholay'."

### **Indian Cinema: Future**

(PERSPECTIVE: OPINIONS, SPECULATIONS, AND EXPECTATIONS)

### **Prefatory Note:**

The Indian Cinema has been blessed by artists in every field of work in it, with immense potential to amaze the cinema viewers with their skills. Appreciation of their efforts in their respective field can very well be justified, by abundance of the laws in force for the time being. Artists in the Indian Music Industry, till date, have witnessed ups and downs, not only in their own career, but also, in the expected benefits in monetary terms for their work. Renowned lyricist Javed Akhtar has taken efforts to fight for the rights bestowed by the copyright law, on the performers (composers, musician, and lyricists) in bad times. It is very important for the promising artists, and new bees to make sure that, they are

not a victim of whims and fantasy of the industry. For instance, a music composer must not let his work be downloaded free of cost on internet, on a belief that, it is not important how much money he can pull out of his composition, and that, by hook or crook, my music is reaching people. The ups and downs of the artists of the Indian Cinema, without a second thought, are lessons that can be learnt, and are examples set before, the new bees.

### **Piracy:**

It is always said in corporate world, that, one should not speak; it is his work that should speak. Here, in the music industry, the work speaks, but in vain. It is because of the injustice that the people do upon the product (say, a song, or music), by illegally downloading them, which should be discouraged, to bring into forefront, and justify the practice of letting the work speak.

Caveat Venditor, a Latin maxim, suggests that, the burden is upon the seller, to provide information about the goods to the seller. This maxim applies in the case, where the cinema music reaches the listeners via legal means, and it informs the buyer, about the copyrighted nature of the work, and about the repercussions that can be seen, in case of violation of copyright laws. For instance, the small lettered warning on the CDs may run in these words: **“Unauthorized copying, hiring, lending, public performance and broadcasting of this CD is prohibited.”** Here, the maxim, Caveat Venditor is admired for the purpose of law abidance.

Admiring the maxim, is expected to be become a mandate for the consumers by justifying the use of the product (CD, DVD, online mp3 file, etc.) by abiding the same. Moreover, the end users are expected to appreciate boycotting the acceptance of pirated products, to discourage the disappointing and shameful trade of copying and selling music without legal competency.

If the end user is a composer, lyricist, musician, etc., he/she would very well understand what it takes to compose/write song, which would make sure that the listeners to appreciate. It is very much an eye opener for them, to see the copyright laws at their perusal, in case their work is plagiarized, and circulated by means of piracy. The composer, lyricist, musician, and / or singer knows, what it takes to accept the fact that, their efforts go for a toss when their work is accessible to end users by illegal means, and that, the work is, obviously, not being paid for, each time, the end user gets access to their work illegally.

It is expected in the music industry to let the artist give their best for a cinema, not worrying about the returns for their work. This is possible by virtue of promising strategies that can be put forth by the music companies in terms of making the work of the artist available for the end users, making sure that, they (end users) shell correct amount of money for the same.

Till date, saavn.com, iTunes, raaga.com, gaana.com, dthingana.com, hummaa.com are the websites that have legally obtained license to stream music, in India. Though not a speculation, but, a mere foreseen idea of more number of websites with license to stream music, is very obvious, encouraging the end users, to be habitual, to the practice of downloading music legally. It can, therefore, be tacitly stated that, promising initiatives, within the precinct of laws, keeping in mind, its abidance, by music companies, organisations, youth, individuals (common man, and public figure(s)), can bring the ill – fated issues of piracy to an end.

### **Royalties:**

Today, associations like Indian Performing Rights Society Limited (IPRS), Phonographic Performance Ltd. (PPL), Indian Singers’ Rights Association (ISRA), and The Music Composers Association of India (MCAI), stand by the rights (royalties, for instance) of the artists (i.e., songwriters, composers, singers, musicians), ensuring the abidance of copyright laws and other laws applicable for the time being in force, in India. So far issues related to payment of royalties have been raised successfully before the judiciary, from time to time. The act of raising issues of royalties, have discouraged the practice of taking provisions for royalty payments, in Copyright laws, for granted. Again, it is expected by the people who have raised their voice, against royalty issues, which they see the promising artists, as aware and equipped with the copyright law, and see them safeguard their rights, thereby, not letting the same to be ignored.

### **Copyright Infringement (Copying music from existing ones):**

It is hard to believe that, the music composers who are established in the music industry by virtue of their work encourage plagiarism, in their work. In spite of many cases successfully, put before the judiciary, for seeking justice on grounds of infringement of copyright, and in spite of judgments, which would let the probable act of plagiarism by an artist, be aware of the repercussions in case, they are guilty of the plagiarism, the probabilities seems to exist, in the future.

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# हिंदी सिने-संगीत तथा लोक संगीत

नितप्रिया प्रलय

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भूमंडलीकरण का प्रभाव भारतीय समाज, संस्कृति, राजनीति पर देखने को मिलता है, वही प्रभाव सिनेमा और सिने-संगीत पर भी स्पष्ट रूप से देखने को मिलता है। भूमंडलीकरण के संक्रमण ने जन-अभिरूचि को बदला तथा इस बदलते अभिरूचि ने सिनेमा और सिने-संगीत को बदलने पर मजबूर किया। आज के पॉप, रैप संगीत में हमारा लोक संगीत कहाँ है? इस प्रश्न का उत्तर प्रस्तावित शोधपत्र का मुख्य आधार है। आज भी सिने-संगीत में कहीं न कहीं बदलाओं को स्वीकार कर लोकगीत और संगीत भारतीय सिनेमा में देखने को मिलता है।

- परिकल्पना-**
१. भारतीय सिने-संगीत लोक-संगीत से हमेशा प्रभावित रहा है।
  २. सिने-संगीत के विकास के साथ लोक-संगीत में सतत परिवर्तन देखने को मिलता है।
  ३. उत्तर-आधुनिक समाज के बदलते अभिरूचि में सिने लोक-संगीत का अस्तित्व कायम है।

भारत की संस्कृति में संगीत का स्थान बहुत ही महत्वपूर्ण है। यहाँ के चप्पे-चप्पे में संगीत रचा-बसा है। भारत के हर प्रांत और क्षेत्र का अपना एक विशेष लोक संगीत है जिसे हर मौसम, उत्सव, त्योहारों और रीति-रिवाजों के अनुसार गाया जाता है। ऐसा कहा जा सकता है कि गीत-संगीत के बिना यहाँ का (भारत) कोई भी शुभकार्य पूरा नहीं होता। देवी-देवता की पूजा अर्चना भी यहाँ गीतों के माध्यम से ही होती है। ऐसी स्थिति में भारतीय फिल्मों का भी गीत-संगीत से ओत-प्रोत होना स्वाभाविक है। चूंकि सिनेमा समाज का दर्पण होता है, सिनेमा के द्वारा हम अपने समाज के वास्तविक छवि देख पाते हैं इसलिए इन सांगीतिक परम्पराओं का दर्शन फिल्मों में भी होता है। विश्व के अन्य किसी भी देश की फिल्मों में संगीत का उतना अधिक महत्व नहीं है जितना कि भारत में है।

यही कारण है कि भारत में जैसे ही बोलती फिल्मों का निर्माण शुरू हुआ वैसे ही फिल्मों में गीत-संगीत का भरपूर समावेश होने लगा। 'आलम आरा' (१९३१) के प्रदर्शन से देश में एक नए युग की स्थापना हुई। भारत की पहली सवाक फ़िल्म 'आलम आरा' थी। इस फ़िल्म के निर्माता और निर्देशक आर्देशिर ईरानी थे। 'आलम आरा' के साथ फिल्मों में गीत और संगीत का सिलसिला शुरू हुआ। इस फ़िल्म का पहला गीत वजीर मोहम्मद खान के द्वारा गाया गया था। वजीर साहब ने इस फ़िल्म में एक फकीर की भूमिका भी निभाई थी। गीत के बोल थे -

'दे दे खुदा के नाम पे प्यारे, ताकत हो गर देने की,  
कुछ चाहे अगर तो माँग ले, मुझसे हिम्मत हो गर लेने की'।

इस प्रकार पहला सिने-गीत कहलाने का श्रेय था-दे दे खुदा

के नाम....। इस फिल्म के संगीतकार फ़िरोज़ शाह मिस्त्री थे। शुरूआती दौर में गीत के साथ तबला और हार्मोनियम का प्रयोग किया जाता था। इस गीत ने लोकप्रियता हासिल कर हिंदी सिनेमा को एक नया आयाम प्रदान किया, और इस तरह वजीर मोहम्मद खान बने फिल्मों के पहले गायक। फ़िल्म में इस गाने के अलावा भी सात गाने थे। जो अभी उपलब्ध नहीं है।

ऐसी बात नहीं थी कि बोलती फिल्मों से ही पहली बार गीत-संगीत का जुड़ाव फिल्मों से हुआ था। मूक फिल्मों के दौर से ही भारतीय फिल्मों में गीत-संगीत की शुरुआत हो गई थी। मूक फिल्मों के प्रदर्शन में संगीत सजीव रूप में प्रस्तुत किया जाता था। जिसमें साजिंदे परदे के सामने एक पिट में बैठ जाते और फ़िल्म की कथावस्तु के अनुकूल गीत-संगीत बजाते रहते। इससे दर्शकों को दृश्य के साथ-साथ गीत-संगीत का भी आनंद मिल जाता था और फ़िल्म के मनोरंजन तत्व में भी वृद्धि हो जाती थी। जब बोलती फिल्मों का दौर शुरू हुआ तो फिल्मों में ध्वनि-अंकन फ़िल्म के रील में ही समावेशित होने लगा इसलिए गीत-संगीत के लिए अब अलग से कलाकारों की आवश्यकता नहीं होती।

हिंदी सिने-संगीत पर आरंभिक दौर में फारसी, मराठी नाट्य-संगीत का प्रभाव देखने को मिलता है। जैसे-जैसे सिनेमा का विकास होता गया वैसे-वैसे संगीत तथा गीतों में भी परिवर्तन होने लगा। सिनेमा में पार्श्व गायन आने लगा और संगीत को नई दिशा मिल गई। पार्श्व गायन पद्धति (बैकग्राउंड म्यूजिक) का आरंभ १९३५ में हुआ। पार्श्व संगीत की शुरुआत को लेकर विद्वानों के अलग-अलग मत हैं। प्रसिद्ध सिने पत्रकार रजत राय के अनुसार फिल्मों में



पार्श्व संगीत १९३२ में बनी चंडी दास (बंगला) और फ़िल्म पत्रकार फ़िरोज रंगूनवाला के अनुसार १९३३ में बनी 'पूरन भगत' में रायचंद बोराला ने फिल्मों में पहली बार आर्केस्ट्रा दिया था।

भारतीय सिनेमा में सिने-संगीत का योगदान अतुलनीय है। लोक संगीत भारतीय जनमानस में रचाबसा है। १९४०-५० के बीच अनेक प्रतिभावान संगीत-निर्देशक उभरकर सामने आए। गोविंदराव टेंभे, केशवराव भोले, झडेखान, अनिल विश्वास आदि संगीतकारों ने अपने प्रतिभा के बलबूते पर सिने-संगीत को एक व्यापकरूप दिया। इन संगीतकारों ने सिनेमा में लोक संगीत का प्रयोग कर दर्शकों को सिनेमा और संगीत का नया दृष्टिकोण प्रदान किया। इसको देखते हुए १९४० के बाद के अधिकांश सिनेमा के संगीत में लोक संगीत प्रधान रूप में देखने को मिलता है। मदन मोहन ने 'झुमका गिरा रे बरेली के बाजार में ....' (फ़िल्म मेरा साया, वर्ष : १९६४) को १९४७ में प्रदर्शित 'देखो जी' से जिया। 'देखो जी' के संगीत निर्देशक तुफ़ैल' रुकी और साबिर हुसैन थे। इस संगीत की धुन उत्तर प्रदेश के लोक-संगीत पर आधारित है। ५० के दशक के सारे संगीतकार तथा गीतकार- शैलेन्द्र, साहिर लुधियानवी, अनिल विश्वास, अशोक घोष, राम चन्द्रपाल, गुलाम हैदर, गोविंदराम आदि से लेकर १९८० तक के सुधीर फडके, मदन मोहन, शंकर जय किशन, नौशाद, खैय्याम, हेमंतकुमार, सलिल चौधरी, आर.डी. बर्मन, लक्ष्मीकान्त-प्यारेलाल आदि के संगीत में प्रमुखता से पूर्वी, पहाड़ी, गढ़वाली, भोजपुरी लोक संगीत देखने को मिलता है। पूर्वोत्तर लोक संगीत का जिस में बंगाल, असम के लोक संगीत को जिन महान संगीतकारों ने विकसित तथा समृद्ध किया उनमें भूपेन हजारिका, एस.डी. बर्मन का योगदान भारतीय हिंदी सिने-संगीत में अतुलनीय रहा है। इतना ही नहीं आधुनिक और उत्तर-आधुनिक सिने-संगीत में भी लोक संगीत देखने को मिलता है जिसमें ए. आर. रहमान, हिमेश रेशमिमा, आदेश श्रीवास्तव, शंकर-एहसान-लॉम, प्रीतम, विशाल-शेखर, अजय-अतुल, स्नेहा खंडेलवार ऐसे कई संगीतकारों ने लोक संगीत पर काम किया है।

१९३३ में बनी फ़िल्म इसका एक उदाहरण है। इस फ़िल्म में लोकसंगीत का प्रयोग बहुत ही खूबसूरती से किया गया है गीत के बोल हैं-

राजा तोरा पनियाँ हमसे न भरा जाए रे  
बाली उमरिया सर पे गगरिया  
पतली कमरिया तीन-तीन बल खाये रे  
राजा तोरा पनियाँ .....

उपरोक्त गीत फ़िल्म 'जहरीला सांप' का है जो १९३३ में

बनी है। जिसका संगीत ब्रजलाल वर्मा ने दिया था। जहांआरा के कज्जन ने इस गीत को स्वर दिया था। इस गीत के रचनाकार नारायण प्रसाद 'बेताब' जी थे। नारायण प्रसाद 'बेताब' पारसी रंगमंच के बहुत बड़े नाटककार थे। इन्होंने लगभग तीस के दशक में कई फिल्मों में गीत भी लिखे थे। इन्होंने अपने गीतों में लोकगीतों की शैली को अपनाया था। यही नहीं गीतों की भाषा भी लोकभाषा के नजदीक थी। ऊपर के गीत से यह स्पष्ट हो जाता है कि न केवल शब्दों का प्रयोग लोकभाषा से लिया गया है, बल्कि गीत का छंद और उसके बोल भी लोक के नजदीक है। ब्रज और अवधी का मिला जुला रूप है जैसे तोरा, मोरा दोनों में समान रूप से प्रयुक्त होता है। १७वीं - १८वीं सदी में ब्रजभाषा बहुत ही लोकप्रिय हो चुकी थी। प्रेम प्रधान गीतों के लिए इसका खूब प्रयोग होता था और खास बात ये थी कि उस समय क्षेत्र के बाहर भी ब्रजभाषा का प्रयोग होता था। यही कारण है कि फिल्मी गीतों में भी लोक का स्पर्श देने के लिए इस भाषा का उपयोग किया जाने लगा जैसे- पानी के लिए पनियाँ, उम्र के लिए उमरिया, गागर के लिए गगरिया, कमर के लिए कमरिया आदि। इन शब्दों का प्रयोग ब्रज से लेकर भोजपुरी क्षेत्र तक में भी प्रचलित है।

१९३४ में भक्त कवि चंडीदास पर बनी फ़िल्म 'चंडीदास' जिसके संगीतकार आर. सी. बोरल थे। इस फ़िल्म के गीत आगाहश्र कश्मीरी ने लिखे थे। फ़िल्म का निर्माण प्रसिद्ध फ़िल्म कंपनी न्यूथिएटर्स द्वारा किया गया तथा उस दौर के प्रसिद्ध निर्देशक नितिन बॉस ने इसका निर्देशन किया था। गीत के बोल हैं:

बसंत ऋतु आई आली  
फूल खिली डाली-डाली  
कुंज-कुंज कोयलिया बोले - २

उपरोक्त गीत ऋतु प्रधान है। गीतकार आगाहश्र कश्मीरी ने इस गीत में बसंत ऋतु का वर्णन किया है। चूँकि ये फ़िल्म भक्त कवि चंडीदास के जीवन पर बनी है, इसलिए गीत में वर्णित भाषा की लोकोन्मुखता पर विशेष ध्यान दिया गया है। इस गीत में भी लोक में पहले से प्रचलित शब्दों का प्रयोग किया गया है। इस गीत में भी कोयल के लिए कोयलिया, नाचते हुए करते शोर के लिए नाचत करते शोर आदि शब्द का प्रयोग किया गया है। इससे यह भी स्पष्ट हो जाता है कि इस तरह के गीत का कारण फ़िल्म की विषय-वस्तु, दृश्य और स्थिति परिस्थिति है। यही लोक-तत्व प्रसिद्ध फ़िल्मकार महमूद द्वारा निर्देशित फ़िल्म 'मदर इंडिया' में भी देखने को मिलता है उसके एक गीत में शकील बदयुनी ने लोकगीतों की शैली को अपनाया था। फ़िल्म के शुरुआत में जब नायिका की

शादी हो रही होती है, विदाई के समय एक गीत गाय जाता है। जो निम्नलिखित है-

पी के घर आज प्यारी दुल्हनियाँ चली  
 रोए माता-पिता उनकी दुनिया चली  
 पी के घर.....  
 भैया बहना के दिल को लगी ठेस रे  
 मेरी किस्मत में जाना था परदेस रे  
 छोड़कर बाबुल का अंगना चली  
 पी के घर .....

उपरोक्त गीत खड़ी बोली में लिखा गया है, जिसमें ब्रज-अवधि का वही प्रभाव देखा जा सकता है जिसका उल्लेख पीछे किया जा चुका है। इस गीत की पूरी संरचना लोक के अनुरूप है। यह विदाई गीत है जिसमें एक नई दुल्हन के पी के घर जाने का उल्लेख है इस गीत में पति के लिए पी शब्द का प्रयोग किया गया है और दुल्हन शब्द के लिए प्यारी दुल्हनियाँ का उल्लेख किया गया है, वहीं मोरी, मोरे, तोरे, परदेस, अंगना, बाबुल, गोने, सजना आदि लोक प्रचलित शब्दों का प्रयोग बहुत ही खूबसूरती किया गया है। इस तरह माता-पिता, गुण, सुख आदि तत्सम भी। इन्हीं के बीच भैया, बहना, प्यारी, लाज जैसे तद्भव शब्द भी हैं लेकिन इन शब्दों को उन देशज शब्दों के धागों से इस प्रकार पिरोया गया है कि जिससे इस फ़िल्म गीत को लोक गीत की गरिमा प्रदान कर दी है। बाबुल, पी, ठेस, दुल्हनियाँ, बाबा, अंगना, गोने, ढंग, गगनवा, सजना आदि शब्दों का चयन बहुत सोच-विचार कर किया गया है। अंगना, सजना, दुल्हनियाँ, गगनवा जैसे शब्द का प्रयोग उत्तर भारत की बोलियों में आसानी से मिल जाते हैं। ऊपर के शब्दों कि मौजूदगी ही गीत को लोकगीत में रूपांतरित करती है।

ऊपर वर्णित गीतों में जिस तरह लोकगीतों के तत्व मौजूद हैं उसी तरह के लोकतत्व आज भी लोकप्रिय सिने गीतों में देखने को मिलता है। २००० में बनी 'जुबैदा' में भी इसी तरह के गीत का प्रयोग किया गया है। गीत हैं -

मेंहदी है रचनेवाली, हाथों में गहरी लाली  
 कहे सखियाँ अब कलियाँ हाथों में खिलने वाली है  
 तेरे मन को, जीवन को, नई खुशियाँ मिलने वाली है,  
 हे हरियाली बन्नो ।

मे मेंहदी गीत 'जुबैदा' यानि 'करिश्मा कपूर' पर फिल्माया गया है। इसके संगीतकार ए. आर. रहमान हैं। काफी हद तक इस गीत की भाषा भी 'मदर इंडिया' के विदाई गीत से मिलती-जुलती

है। इस गीत में भी तेरी, तेरे, सैया, बइयाँ, अंगनाई, बहना, मइया, गुइयाँ, बन्नो आदि शब्द प्रयोग ने गीत की भाषा को लोकोंमुखी बना दिया है। वही २००१ में बनी फ़िल्म 'लगान' में भी इसे देखा जा सकता है।

ओ री छोरी  
 मान भी ले बात मोरी  
 मैंने प्यार तुझी से है किया  
 तेरे बिन मैं जिया तो क्या जिया

मे पूरा गीत खड़ी बोली में है इस गीत में भी लोक के शब्द ओरी, छोरी, तुझी, मोरी आदि का प्रयोग किया गया है।

फ़िल्म संगीत के इतिहास पर यदि दृष्टि डालें तो हम कह सकते हैं कि लोकसंगीत का प्रयोग अपने संगीत में सबसे अधिक एस.डी. वर्मन ने किया है। बांग्ला लोक संगीत तो उनकी धुनों में समाया हुआ है।

मेरा गोरा अंग लई ले  
 मोहे श्याम रंग देदे .....(बंदिनी )  
 सुन मेरे बंधु रे सुन मेरे मितवा  
 सुन मेरे साथी रे.....(सुजाता)

आदि कितने ऐसे गीत हैं जिसमें लोक गीतों के तत्व देखे जा सकते हैं। समकालीन फिल्मों में भी लोकसंगीत की झलक देखने को मिलती है। जैसे- 'परिणीता' फ़िल्म में भी बंगाल के लोकसंगीत की झलक मिलती है। 'पहेली' फ़िल्म के संगीत में भी राजस्थान के लोकसंगीत को देखा जा सकता है। 'जोधा-अकबर' फ़िल्म के गीतों में राजस्थानी लोकसंगीत की अच्छी खासी झलक देखने को मिलती है।

उपरोक्त विवरणों के आधार पर कह सकते हैं कि हिन्दी सिने-संगीत के विकास में भारत के विभिन्न प्रांतों एवं क्षेत्रों के लोक-संगीत का योगदान बहुत ही महत्वपूर्ण है।

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# मराठी सिनेमा का बदलता परिदृश्य

डॉ. सतीश पावडे

असिस्टेंट प्रोफेसर

नाट्यकला एवं फिल्म अध्ययन विभाग

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भारतीय सिनेमा ने अपने सौ साल पूरे कर लिये हैं। आज विश्व में भारतीय सिनेमा सभी मायने में क्रमांक दो पर आसीन है। किंतु जितनी विविधताओं के साथ, विशेषताओं के साथ भारतीय सिनेमाने विश्व में अपना अस्तित्व कायम रखा है, यह बात शायद ही विश्व में आपको कहीं नजर आये। हमारा सिनेमा क्षेत्रीयता, विविध भाषाई विशेषता, सामानांतर, कलात्मक, क्लासिक, आवागार्द, थर्ड ग्रेड, व्यावसायिक और ना जाने कितने नामों और विशेषताओं से फल - फूल रहा है। १९७० के बाद कला फिल्मों का एक जबरदस्त दौर चला, जो भूमंडलीकरण के उदय के साथ ध्वस्त हो गया। भूमंडलीकरण ने भारतीय सिनेमा को इंटरनेशनल टेरीटोरी ये जगह दिलवा दी। अब हिंदी सिनेमा जो भारतीय सिनेमा की मुख्य धारा है, लाखों नहीं, करोड़ों के क्लब में शामिल होती है। सिनेमा से जुड़ी हर वो चीज आज बदल गई है, पर आज भी नहीं बदला एक सवाल, जो बार - बार दोहराया जाता है, वह है फिल्म और सर्जनशीलता का। इसी एक सवाल पर यह शोध प्रपत्र केंद्रित है। इसमें भारतीय मुख्य धारा के अंतर्गत मराठी सिनेमा से जुड़े सर्जनशीलता के प्रश्न के उत्तर को खोजने की कोशिश की गई है। मूलतः सिनेमा एक महंगी कला है, जो अर्थ व्यवहार के बिना अधूरी है। इसीलिये 'बॉक्स ऑफिस' के तराजू में उसे तौला जाता है। पैसा यह मुख्य प्रेरणा होने के बावजूद भी कई संवेदनशील, प्रतिबद्ध और विजनरी फिल्मकारों ने सर्जनशील फिल्मों का निर्माण किया। इस श्रेणी में आनेवाले फिल्म निर्माताओं का, निर्देशकों का, लेखक, गीतकार, कलाकारों का इतना ही नहीं, तो फाईनान्सरों का एक विशेष वर्ग होता था और आज भी है।

मूलतः इसकी शुरुवात भारतीय फिल्मों के उदय से होती है। दादासाहेब तोरणे तथा दादासाहेब फाल्के इसी कड़ी के प्रथम हस्ताक्षर हैं और यही परंपरा सैकड़ों फिल्मकर्मी, फिल्मधर्मी लोगो ने निभाई है। सर्जनशीलता के मायने जहाँ कला अथवा समानानंतर में दिखते हैं वही मुख्य धारा में भी यही मायने अपने शैली से अभिव्यक्त होते रहे हैं। इस की आलोचनात्मक यात्रा इस शोध प्रपत्र में अंकित की गई है।

भारतीय सिनेमा का इतिहास मराठी सिनेमा से प्रारंभ होता है। साथ ही मराठी सिनेमा सबसे पुराना क्षेत्रीय भारतीय फिल्म उद्योग है। दादासाहेब फालके, बाबुराव पेंटर, वी. शांताराम, भालजी पेंढारकर जैसे महान फिल्मकारों की विरासत मराठी सिनेमा के पास है। 'श्यामची आई' फिल्म ने राष्ट्रपति पुरस्कार प्राप्त किया। दादा कोंडके की २४ से अधिक फिल्मों ने गोल्डेन जुबली मनाई। 'श्वास' ने गोल्डेन लोटस पुरस्कार जीत कर ७७ वें अकादमी पुरस्कार हेतु अधिकृत प्रविष्टि तक अपने आपको प्रतियोगी के रूप में बनाए रखा। शांताराम युग की समाप्ति के बाद मराठी सिनेमा अपना रास्ता भटक चुका था। दादा कोंडके का युग समाप्त होते ही मराठी सिनेमा अपना अस्तित्व खोने लगा था।

८०-९० के दशक तक आते-आते मराठी सिनेमा स्तरहीन हो गया। मराठी दर्शक मराठी सिनेमा से दूर भागने लगे। थियेटर्स में कब लगती थी ओर कब उतार दी जाती थी पता ही नहीं चलता था। कई निर्माता, निर्देशक, कलाकार भी फिल्मों की ओर अपना रुख मोड़ते रहे। किंतु १९९० के बाद शनैः शनैः यह चित्र बदलता गया। भूमंडलीकरण का दौर प्रारंभ होते ही 'मार्केट इकॉनमी' मराठी सिनेमा के लिए चुनौती बन गई। खुद को बदलो नहीं तो समाप्त हो

जाओ की उक्ति सार्थक होने लगी। २००० तक का काल मराठी सिनेमा का संक्रमण काल रहा है। २००० ये बनी 'बिनधास्त' फिल्म मार्केट इकॉनमी की कसौटी पर खरी उतरी। यह फिल्म 'वेल येड', 'वेल डिजाइंड' फिल्म थी। इस समय की यह सबसे हिट फिल्म रही। विख्यात अभिनेत्री ओर रंगकर्मी सीमा विश्वास ने इस फिल्म में अहम किरदार अदा किया था। इसके बाद 'श्वास' जैसी संवेदनशील फिल्म ने बॉक्स-ऑफिस के साथ ऑस्कर पुरस्कार तक अपनी छलांग लगाई। इस समय तक फिल्मों का अर्थशास्त्र फिल्मकारों को समझ में आने लगा था। फूहड़, बेहूदा कॉमेडी जैसे फिल्मों की दौड़ खत्म हो गई और मराठी सिनेमा बदलने लगा। २०१४ तक इस बदलाव की गति बरकरार है।

विगत दस सालों में बनी मराठी फिल्मों ने मराठी सिनेमा में आमूलचूल परिवर्तन लाया है। फिल्म की सारी इकाइयों में दृष्टिगत तकनीकी बदलाव देखे जा सकते हैं। भूमंडलीकरण के चलते मराठी सिनेमा अब कॉर्पोरेट लुक में बिंदस्त, श्वास के अलावा टिंग्या, पांढर, बलू, डोंबिवली फास्ट, मातीमाय, देऊळ, यलो, टाइमपास, दुनियादारी, फैंडी, काकरचर्स ७२ मेल एक प्रवास, अकादमी अवार्ड के लिए चुनी गई। हरिश्चंद्राचीफैक्ट्री आदि फिल्मों ने अवार्ड्स के

साथ बॉक्स-ऑफिस पर भी अपना लोहा मनवाया। रितेश देशमुख ने सलमान पैटर्न की 'लयभारी' बनाकर कमाई के साथ मराठी फिल्मों में अपना प्रवेश सुनिश्चित किया। ४ दिनों में १३ करोड़ की कमाई के साथ रेकॉर्ड भी बनाया। 'टाइमपास' फिल्म ने युवा मराठी वर्ग में लोकप्रियता हासिल कर ३० करोड़ की कमाई की। दुनियादारी फिल्म ने ४५ दिनों में २५ करोड़ का धंधा किया। बढ़ती कमाई के आँकड़ों के साथ 'मल्टीप्लेक्स' में भी अपनी धाक मराठी फिल्में बना रही हैं। मराठी फिल्मों को अब निर्याण से लेकर वितरण तक की प्रक्रिया हेतु कमर्शियल, प्रोफेशनल और कॉर्पोरेट विजन मिल गया है। दर्शकों का क्षेत्र 'टेरिटोरी' ये इजाफा हो रहा है। तकनीकी क्षेत्र में भी मराठी सिनेमा काफी विकसित हो रहा है। मराठी सिनेमा की सफलता देख कर सलमान खान, अजय देवगन, अक्षय कुमार, रवि चोपड़ा, गुड्डु धनोवा मराठी फिल्मों में बतौर कई भूमिका में आ रहे हैं। रितेश देशमुख, श्रेयश तलपड़े, माधुरी दीक्षित जैसे कलाकार अब अपनी 'मराठी आइडेंटिटी' को भुनाना चाहते हैं। कुल मिलाकर मराठी सिनेमा का बदलाव सभी को आकर्षित कर रहा है। पर यह बदलाव एक सकारात्मक बदलाव है। यहाँ हेल्दी प्रतियोगिता है। अच्छी फिल्में बनाने की ललक है। अच्छी खासी कमाई करने की होड़ है। किंतु उसकी सोच, प्रतिबद्धता, सृजनशीलता, भी महत्वपूर्ण है। विगत सालों में किसान आत्महत्या पर २५ से अधिक फिल्में बनी हैं।

अंडरवर्ल्ड पर बनी पहली मराठी फिल्म मरगेफ, क्रिमिनल फैंटेसी मसाटर्डे-सनडेफ, सस्पेंस थ्रिलर मरोशन विला, तथा 'अनवर', बिहार में शूट की गई, 'पुणे वाया बिहार', एक्शन थ्रिलर 'पुणे-५२', हिंदी एविंस की 'प्यारवाली लव स्टोरी', अमेरिकन कैब्रे स्टार डांसर 'केटफ फेम महैलो नंदन' रोड मूवी जानर की 'चूक भूल धावी-ध्यावी', होमोसेक्सुयलिटी पर बनी 'थाँग', ऐतिहासिक प्रेम कथा पर बनी 'रमा-माधव', लोकरंग का फ्लेवर लेकर बनी 'नटरंग', 'जोगवा', 'विदूषक', और हाल ही में बनी चरित्रात्मक फिल्म 'डॉ. प्रकाश बाबा आमटे', 'मी सिंधु सकपाळ' आदि मराठी की अब तक की सबसे अलग और बहुचर्चित फिल्में रही हैं। 'अरेनी डे', 'येल्लो', 'आम्ही बोलतो मराठी', 'काकस्पर्श', 'आजचा दिवस माझा', 'बीपी', 'दिल्लीत मुजरा गल्लीत गोंधळ', 'अस्तु', 'एलीजाबेथ एकादशी', 'महादू', 'टपाल' आदि अलग अलग प्रकार की फिल्में भी मराठी सिनेमा के आज के परिप्रेक्ष्य को सार्थक बना रही हैं। शनैः शनैः मराठी सिनेमा अब अमीर होता दिखाई दे रहा है। कल तक एक करोड़ में बनने वाली फिल्मों का बजट अब दस करोड़ पहुँच गया है। ५-१० करोड़ की कमाई अब ३५-४० करोड़ पहुँच गई है। नई तकनीक, नए कैमरे, नए लोकेशन के साथ मराठी फिल्मों की परंपरागत छवि को तोड़ रहा है। कहानी और फिल्मी

ट्रीटमेंट के चलते मराठी सिनेमा अब तमिल और तेलगु में भी डब होने लगा है। 'जाऊ तिथे खाऊ' पर 'वेल्डन अब्बा' बनाई गई। 'डोंबिवली फास्ट' तमिल में रिमेक की गई। मराठी फिल्मों में अब विदेश आसानी से दिखने लगा है। 'लाइमरी' दुबई में शूट की गई। येल्लो बैंकाक में, इश्कवाला लव मारीशस में, मुकाम पोस्ट लंदन में, साद तथा रफूचकर मलेशिया में फिल्माई गई हैं।

अभिजीत पानसे, संजय जाधव, रवि जाधव, गजेंद्र आहिरे, मृणाल कुलकर्णी, सचिन गोस्वामी, मकरंद देशपांडे, चंद्रकांत कुलकर्णी, नागराज मंजुले, परेश मोखठी, राहुल जाधव, संदेश भंडारे, उमेश कुलकर्णी, चित्रा पालेकर, निखिल महाजन, महेश सिमम, सतीश मतेलग, रेणु देशई, अदिता सरपोलदार, हमें दाड़े, प्रशांत गिरकर, नागेश भोसले, नितिन चंद्रकांत देसाई, दीपक सावंत, विजू माने, सतीश रजवाड़े, जैसे मुवा निर्देशक मराठी सिनेमा को सभी मामने में अमीर, खूबसूरत, संवेदनशील, आकारशा, वेलमड़े, दर्शनीय और प्रोफेशनल बना रहे हैं। नई-नई तकनीक का प्रयोग कर रहे हैं।

ऊपर निर्दिष्ट कई निर्देशक स्वयं कैमरामैन अथवा डाइरेक्टर ऑफ फोटोग्राफी हैं, अथवा एडिटर हैं। जिसका लाभ उन्हें अनायास मिलता है। स्प्लीटेड बिन टेक्निक, थ्री डी अनिमेट्रोनिकस वफ कस, सुपर एंपोसिंग आदि तकनीक के साथ ३५ एमएम डाल्बी साउंड के तकनीक का प्रयोग किया जा रहा है। जिसमें मराठी सिनेमा तकनीक में अधिक एडवांस बनाया जा रहा है। संपादन की प्रक्रिया भी अत्याधुनिक हो गई है। मराठी में प्रतिवर्ष १५० फिल्में बन रही हैं। दिन ब दिन रोज नए कॉर्पोरेट प्रोड्यूसर मराठी में आ रहे हैं, जिसके कारण सिस्टमेटिक प्रॉडक्शन और प्रमोशन की गतिविधियों को गति मिल रही है। गुजरात, म.प्र., उत्तर प्रदेश, कर्नाटक, और गोवा मराठी फिल्मों के नए सर्किट बन गए हैं। जी सिनेमा केवल मराठी जी सिनेमा चैनल ही नहीं चला रहा है बल्कि दर्जनों मराठी फिल्मों का प्रॉडक्शन भी कर रहा है। मराठी फिल्मों के प्रमोशन तथा प्रॉडक्शन के तरीकों में भी बदलाव दिखाई दे रहा है। सोशल मीडिया का भरपूर प्रयोग, टैलेंट शो, रियलिटी शो, कॉलेज संस्थाओं के फंक्शन, मल्टीप्लेक्स में जाकर फिल्मों का प्रमोशन किया जा रहा है। डिजिटल मीडिया, स्लोगन, इंटरनेट एड्स, आकर्षक वेबसाइट्स, मीडिया पार्टनरशिप के साथ मार्केटिंग के नए फंडे अपनाए जा रहे हैं। ए.टी.एल. (टेलीविजन रेडियो), बी.टी.एल. (डाइरेक्ट मार्केटिंग) माध्यम द्वारा मार्केटिंग की जा रही है। मीडिया पार्टनरशिप के तत्व और सुविधा अपनाई जा रही है। करोड़ के क्लब्स में आने की आकांक्षाएँ बढ़ रही हैं।

मराठी सिनेमा के इस परिदृश्य को देख कर अब विदर्भ, मराठवाड़ा, खानदेश जैसे क्षेत्र भी फिल्म निर्माण की गतिविधियों को बढ़ावा दे रहे हैं। नए नए प्रोड्यूसर अब इनवेस्टमेंट के तौर पर मराठी सिनेमा में पैसा लगाना चाहते हैं। कुछ अभिनेता-अभिनेत्री पार्टनरशिप में प्रॉडक्शन हाउस खोल रहे हैं। नए नए कलाकारों को अवसर दे रहे हैं। कुल मिलाकर मराठी इंडस्ट्री को अब बिजनेस अथवा प्रोफेशन की समझ आ गई है। यही उसका तात्पर्य है।

प्रॉडक्शन, डाइरेक्शन, कहानी तकनीक, ट्रीटमेंट, दर्शकों की पसंद, बॉक्स ऑफिस का गणित, अवार्ड की व्यवस्था, मल्टीप्लेक्स फंडा, फिल्मों को रिलीज करने की राजनीति, प्रमोशन के नए नए तरीके, इवेंट मैनेजमेंट, वेल्थ मेड डिजाइंड फिल्मों का निर्माण एवं मार्केटिंग फिल्मों के सिक्कल्स का निर्माण, सृजनात्मकता, प्रयोगशीलता, प्रस्तुतीकरण आदि सभी के परिप्रेक्ष्य में मराठी सिनेमा बदल रहा है। यह परिवर्तन निश्चित ही मराठी फिल्मों को वैश्विक पहचान दे सकता है।

### संदर्भ:

१. इस आलेख के लिए 'गुगल' से सभी फिल्मों की जानकारी एकत्र की गयी है।
२. दृश्यालेख हेतु 'यू-टयुब' मसे संबंधित फिल्मों के 'क्लिप्स' उपयोग में लाए गए।
३. बाजार में उपलब्ध 'DVD/CD' का अवलोकन कर उसका सारांश संदर्भ हेतु लिया गया।
४. संबंधित फिल्मों के कुछ निर्देशक, अभिनेता फिल्म आलोचक, फिल्म विशेषज्ञों से चर्चा की गयी है।

# Manipuri cinema through the lens of Aribam Syam Sharma-An Analytical Study

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**Abstract:** Aribam Syam Sharma (1939—) played an influential role in bringing Manipuri cinema on to mainstream film industry. He started his career as a music composer and actor in the first Manipuri feature film *Matamgi Manipur (Present Day Manipur, 1972)* directed by Debkumar Bose. The film brought him national recognition instantaneously and he received the President's Medal (1972). The first movie he directed was *Lamja Parshuram (Parshuram the Orphan, 1974)*. *Saphabee (1976)* brought him the first *Rajat Kamal* for the Best Regional Film at the National Film Festival in 1976 a trend that continued subsequently in the other films— *Olangthagee Wangmadasu (Beyond the Sultry Summer, 1979)*, *Imagi Ningthem (My Son, My Precious, 1981)*, *Ishanou (The Chosen One, 1990)*, *Sanabi (The Grey Horse, 1996)*. The film *Imagi Ningthem* also bagged the Grand prix award for best feature film in the Festival Des Three Continents at Nantes in France (1986). His film – *Ishanou* was screened at the Cannes international film festival, France, in the section Uncertain Reard in 1991. His films revolve around the fast changing dynamics of Manipuri life and culture (as opposed to native Indian ethos) as can be found in the film *Imagi Ningthem*. He succeeded in blending a fine balance between aesthetic considerations and commercial compulsions. This study attempts to analyse his four films— *Lamja Parshuram (1974)*, *Saphabee (1976)*, *Olangthagee Wangmadasu (1979)*, *Imagi Ningthem (1981)* both from the point of deconstruction and semiotics. The study further attempted to interpret and relate his films in close relation to Manipuri culture.

**Keywords:** *Lamja Parshuram, Saphabee, Olangthagee Wangmadasu, Imagi Ningthem*, aesthetic considerations, commercial compulsions, dynamics of Manipuri life and culture.

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## Introduction:

Manipuri cinema is one of the youngest additions to the broad spectrum of Indian cinema. The first feature film of the state was *Matamgi Manipur (Present day Manipur, 1972)* that brought national recognition instantaneously by winning the President's Medal. The film introduced Aribam Syam Sharma, as a music composer and actor who later single handily put Manipuri cinema onto the national and international limelight. His films focus on the composite heritage and socio-cultural ethos of Manipur.

Manipur is a state of various communities with diverse tradition and culture. This diversity has led to the emergence of many forms in music, dance and other performing arts. Capturing these unique traditions and culture through cinema, Aribam Syam has unequivocally carved a niche for Manipuri cinema that gained him international recognition and appreciation.

Aribam Syam was born in 1939, at Imphal. With a Masters degree in Philosophy from Santiniketan and trained in Indian classical music, his compositions reflect a deep understanding of folk and traditional music of Manipur. Aribam Syam joined as a lecturer in DM College, Imphal after his return from Shantiniketan in 1960. He also simultaneously engaged himself with a theatre group called Aryan Theatres and his plays marked the start of experimental theatre in the state.

His theatre experience helped him to incorporate it into music and theatre in filmmaking. His film fall under two categories: those belonging to the popular musical or melodramatic films of the commercial Hindi cinema- *Lamja Parshuram (Parshuram, the Orphan, 1974)*, *Saphabee*

(1976) and *Olangthagee Wangmadasoo (Beyond the Sultry Summer, 1979)*; others that break free of commercial constraints and reflect more personal interests and obsessions of the film maker. Films such as *Imagi Ningthem (My Son, My Precious, 1981)*, *Ishanou (The Chosen One, 1991)*, *Sanabi (The Grey Horse, 1996)* fall under this category.

In his autobiography *Living Shadows (2006)*, Aribam Syam writes:

“My first three films were a compromise to meet the pre-conceived, pre-impressed cinematic idiom, foreign to the artistic sensibilities of the region. I was fortunate to find stories rooted to the ethos and folkways of my society. And the tremendous successes of these films in terms of box office returns, to my belief, are due to the content of the cinema and not much to the form that met the audiences' expectations.” (p. 80)

When Aribam Syam debuted as a director, the most striking theme of a film was issues concerning the family. These involved issues concerning generation gap, relations between the sexes, adultery, women independence, and review of dominant form of masculinity (Evans, PW.1995: 38) all part of the staple diet of the commercial Indian melodramas of the sixties and seventies. Aribam Syam relished the challenges and while remaining true to their commercial aspects he also meets the expectations of the audience within the milieu of Manipuri culture. His movies *Lamja Parshuram (1974)*, and *Olangthagee Wangmadasoo (1979)* draw a line between the severest Bollywood commercials and artistic constraints.

To quote Aribam Syam from *Living Shadows (2006)*:

In the absence of a film movement from the region, the audience had been impressed by films (Hindi, English, Bengali) about what movies are. The repeated impressions to the public mind posed a challenge to create cinema peculiar to the region. Content had to be altered beyond the reality of the society to fit a pre-conceived, pre-impressed cinematic idiom foreign to the artistic sensibilities of the people of the region. (p.80)

The diverse regional cinemas in India strive to maintain their distinctive identities and provide an important dimension of the cultural wealth and diversity of India's regional cinemas (Gokulsingh, M. and Dissanayake, W. 2002: 123).

The present study attempts to analyze four of his films— *Lamja Parshuram*(1974), *Saphabee* (1976), *Olangthagee Wangmadasu* (1979), *Imagi Ningthem* (1981) both from the point of deconstruction and semiotics. The study further attempts to interpret and relate his films in close relation to Manipuri culture.

### **Methodology –Qualitative and Descriptive**

The study is qualitative and descriptive and combined both hermeneutics with the method of visual analysis of films in the case studies Kracauer (1960), as described in the method of analysis of moving images by Hansen et al (1998).

Moving image analysis products utilize a language into which both producers and audiences are socialized. Central to the analysis of both narrative and genre is application of the researcher's own reading that is a 'structured approach' not only based on formula, and application of models, but largely dependent on the development of skills of descriptions and classification.

Using the procedures provided by narrative and genre (Kracauer, 1953), the moving image researcher is able to break down signifying components and structures without breaking up the object of the study as a meaningful whole. The usefulness of narrative and genre analysis is not only in the revealing of deep structures in texts, but also in the identification of ideological positions and ideological messages within texts.

### **Lamja Parshuram (1974)**

Aribam Syam debuted with the film *Lamja Parshuram* (1974), the film was an adaptation of a drama by a well known Manipuri dramatist, Geet Chandra Tongbram. The story is about an orphan who grows up to be an angry young man with a vow to kill his father, the day he finds out his identity.

The theme of an orphan making his way through social spite and discrimination, winning the heart of a lofty maiden is a theme well experienced by every Manipuri Meitei from the legendary story of *Khamba and Thoibi* (Sharma, AS.

2006: 42). As in the legendary romance of *Khamba and Thoibi*, Parshuram bears the scar of separation of his parents and the social stigma of being a fatherless son.

The story also presented the polarized social worlds of the rich and the poor, with the former as exploiter and the latter as the exploited. The dramatic tension that arises out of such a situation was finely depicted when Parshuram's mother conceives a child by her lover hailing from a rich family. Parshuram was also driven out of the policeman's house on learning that his daughter was in love with an orphan. Countering these class conflicts and personal rivalries, was the blossoming romance between Parshuram and Indu.

The soul searching that Parshuram went through as an orphan at the backdrop of socio political setup gave rise to broader cultural questions of identity. This was particularly true as Manipur attained statehood on January 21, 1972 which crystallized the sentiments of the people in search of a true identity and trying to assign meaning to the complex process of change.

The film marked the beginning of popular regional cinema, resulting in the need to consume movies in one's own language. The film success lay within the parameters of a very conventional narrative poor boy meeting the rich girl sought to capture the contemporary mood and moment through the formation of a new state.

The film fared much better than *Matamgi Manipur*; in returns, becoming the first film to run more than 100 days in Manipur challenging the contemporary Hindi blockbuster of the year, Raj Kapoor's *Bobby* (1973).

### **Saphabee (1976)**

In *Saphabee* (1976), the director attempted a folk based Manipuri movie. *Saphabee* is part of an anthology of Manipuri folk literature, which is a part and parcel of the living myths of the valley people of Manipur. The director introduces the film with Manipuri martial arts, spear fight and Manipuri wrestling, which constitutes a significant area of the ethical culture of the people. The film is based on the tragic love story of *Saphabee*, the only daughter and princess of the *Tabung* Kingdom, with the prince of the *Khuman* kingdom. An interesting element in the film is how the *Tabung* King brought up *Saphabee* as a prince rather than a princess; she was trained in martial arts, horse riding and was equally skilled as any man (Sharma, AS. 2006:43). She falls in love at first sight, with the *Khuman* prince, *Saphaba*, whom she met in a jungle saving her life from a tiger. Killing tigers to prove the courage of a man has always been a part of Manipuri folktales. *Puremba*, the father of *Khamba*, was known for killing as many as nine tigers. *Khamba* also won the hands of *Thoibi* only after killing a tiger in the legendary tale of *Khamba and Thoibi*. Similar to the tale both the lovers met a tragic end dying before their

marriage is solemnised.

In the film the director also depicted the importance of *Lai Haraoba*, the festival of the gods and goddesses and the importance of *Maiba*, priest, in the traditional life of Manipuris. The *Lai Haraoba* festival of Manipur represented what is finest and best of the ancient Manipuri culture (Nilakanta, E. 1995: 257). Manipuris believe, the worlds of the material and the occult co-exist. The *Maibas* and *Maibis*, priestess, were consulted in matters concerning material needs, difficulties such as cause of illness, war and famine etc. People rely a great deal on the services of traditional *Maiba* and *Maibi* (Sanajaoba, N. 2005: 197). No ritual in the traditional Manipuri culture is complete without the participation of the *Maibas* and the *Maibis*. Aribam Syam explored these themes deeply in his later film *Ishanou (The Chosen One, 1991)* which tells the story of a young mother, Tampha, who has been chosen by the gods to join the *Maibi* sect.

The transmigration of lover-souls, the romance, the melodrama and the theme of tragic denouement has always fascinated the Manipuri audience for generations. A clear example is the *Moirang Kangleirol*, tragic love stories of nine incarnations popularly known as ‘Seven Rebirths’, which are deeply integrated with the people of Manipur. Aribam Syam by choosing a tragic tale of *Saphabee* tapped the Manipuri audience who enjoyed hearing the re-narration of the legends but also informed themselves with the thrill, the suspense, the aesthetic charm along with the story of etiquette, decorum, administration of justice, costumes, pattern of dialogues, the proverbs and the literary heritage of the past (Boramani, S. 1995: 34).

The featuring of lake in the film also tells about the significance of lakes in the romantic tales of Manipur. Many legends, myth and folklores surround the *Loktak lake*. The cultural importance of the lake could be traced as the legendary characters of *Thobi*, *Tonu Laijinglembi* and *Pidongnu*, of the *Seven Rebirths*, along with their maids enjoy fishing in the lake. Their romances are interwoven with the lake while many of the scenes of Manipuri folklore are played on the shore of the lake.

The music gave a distinct flavour of folk and traditional Manipuri music. The forgotten creators of the traditional music which has become treasure of the *Meiteis* are uniquely recalled by Aribam Syam through a new medium. The background scorings are given in rhythm to synchronise the stylised language adopted by the director.

Though the film was not as successful as its predecessors *Lamja Parshuram* in the box-office, it was received well and conferred the Silver Lotus for the best regional film.

### **Olangthagee Wangmadasu (1979)**

*Olangthagee Wangmadasu* (1979) is about the

changing society of Manipur during the late 70's and early 80's. The film tries to examine the social conflict from the backdrop of the changing man-woman relationships. It has all the ingredients of a conventional box office hit: songs, fights and romance. But the director Aribam Syam and MK Binodini, the story and screenplay writer, has infused a regional flavour to the film.

The hero, Bijoy was brought up by his grandparents as his parents died in an accident. He was a musician but unemployed and belonged to a more traditional home. Though he was city-bred and educated he was expendable in the eyes of Thadoi's brother who was ambitious by nature. In confrontation between the two families the hero's grandfather was killed trying to save the heroine who escaped from the clutches of her brother. The fight symbolised the conflict between traditional values and modern values. The old man symbolised the traditional, skilled with Manipuri martial arts. Dressed in a white dhoti and pyjama he thrashed the modern dressed goons, hired by the heroine's brother but was back stabbed while he retreated from the fight. The grandfather succumbed to the injury and the two lovers were thus separated from one another. The steps, gaits and poses of Manipuri martial arts are also captured in the sword fight.

The complexities of the relationship were captured in the varied emotions that surround the characters of the film. It was filled with a number of complex romantic, platonic, and parental relationships symbolising the modern day relationships. Bijoy while trying to overcome the loss of his near ones and the heartbreak of an ex-lover, deals with the challenges of a new relationship with a helpless woman. The juxtaposition of two ladies in the life of the hero suggests the debilitate playfulness of romance. The heroine Thadoi was brought up in modern education, lifestyle and later became a doctor. She was a fearless devotee of love and independent maiden. She remained true to the hero. Whereas the other woman was an unfortunate village girl who was married to a criminal and whose life were marred with sufferings and torture. A victim of circumstances, she was a human expression of sorrow, pain and tears of tolerance.

The life of Bijoy who was out rooted from his family can be contextualised in the harsh political, economic and social crisis of the 70's. Bijoy was noble and modest to his fellows and elders but was also fearless to fight for truth and was firm in his determination. The 70's was confronted with the formation of a state, rise of extremists left and right wing, political formation embedded with nationalistic ideologies to construct an independent identity. The search for communion embodied in interdependent action and individual accountability that characterized the modern ideal (Chakravarty, S.S. 1998:132).

The film broke Imphal's box-office record held by *Sholay* (1975). It ran for more than 30 weeks. It was the



combination of the more usual box-office elements with a familiar Manipuri theme of a parentless son in love with a rich daughter. Chakravarty opines that in a new 'impersonal' context, they had to find ways of seeing the harsh conditions of their existence the promise of change and renewal, with the old certitudes brought back via the new agencies of state power and authority. The film was awarded the Silver Lotus that year.

### **Imagi Ningthem (1981)**

*Imagi Ningthem (My Son, My Precious, 1981)*, marked the beginning of a new trend in Manipuri cinema. The film bagged the Grand prix award for best feature film in the Festival Des Three Continents at Nantes in France (1986). Scripted by MK Binodini, the film was a story of a school teacher (Dhani) in a remote village that discovered an illegitimate child (Thoi Thoi) fathered by her cousin's (Ekashini) husband. The illegitimate boy whose mother died in childbirth was brought up by his grandfather. The film went on to detail how the betrayed wife on her free will adopted the illegitimate son of her husband.

The director showed through the film how a mother's love can come in different forms. *Ekashini*, in spite having a son of his own could not get away from *Thoi Thoi* after hearing the sad story of the boy and the sin her husband has committed. She decided to raise *Thoi Thoi* as her own.

TC Hodson wrote that women hold a high and free position in Manipur, all the internal trade and exchange of the produce of the country being managed by them (Shyamkishor, S.1991:138). *Ekashini* though subservient to her husband and righteously performed her household chores yet pursues her own desire of adopting *Thoi Thoi* without taking her husband's word. It also showed her courage to face any consequences when it came to the purview of her motherhood feelings for *Thoi Thoi*.

The child's longing for the mother is deftly captured when *Thoi Thoi* stood still on hearing news of her mother from *Pishak*, a neighbour. He asked his grandfather to accompany him to find the truth of the news. On being introduced to *Ekashini*, he took her to be his real mother and he forbade her let go once he saw her. The thought of losing her again made him fall sick. His anguish was captured in the scene where in spite of suffering with high fever he sat in the dusty roadside of the village, waiting for a car that would bring back his lost mother.

The emotional conflict that rose after *Ekashini* turned up in the life of *Thoi Thoi* passed on to his grandfather who has nurtured the child so far. The emotional disturbance the old man underwent thinking about the future of his grandson was symbolised by a kite stuck to a branch of a tree in a courtyard. The loneliness of the old man in the absence of *Thoi Thoi* was depicted in the scene where he sat in the veranda deep in thought only to bring back to senses by

Dhani who promised to bring back *Thoi Thoi* to him.

The success of the film is accredited to the sincerity and truthfulness on the part of the film maker in capturing human relations in the everyday lifestyle of the community. The intimate relationship between *Thoi Thoi* and his grandfather, the relationship between Dhani, her colleague Gandhar and the old man showed the strong sense of community and humane living in the traditional Manipuri society. The nature of relationships is remarkably integrated and extended in depth.

The belief in ancestors and spiritual beings is an important element in the traditional religion of Manipur. A *Maiba* (priest) conducted a special worship of the domestic deities, *Sanamahi* and *Leimarel Shidabi* for *Thoi Thoi* when he fell ill. The director also portrayed the co-existence of modern medicine and traditional beliefs when *Thoi Thoi* was again treated by a doctor. But it was the love and care of *Ekashini* that healed *Thoi Thoi* ultimately.

The film has been criticized for poor technical quality. To reduce cost he filmed in 16mm black and white and blew it up on 35mm but the process was not a standard one resulting in the 35mm print being very bad (Sharma AS. 2005:46). Aribam Syam wrote that besides the print quality the camera used for the film also had problem with speed, the recording of dialogues were done on an ordinary tape recorder which captured the noise around as the dubbing was done in a makeshift studio on the rooftop of the writer, MK Binodini Devi. The film is a standing example of the plights of film makers in an economically backward state such as Manipur in the absence of funds and other assistance from the government both in terms of technical support and distribution system. But the film in spite of its technical shortcomings is appreciated for its truly authentic depiction of regional life and the statement on human relations that transcends its place to hit a universal appeal.

### **Conclusion:**

The movies of Aribam Syam Sharma offered a keen illustration of Manipuri day-to-day lifestyle with its rich socio-cultural background. Through his films *Lamja Parshuram* (1974), *Olangthageee Wangmadasu* (1976) and *Imagi Ningthem* (1981) the director continuously tried to discover the identities of the changing Manipuri society. He vividly displayed the aesthetics that emerge naturally and inevitably from the ethos and environs of Manipuri society. He depicted through the medium of cinema the essence of traditional life-style in Manipur with a deep understanding of its cultural roots, the ideals and aspirations of the people. He explored the importance of these underlying cultural bonds that weaves Manipuri society through its unique martial arts, religious practices, and music and dance traditions.

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# Crossing Linguistic Borders: K. Balachander's Multilingual Filmography

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**Abstract :** Amidst the resurfacing of linguistic conflicts, K. Balachander's (1930-2014) contributions have infused the Cinematic imagination with a fresh wave of multilingualism; hinting at an artist's ability to rise above the narrow confines of linguistic borders. An acclaimed actor, director, screenwriter and producer, K. Balachander has more than 80 films to his credit in Telugu, Tamil, Malayalam, Kannada and Hindi. Known for introducing many actors and actresses, he is acknowledged as 'Iyakkunar Sigaram' (The Summit of Directors) and was bestowed with the Dadasaheb Phalke award (2010). His demise in December 2014 has created a void in Indian Cinema.

This paper attempts to capture glimpses of his unique contributions to Indian Cinema. Although many of his films were path-breaking and award-winning, the paper will focus on those films which help in illustrating the multiple manifestations of his artistic contributions in regional and national languages.

**Keywords:** Indian Cinema, K. Balachander, multilingual

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## Introduction :

"South India is the largest producer of films in India" albeit Hindi Cinema or Bollywood "is considered as Indian Cinema par excellence" aptly begins Selvaraj Velayutham's Introduction to *Tamil Cinema, the Cultural Politics of India's Other Film Industry*. (2008, p. 1) Critiquing the Bollywood-centric academic writings for "The cultural hegemony and dominance of Bollywood within the Indian film industry has both marginalised and erased the rich complexities and ethno-linguistic specific cinematic traditions of India", he asserts that the "reverberation and articulation of Dravidian identity and Tamil nationalism" is intrinsic to Kollywood<sup>1</sup>. (p. 17, p. 25)

This paper reflects on Tamil/Telugu Cinema to illustrate Kailasam Balachander's (9 July 1930-23 December 2014) unique contributions. Many of his films were path-breaking/award-winning, but this paper restricts itself to those which manifested in regional/national language/s. First, a quick introduction to K. Balachander, hereafter KB, is warranted.

Gifted with a multilingual Cinematic imagination, KB and his company *Kavithalaya* were regarded as giants of Tamil and Telugu Industries. A talent-spotter, the actors/actresses he introduced in his films became stars<sup>2</sup>. A school teacher-turned apprentice clerk-turned Superintendent-turned playwright<sup>3</sup>, he entered Kollywood with *Dheiva Thaa* (1965)<sup>4</sup> in the mid-60s, when the Dravidian-movement-inspired medium appealed more to the lower middle classes<sup>5</sup>. Film historian, Guy Randor pronounced KB as a "bright spark" who subverted the star-system for "In his films, he, the writer-director, is the star" creating "movies with bold themes in cinematic styles, something new in Tamil" lending him a pan-Indian identity. (*Tamil Cinema*, 1985, p. 473) Yves Thoramal affirms that KB "raised the status of directors in the Madras Cinematographic world" (*Tamil Cinema*, 2000, p. 326).

## Multilingual Manifestations :

As it shall be illustrated, there were two trends in KB's

filmography: the unexplored concern with women's issues and remaking films from Tamil/Telugu into other languages. In an era marked by linguistic conflicts, his multilingual endeavors were a due recognition of the nation's linguistic plurality. He made the Hindi films *Oonche Log* (1965) and *Aaina* (1977) and remade director Hrishikesh Mukherjee's successful Hindi comedy film *Golmaal* (1979) as *Thillu Millu* (1981) in Tamil. Given the space constraints, an overview of six KB directed films, unless specified otherwise, is followed by a comparative analysis of the multi-lingual versions of the women-centric film *Iru Kodugal*.

*Major Chandrakant*, his first English play, wherein he enacted the Major's role, was written to commemorate the Accountant General's arrival from Bengal and rewritten as a two-hour Tamil play for the Sabhas<sup>7</sup>. Revolving around a blind, retired military officer who sheltered his son's murderer, its screen avatars were *Oonche Log* (1965-Hindi), *Major Chandrakant* (1966-Tamil) and *Sukhadukhaalu* (1967-Telugu)<sup>8</sup>. After hearing the story of Joseph Anandan's Stage play of the same name, KB directed the black and white film *Iru Kodugal* (1969) which means two lines. A poignant portrayal of the conflicting effects of bigamy on the triumvirate protagonists, an aspiring but failed Collector turned Clerk; his abandoned wife turned District Collector turned boss and his second wife who had to give up her studies. KB remade it as *Collector Janaki* (1972-Telugu) and *Eradu Rekhagalu* (1984-Kannada); *Sanjog* (1971-Hindi) was directed by S. Balasubramanian.

*Aval Oru Thodar Kathai* (1974) depicts a responsible, middle-class female protagonist who decides to remain unmarried. Familial circumstances – a father who has renounced his responsibilities to don the saintly garb, an elder brother, a wayward and a drunkard – force the second daughter to work, overthrowing the perceptions of Man as the bread-winner. Her tragic struggle to support an ungrateful extended family, was seen as KB's "just anger at society that ruins the lives of individuals, especially unmarried girls in Hindu society" (Parthasarathy, *The Cinema of K.*

Balachander, 1985, p. 222). KB directed the remakes in Telugu as *Anthuleni Katha* (1976) and in Kannada as *Benkiyalli Aralida Hoovu* (1983); the film's statement was carried forward in Bharat Shamsheer's Bengali remake *Kabita* (1977) and T. Rama Rao's Hindi remake *Jeevan Dhara* (1982).

*Apoorva Ragangal* (1975), a daring experiment in the sixties, tested middle-class norms with its bold and unconventional theme of cross-generational love. A young girl loves a man old enough to be her father, whose young son professes love for an abandoned married woman, a successful classical singer and mother of the former young woman. The climactic ending, where the two couples confront the irresolvable fact of the son/father becoming a father/son-in-law and the daughter/mother becoming the mother/daughter-in-law to each other, destabilized established cultural norms and was shockingly eccentric, provocative and a scathing exploration of inter-generational conflicts. Despite upholding middle-class values, it coerced the audience into a contemplative mode. Telugu director Dasari Narayana Rao remade it as *Thoorpu Padamara* (1976-Telugu); KB directed the Hindi remake *Ek Nai Paheli* (1984).

Echoing Shakespeare's *Romeo-Juliet*, the cult classic and romantic tragedy *Maro Charitra* (1978-Telugu) was dubbed as *Thirakal Ezhuthiya Kavitha* (1980-Malayalam) and remade in Hindi as *Ek Duje Ke Liye* (1981). Dealing with cross-cultural romance or inter-ethnic relations, the caste and linguistic tensions - Telugu-Tamil/Tamil-Malayalam/Tamil-Hindi - openly defied parental opposition. While English helps the lovers in communicating and bridging their linguistic differences, true love enables them to learn each other's languages and challenge their opponents - the girl's mother and the boy's father- who force them to sign a one-year contract to remain separate as a test.

Depicting the effects of corruption on society, the turmoils of unemployed urban youth and the angry-young man syndrome, *Varumaiyin Niram Sivapu* (1980-Tamil) was remade as *Aakali Rajyam* (1981-Telugu) and *Zara Si Zindagi* (1983-Hindi). The son of a classical singer, does many odd jobs but takes up a barber's profession, for as he justifies to his father, he did not have to cheat/lie/impersonate and the father accepts the decision. The next part will analyse the multilingual manifestations of *Iru Kodugal* and emphasize the linguistic/cultural specificities and highlight interesting cinematic details.

Rejecting non-linear conventions, the film's exposition begins in *medias res* underscoring the philosophy of two lines, a mathematical riddle within which is embedded a profound truth - How to make a line shorter without erasing it? The simple answer is provided by the intelligent second wife who draws a longer line next to it, making the previous one seem shorter and clarifies the philosophy based on her real life-experiences. Sad, on being asked to give up her studies by her mother, her sadness was greater when she

lost her mother. Later on, when she feels hurt that her husband was insulted by the Collector, he warns her that she would feel more hurt on knowing another bitter truth.

With the rustling of the papers, flashbacks make us aware of the meeting, marriage and subsequent separation of the Collector and her husband. The love of South Indians for Coffee is depicted in all, except in the Hindi version. The hero's craving for Coffee in the streets of Kashi (he is on a pilgrimage with his parents) results in his encountering the heroine (a migrant in the southern versions). Her house is close enough for her to overhear the hero's lamentations in his mother-tongue (he is not fluent in Hindi) to the uncomprehending Hindi-speaking tea-vendor. Attracted by her loud instructions to her aunt to drink the coffee which is getting cold, the hesitant hero approaches and requests her for a glass of coffee. She offers it to him in a silver tumbler (glass given to a husband during marriage). In Kannada, the Hindi atmosphere is accentuated through posters of Rajkumar's films *Mere Huzoor* (1968) and *Heer Ranjha* (1970) on the walls of the Tea-Stall and the Heroine's house. This scene is absent in *Sanjog* which concentrates on the class-conflict and the hostelite hero studies with the heroine in the college where her uneducated father works as a peon. In the southern versions, the fathers are school/college teachers teaching their mother-languages in Kashi.

A variation is the duet song in the Kannada and Hindi versions, absent in the Tamil/Telugu versions. In the southern versions, the couple get married in the Kashi temple and ask for her father's blessings, which he first refuses. When a tearful daughter reminds him he had taught her the beauty and truth of supreme love, he blesses them. The heroine draws upon Bharatidasan in the Tamil version; in the Kannada version, she uses the analogy of Kalidasa's *Shakuntala* and cries that her father couldnot take the place of the loving Kanva Rishi. In Hindi, the father sees the couple in love and advises them to study. The hero reaches home and is surprised to see the College Peon, but asks for her hand in marriage and writes a letter to his parents about his marriage.

In tune with the migrant metaphor, the heroine speaks fluent Hindi in the southern versions, deploying *Achcha*, the Hindi word for OK. Underscoring the linguistic politics, the Collector's bilingual nameplate is displayed in the mother-tongue and English (not Hindi); the Bollywood version uses monolingual Hindi. Common is the lie about the heroine's drowning in the Ganges by the hero's arrogant mother to her son who is in Delhi to attend an interview for the Collector's post. In disbelief, the hero reaches his wife's house and meets the new, Hindi-speaking, tenants. His lack of knowledge of Hindi leads to the misunderstanding about his wife's than her aunt's death. The Hindi version depicts a villainous Uncle, who along with the tenants whom he has bribed, affirms the lie. Her determined father, failing to

get his daughter remarried due to her pregnancy, vows to make her a Collector.

As fate would have it, she takes charge of the office where the hero, who has remarried and has three children, works as a Head Clerk. An emotionally engaging scene is when the hero is chided for misplacing an important file and the discussion oscillates between the file he lost and the married life she lost. In a situation where protocol demands that he stand before her, she displays subservient attitude in the privacy of her cabin; painfully reprimands him for negligence, straining their relations further. Unknown to her, the vengeful father teams up with an employee resulting in the hero being caught red-handed for having taken a bribe and is suspended. The misunderstanding is cleared when, suspecting that she is taking her revenge, he gets into her bedroom to kill her.

KB's passion for literature, theatre and the use of situational songs are an inherent part of his cinematic imagination. A stage-function organized to commemorate the Collector's arrival is an occasion to reclaim identities. What is common is that the stage-show<sup>14</sup> enables the estranged couple to get evidence of their marriage as the hero (un/knowingly?) garlands her. The Collector keeps a framed photo in her drawer; accidentally discovered, it is a cause for office-gossip. Some mischief-mongers make an anonymous call to the second wife who finds her suspicions of her husband's supposed infidelity affirmed on finding the photo hidden behind their own marriage photo.

The stage-show also helps in delineating linguistic identities. In the Tamil version, the lifeless statue of the famous Tamil poet Bharatidasan comes alive to lament that the numerous misinterpretations of his poems on slavery or Krishna's love are dishonouring. The Telugu version deploys an Abhinav Kuchela song, a theatrical form like Harikatha traditions in Andhra Pradesh. Drawing upon the familiar episode of Kuchela (Sudama)–Krishna meeting, the modern version parodies social evils like corruption – the support of higher-ups for a vote/seat/permit/license/promotion; the need for recommendation becomes a scathing commentary on bureaucratic governments. Sudama's wife asks him to take an appointment/interview with Krishna for resolving their difficulties. Krishna asks if he bought Kashmir Shawls/Godrej Cupboard/Pressure Cooker/Tailoring Machine/garland/fruit/the famous Andhra Bandara (Boondi) Ladoo without which his prayer may not be granted. He questions Sudama, who has many children, if he had not heard of the red triangle (family planning) message on *Aakashwani*. There is no song in the Kannada version. A quaawali song in the Hindi version, uses the metaphor of flowers having different destinies, faces different facets and dreams different results.

Two interesting songs are common. The one accompanied by a musical chair competition where the two

co-wives are declared as joint winners and the second when the Collector invites her co-wife for Bomma Kollu (display of dolls during Navaratri)/Janmashtami (Krishna's birth) Celebrations. The famous song, recalling Gods with two wives/women in their lives, becomes a question-answer session and a medium to assert their rights over the husband and the second wife is convinced that her husband would marry the Collector. Of all the versions, the Tamil song is the most poetic and communicates well the emotional conflicts of two women torn by their love for the same husband.

An instance of real life entering reel life is when the Collector meets the Chief Minister in his office. As director Mani Ratnam proffers, "The camera is focused on the chair. The chair is moving slightly, from side to side, and we only hear the voice of the Chief Minister" drawing attention not "to who the authority was, but to what was being dealt with" (Baradwaj, *Conversations with Mani Ratnam*, 2012). KB wished to pay his tribute to C.N. Annadurai without a dupe and "with a voice sounding just like his (Anna's), a pair of glasses on the table and a pen in the foreground, the audience knew it had to be him!" (qtd in Meera Srinivasan, 2009) Encouraged, the Collector takes on smugglers, is shot and reaches her husband's home. The suspicious wife, saved from committing suicide by her father, returns. But she digests the news of their previous marriage. On learning of her son's drowning in a bid to save his friend and second wife's son; the Collector mourns her son's death more than her husband's loss and leaves on a UN deputation with a gift- the second wife's son.

Besides the strong thematic concerns and emotional songs, the portrayal of two powerful women characters was the film's USP. The unconventional theme of an abandoned married woman progressing by becoming a Collector was exciting, exhilarating and endowed women with a sense of agency and in the process reinforcing that marriage is not the be-all and end-all of a woman's life.

### Conclusions :

KB's uniqueness in Indian Cinema was the practice of multilingual traditions as illustrated with a few films in general and *Iru Kodugal* in particular. With a Padma Shri (1987) and nine National Awards, –the long-awaited acknowledgement came after five decades with the *Dadasaheb Phalke Award* (2010).

It is appealing to note that KB is that his movies powerful women protagonists for whom marriage was not the ultimate goal; engaging themes which threatened the conventional norms of the film-going audiences and his experimentations in multiple regional languages as well as in the national language Hindi. KB challenged linguistic chauvinism to affirm the universal nature of human emotions and through his synergistic cross-fertilisation of multilingual films, demonstrated the capacity for transcending linguistic barriers.

## Notes

1. Velayudhan adds that Kollywood is “an amalgam of the words Kadambakkam and Hollywood”(2008, p.18).
2. Some of the actors were Kamal Hassan, Rajnikant, Prakash Raj. Some of the actresses were Sarita, Sujata, Janaki, Jayaprada. Some like Kamal Hassan, Madhavi and Rati Agnihotri were also introduced in Hindi.
3. KB’s first play *Major Chandrakant* was written in English and then for lack of audience was re-written in Tamil. Other Tamil plays were *Server Sundaram*, *Neerkumizhi*, *Mezhuguarthi*, *Navagraham* and more recently *Pournami* (2009). As Theodore Bhaskaran (2013) observes, KB ‘founded his own drama unit, Ragini Recreations, and staged a number of successful plays’.
4. See Pal. Interestingly, it was the acclaimed MGR who roped him in for the first film but KB never worked with him after that film.
5. As Pal highlights, KB ‘entered directing without going through the ranks, had no real affiliation with production houses before turning director, did not come from a wealthy family and was unaffiliated with the Dravidian movement’.
6. KB admits to Gowri Ramnarayan (2004) that he took up the unexplored cause of women to create his own individual filmographic identity. Some iconic films were *Agnisakshi*, *Sindu Bhairavi*, *Iru Kodugal*, *Aval Oru Thodar Kathai*.
7. Sowkar Janaki, Gemini Ganesan and Jayanti acted in Tamil; Jamuna and Jayanti acted in Telugu; Sarita and Geeta acted in Kannada and Mala Sinha, Amitabh Bachchan and Aruna Irani acted in Hindi.
8. Refer to <http://iffi.nic.in/29Nov2011.pdf>. The film was screened in *Retrospective: K. Balachander* in the 42<sup>nd</sup> International Film Festival at Goa (2011, p. 2).
9. Sujata, Jayaprada, Sarita, Mala Sinha and Rekha essayed the roles in the Tamil, Telugu, Kannada, Bengali and Hindi remakes, respectively. Kamal Hassan played the mimic-singer in the Tamil and Bengali versions and as the Boss in the Telugu version. Jayalaxmi became ‘Phataphat Jayalaxmi’ for her use of ‘phataphat’.
10. As Theodore Bhaskaran (2013) notes, KB’s films centred on contemporary urban middle class issues and reinforced their values and beliefs and many endings are in accordance with the prevalent ‘middle class mores and a sense of morality’.
11. See [https://en.wikipedia.org/wiki/Maro\\_Charitra\\_\(1978\\_film\)](https://en.wikipedia.org/wiki/Maro_Charitra_(1978_film)) Both the telugu film *Maro*

*Charitra* and the hindi remake *Ek Duje Ke Liye* were listed among CNN-IBN’s 100 greatest Indian films of all time in 2013.

12. The film-within-the-film in *Aval Oru Thodar Kathai* also deploys song and mimicry to capture the bruised emotions of the mimic and the protagonist (the marriage is of the people whom both of them have loved).
13. See <http://web.archive.org/web/20000118090951/http://dinakaran.com/cinema/english/cinebio/23-06-99/balacha2.htm> for the list of awards won by KB.
14. Sivaji Ganesan was the first Tamil actor from Kollywood who received the Dadasaheb Phalke Award in 1997. KB is the first Tamil Director and the second person from Tamil Cinema to receive the Phalke Award. (Bhaskaran, 1997, np).

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# Wronged Rights: Viewing Human Rights through Regional Cinema

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**Abstract:** Our history records the lives of human beings across the globe at different time periods. These discourses are factual representations which give insight into our past. In these moments of narration, we often fail to look at the subjective interpretations of human lives. Be it Colonialism, World wars, freedom struggles the human lives involved were only read in terms of numbers. It is therefore important to look at the individual lives involved during the times of conflict in order to read history differently. And when it is about life of human beings, it is also about their rights. Human rights as a theoretical concept were available to us from the time of Renaissance. But what needs to be understood is the presence of human rights in our lives. Professor Lynn Hunt, a famous Human Rights theorist remarks fiction creates empathy in the minds of a reader. So then, can it be assumed that visual fiction can also be used as a medium to arouse the viewer to sensitize about the availability of certain conditions to live? Our national history provides space and time to understand this concept and undoubtedly cinema is used as powerful tool speak to the audience. The research brings to the fore the issue of human rights in times of conflict. The 2014 Malayalam movie *IyobintePusthakam* (Book of Job) set in 20th century Munnar, India depicts the life of colonizers in a time when they had no rulers. A close analysis of the movie will help in viewing the presence or absence of rights, the resistance or acceptance of their situation, and the existence of individual/community rights. Among many other ideas, it is also important look at how cinema helps in speaking the 'unspeakable' which is a major concern of human rights literature. Therefore, it needs to be questioned as in if it is only during turbulence that human beings need their rights. The text considered for study will open the discussions on social cinema and reach of regional cinemas thus closely relating to Sartre's concept of Engaged literature.

**Keywords:** Human rights, unspeakable, colonizers, Engaged literature

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## Introduction:

Our history records the lives of human beings across the globe at different time periods. Historical discourses are factual representations that give insights into the past. In these moments of narration, what often goes unnoticed for is the subjective tales of suffering and inhumanity. Be it Colonialism, World wars, freedom struggles the human lives involved were only read in terms of numbers. The study of history in times of conflict with reference to human rights is the major concern of the paper. The Universal Declaration of Human Rights (UDHR) is a document which calls out the importance of certain conditions we can claim being humans. The UDHR ushered in a new way of looking at the world, as it universalized and equalized the human condition all over the globe. Human Rights as a political concept discuss the condition for an individual's growth. A theoretical concept, Human Rights objectified the historical and present day conditions. However, Human Rights literature plays a vital role in bringing the subjective voice of such discourses. Prof Lynn Hunt, a famous Human Rights theorist remarks fiction creates empathy in the minds of a reader. This is the foundation on which Human Rights Literature builds itself. Thus, Jean Paul Sartre's study of engaged literature comes to play in the context, as the role and responsibility of fiction and the author to bring in a change can be understood.

The universalizing nature of rights: a western concept, assumed the human condition in times of terror and otherwise to be same across time and space. This was proved wrong by the cultural texts which depicted the severity of 'lack' of human rights in different cultures and regions. These texts also revealed how different cultures and socio-political conditions understand human rights and its implications.

Literature in general and fiction in particular helped in the process of speaking the 'unspeakable' at various levels for the violated human souls. Thus, Human Rights in literature became a medium for narrating, studying and rationalizing the conditions of such human violations and consequent victimhood. On understanding the importance of human rights fiction, the position of the victims in the narration is worth exploring. The concept of victimhood being called into or individuals observing the position on his/her own is also a prominent concern of Human Rights literature. These factors are always overlooked since our cultural history speaks only in the collective sense. Individual experiences of pain and trauma is equally important to read the intensity of abuses from different standpoints of history. Our country with its glorious imperialist past and extended geography gives space for such detailed analysis. The visual text considered for the study is a depiction of condition of human lives is a micro view of the post colonial condition of human rights.

Relevance of Human Rights in India:  
*IyobintePusthakam*

The colonial history of India proves as major source for understanding presence and absence of rights in terms of conflict. Rights were acknowledged and considered available to us after World War I. However, the imperialist strategies of the West restricted the concept on our land. In the process, the social, political, economic rights of individuals were wiped away. Indian political condition was in trouble when the colonizers left our country. The country as whole suffered and human lives in certain parts of the country saw the inhumanity perpetrated on them by fellow beings. Thus it can be understood that the conflict of



situation made every individual to undergo a change. Indian cinema like literary fiction portrayed these issues as matters of social concern on the screens. The fictional background provides the scope for research on availability of rights and the portrayal of unspeakable narratives on screen.

*Iyobinte Pusthakam* (The Book of Job), a 2014 Malayalam movie set in a verdant tea estate in Munnar, Kerala is the tale of a land which had no rulers and was completely under the power of the rich. The movie directed by one of the 'New Generation' director Amal Neerad who has reflected the abject condition of human lives in the area. His visuals create the post-independence atmosphere and natural landscape of a hill station in the movie. The fiction also narrates the changes that brought the unstable political situation under control through specific political ideology. This movie can be considered as part of Human Rights literature because it portrays the human lives from different strata of society. This enables the research to analyze the availability of human rights in times of conflict. The script weaves the historical and social events of the time with depiction of ideological changes in the South Indian state. Kerala in 1947 was leftist in ideology with strong concern towards upliftment of working class. The Malayalam cinema has always been the mouth piece for changing times and situations. On studying the evolution of Malayalam cinema, one can notice that it has always reflected the concerns of society be it laborer struggles, lucid narrations of common man's life, existential realities of an educated individual, slapstick comedies and others. This film came on the screens when Malayalam cine field is witnessing a mass level experimentation by reflecting various aspects of today's generation. However, the plot and the characters depicted are close to reality and hence relatable to the audience. Though imaginary, the movies could connect to the masses which brought in its commercial success.

### **Native Rights through Iyob**

Human Rights theory includes various concepts and perspectives of viewing human lives. The most important ones are the availability of rights and portrayal of unspeakable in the text. It is therefore important to view the text in all different categories like native rights, women rights, and urban notions of rights. The character of Iyob (Job) is the main interest of the research as he is a brown skinned native of Munnar who helps his white master to rule the land. This appropriated him to the level of his master and granted him the power to affect the rights of fellow beings. The natives in any cultural setting are hardly aware of the presence of rights. In our historical context, even being aware of the rights did not do any good as the white master always had brown counterparts who ensured their victimization. The subject of victimhood is forced on them through many perspectives. The scene where Harrison, the plantation owner makes use of Iyob to beat others and forced them to work is where Iyob becomes a pawn in the hands of

Imperialist player. Similarly, there are instances in the movie where the natives are subjugated on the basis their occupation which is a double jeopardy. The characters who work with Job are seen holding an upper social status than others. When the White master left, the plantation workers constructed their identity on the basis of their shared history of slavery. This is the reason why Iyob got his acceptance among the fellow countrymen and they willingly accepted him as their savior. Thus, the availability or unavailability of rights was never a concern for the natives but it was more of how find a foot hold in a land which had no rulers.

The identity of human beings which till that point was associated to Harrison was left to find its own roots in the independent soil. Iyob took over the superior position of his master and 'interpellated' the fellow beings into a victim position. It is interesting to see a brown sahib replacing a White sahib and ruling the land in the same models set by the previous ruler. This one should know was the political condition of our country after 1947. The citizens of our land remained crushed under the hands of power even after getting "freedom" officially. The new rulers like Iyob in the film conveniently overlooked the chaos and continued inflicting injustices on others. Many instances in the movie like Dmitri's and Ivan's raping and killing of maid servant, Dmitri's domestic abuse against Rahel, Aloshiy's running away from home makes Iyob more inhuman. On the contrary, if it is to see Iyob as a product of colonial injustices and wrongs. The character of Iyob therefore is towards the climax realizes the impact of his atrocities on several human lives including his son Aloshiy, Martha, Kazhali and even on his wayward sons.

### **Gendered Rights**

Speaking about the native rights, it is important to look at the portrayal of women in the society. Women belong that section of society who are treated lesser humans by white men, white women and brown men. In the film, the women characters are silenced, however, they are aware of their condition and different levels resist the injustice. Kazhali, Harrison's illicit wife and Annama, Iyob's wife are acutely aware of the inhumanity inflicted upon them by the men. However, they accept and get marginalized to a position from where they are unseen and unheard. On the hand, Martha (Harrison's daughter) and Rahel (Dmitri's wife), the second generation women are aware of the prevailing inhumanity and rebels in different ways. Martha is seen as an outcaste and witch is not given access to a normal life. She accepts her condition and elegantly lives the life making the dominant section quite uncomfortable. Rahel is a sharp and revengeful woman who leaves no chance to create rift in the Iyob household. For her ethics and humanity becomes a matter of convenience and she answers stone with a stone. Like Martha, Chemban's wife yet another native woman resists the atrocities of Dmitri and Ivan which eventually brings her death. This is glorified and seen as an act of

courage and chastity by the society. Through such women characters, it can be understood that the women were not unaware of their rights or at least the better conditions of living which they were entitled to. They unlike their male counterparts don't blindfold themselves to the unjust present but put up strong resistance to live life in their own terms. The film doesn't give narrative points to these women and this can be seen as to how gendered the right to speak is.

### **Why Fictions of Dignity?**

Fictions of Dignity as Human Rights literature is popularly called become a powerful medium to sensitize the present generation about the inhuman tendencies of the time. Literary and visual texts help in speaking the 'unspeakable' aspects of violence which makes it a potent tool for change. This fictional narrative has succeeded in portraying the condition of human lives in an unusual geography of a hill town village. The time span of the story is equally engaging as it belongs to a period which is unaccounted for in most of the post independence texts. The authorized historical narratives many a times fails to record the political, social and economical conditions of such villages. The times of conflict helps in understanding the Human Rights and their availability in a different perspective. At such times, the resistance offered by the individuals is also quite unique as in the male characters of the movie imitate their racial superiors complying with their past. However, the female characters though stereotyped as meek and vulnerable believes in the present and rebels in ways known to them. The film also shows the emerging political standpoints the educated youth like Aloshiy and the left wing narrator believes in. Thus, the story shows the evolving political ideologies in a free land. However, the movie as such does not declare such ideas as successful or failure but shows it as against the Indian imperialism. Sartre's Engaged literature is one such ideology which theorizes the moral role of fiction in humanizing the inhuman narratives. However, it is questionable as to how much of sensitization happens to the readers as their standpoints also matter in

process of viewing and reading.

Indian cinema, though a commercial venture has always brought the societal concerns on the screen. While undertaking such projects, the directors and scriptwriters have aligned themselves to a very neutral position and made the viewers role of understanding such narrations in an engaging way. Any responsible individual of the society will always believe in reading such narrations to develop a humanitarian approach. This is what Sartre and other Human Rights theorists also believe in. Moreover, there are literary artists like Premchand, Mahasweta Devi and many others who considered writing as a source of Human Rights activism. Thus Human Rights is an area of concern and to study such human rights narratives is a venture which fiction should engage in.

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# Projection of Woman in the Indian Cinema: A Comparative Study of *Vision* by Rabiradnath Tagore and Marathi Film *Taptapadi*

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**Abstract:** India has always been a principal society that believes in its Culture and Social values. The India that Gurudev Ravindranath Tagore portrayed in his Short Story '*Drushtidaan*' (*Vision* in English) tells the stories of love, devotion and sacrifice. Director Sachin Baliram Nagargoje, who is inspired by '*Drushtidaan*', was offering a new Marathi film '*Taptapadi*', which is the story of Madhav, Meera and Sunanda. This period drama which is set on the backdrop of pre independence era, depicts the age old culture, values and human intricacies of society that were in practice during the Britishraaj have been minutely marked and executed in the film by the director. To give cinematic form to this story, the director has tried to relate the screenplay of this film with that of traditional Maharashtrian culture, which existed during the period 1930-40. He has also taken into account the reforms that were noticed during that period.

The present research paper, Projection of Woman in the Indian Cinema: A Comparative Study of *Vision* by Rabiradnath Tagore and Marathi Film *Taptapadi* critically discusses the plight of woman in Indian social and patriarchal system through two different genres like short story and film. Further the paper looks into the critical understanding of the movie with the help of cinematic and theatrical techniques. Along with thematic analysis the paper focuses upon the educational perception and essentialities of film version in better understanding of literature. This critical understanding simultaneously compares the short story version with the film version of the work.

**Key words:** Indian Cinema, short story, womanhood, social system, perception, feminism etc.

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## Introduction:

Rabindranath Tagore, the only Indian to get Nobel Prize for Literature, is mainly acclaimed as a poet. But his short stories are world renowned and they are as brilliant and competent as his poetry. He is compared by critics to Chekhov. Tagore has written nearly one hundred short stories. His writing has a depth of perceived traits of human psyche. The beautiful depiction of true innate emotional and intellectual behavior of man, man-woman and an individual with his/her society has found in his literary work. *Vision*, originally written in Bangla as *Drushtidaan* is the masterpiece born through his perception and creativity. Director Sachin Baliram Nagargoje, who is inspired by '*Drushtidaan*' offers a Marathi film '*Taptapadi*', which is the story of Madhav, Meera and Sunanda. This research paper compares the film version with the short story and reveals the feminine interpretations effectively.

## *Vision*: a Short Story

*Vision* a short story, is a fine specimen of Tagore's art, which have never seen before. It deals with a husband whose immature medical knowledge and carelessness causes his wife Kumo to lose her vision of the eye. Blindness is her gift which transforms her soul into a gem of purest ray. Still Kumo devotes her affection to serve her husband. She is asking him to marry other woman. He is refusing with a vow, though really inclined to do so. We got a glimpse of Tagore's vision of Hindu womanhood. Then the story comes to the anti-climax, so far as the husband is concerned. It is the device of the author which creates a storm for the purpose of the end of the story. So the doctor did not meet the other woman on the marriage day.

Therefore the other young woman, Hemangini marries the brother of the wife (Kumo) and the husband's vow is fulfilled in an unexpected way. The story reveals the potency of love which changes the will of man. We are grateful to Tagore for the unexpected ending. The second marriage is foiled by a kind of providence. The feeling of devotion in a wife is a familiar theme in the Indian home. Common yearnings of a wife in Kumo, along with an angelic and purity in her nature, creates an atmosphere of feminine delicacy and softness in storm. As the story is told in the first person by Kumo herself, the subtle analysis of her own feeling stand the telling depiction of the changes that she makes in her husband, came home as effectively to us.

This short story has been adapted by a film director and the Marathi film was in the Cinema halls in 2014. Adapting Rabindranath Tagore's story on celluloid in a different cultural setting and that too in the director's first film is no simple task. Debutant Sachin Baliram Nagargoje does show signs of maturity in his adaptation of the legendary writer's tale in his Marathi film *Taptapadi*.

## A Brief Overview of the Film:

'*Taptapadi*' is Marathi film directed by Sachin Baliram Nagargoje. It is inspired by Gurudev Rabindranath Tagore's short story '*Drushtidaan*'.

## ● Movie : *Taptapadi* (2014)

## The Adaptation into the Movie:

Sachin Nagargoje's *Taptapadi* explores the relationship of a typical Maharashtrian couple during the pre – Independence era in India. The India, that was portrayed by

Rabindranath Tagore in a short story titled *Drushtidaan*, written by him. Meera (VeenaJamkar) is a young village girl from rural Maharashtra, who has been living with her aunt since her mother's death. She forms a close bond with her cousin, Madhav (Kashyap Parulekar), who later goes on to pursue higher education in Pune. Ultimately, the two fall in love, express their emotions to each other and get married, and shift to Pune to live a better life. But their happiness is short lived, as Meera suffers a miscarriage. Worst still, their world shatters as Meera becomes permanently disabled (following a major illness). Madhav takes the onus of treating her personally, but in vain. That's when their life changes forever, as Sunanda (Shruti Marathe) enters Madhav's life.

### **Cinematic and Theatrical Overview:**

In order to begin looking at movies more critically, we need to learn a little bit about the tools that filmmakers use to create their products. Cinematic techniques can include the framing, angle, and camera movement of a shot, as well as the sound and editing used in a film. Theatrical elements include costumes, props, sets, and acting choice. Each cinematic technique and theatrical element is used by a filmmaker for a particular purpose.

### **Direction:**

In spite of being his debut film; Nagaraje has been quite successful in bringing the story on screen. The director has shown immense maturity in portraying the story with some bold scenes in a tenuous manner.

### **Cinematography:**

Cinematographer Santosh Suvarnakar has done a remarkable job with his artistic camera work in making the film a visual treat. He has captured the love scenes and the outdoor scenes very efficiently.

### **Music:**

The songs composed by Sumeet Bellari and Rohit Nagbhide are very soothing and soulful and are perfect for the situations. The background score is as per the need.

### **Acting:**

Each artist has been able to portray their characters brilliantly. Veena Jamkar and Kashyap Parulekar have given a fantastic performance filled with emotions and vigor. In spite of being Parulekar's debut film, he doesn't look a rookie and has done a great job. The audience is able to relate the lives of the characters due to the emotional upheaval portrayed by the actors. Shruti Marathe fits the character well and gives a good performance. As Meera's brother, Ambarish Deshpande is perfect as a protective elder brother. Sharad Ponshe and Ashwini Ekbote and the rest of the supporting actors offer decent support. Neena Kulkarni has also done a great job by playing Madhav's aunt. She puts the negative traits carefully which really makes the audience

hate her. But it is Veena Jamkar all the way. It won't be wrong to say that this has been the best work she has done in her career.

### **Projection of Woman through the Genres:**

The film tactfully projects the message given by Rabiranath Tagore in his story. The feminist concerns shown by Tagore are artistically blended into the film which leads to the better understanding of the written work. Without breaking the creative pattern of Tagore the film version adds and unlocks the hidden interpretations of the text. The treatment of women and their position in society was of serious concern to Rabindranath Tagore. Indian woman's rare quality of courage, piety, obedience, love and devotion are the themes of many of Tagore's stories. Tagore had the unique natural genius to read women's minds and he analyzed their strange structure, through his stories. Being a sensitive man and the supreme romantic poet of Bengal, he understood women in all their joy and sorrow, hope and despair, their yearnings and their dreams. This emotional fabric of a woman was depicted beautifully in *Vision*. The character of Kumo in the story and the live character in film called Meera is the supreme creation of sacrifice seen in Hindu wife. Tagore found in the women of his country an immense wealth—their courage against all odds, their power of survival under the worst possible conditions and oppression, their forbearance, their self-sacrifice and gentleness. It pained him to see such colossal waste of so much human treasure. Even in cruel actions and base thoughts, Tagore brings out noble feelings. He tells the world that Indian women are highly sacrificing, loving, obedient, meek, religious and kind. They adore their husbands, love their children deeply, and give due reverence and consideration to their in-laws. And it is very much shown through the character, Kumo. Kumo is a fine representation of Indian woman and the projection of her sacrifice, love for her God i e her husband as well as the obedience can be seen in the story and the film.

Through this projection, Tagore could attack the patriarchal framework of Indian society. *Vision* is a harsh reality of poor plight of a woman who becomes the victim of male ego. Kumo's husband who is actually a medical student treats her for her eyes at home and never consults any good specialist. Due to his stubborn aggressive nature Kumo ultimately loses her eye-sight. Women in Tagore's days were highly exploited by the feudal society. The out-dated, cruel, feudal customs enhanced the miseries and tortures of women. Through his stories Tagore pointed out those injustices. Tagore was never influenced by patriarchal views. That is why he depicted his heroines as more powerful and brighter than the spineless men. Tagore not only reveals the spirituality of his heroines but also shows their keen practical sense and determination. In *Vision*, one can see the strong spiritual determination of Kumo's character. Though she becomes helpless due to her husband's

dominance and suffering with the consequences of that, Kumo firmly proclaims her womanhood in her domestics. Tagore's stories confirm the fact that he believed in the progress of women and in their emancipation from feudal bondage. He also believed that, given equal rights and opportunities, they might occupy their rightful place in society side by side with men. Taking these views into consideration one can call Tagore a feminist writer.

When one analyses the Bengali women's fate, as depicted in Tagore's stories, he/she can find two kinds of intellectuals in Bengal society who played central roles in the stories. The first category of intelligentsia wanted to preserve feudal customs for their personal gains. In *Vision* too Kumo's husband is a bright medical student and a successful doctor. They amassed wealth by exploiting the helpless poor. Some of them even held important positions like judge. The second category did not involve directly in the exploitation of women, but their passive attitude did not lessen the burden of Bengali women. Tagore brought out the pathos of woman caused by various situations in the house. Tagore treated these problems and created examples of womanhood who remained immortal in the minds of the readers.

#### **Educational Perception of Comparing Film and Fiction:**

Comparing film adaptations with their literary sources can enhance students' ability to analyze, think, and critique the writing, imagery, and tone of a literary work. Differences between the movie and the written work can be used to explicate various literary devices. Film versions of a literary work will assist teachers in making powerful interpretation of fiction. Before showing the film, one can think about to point the students' attention toward any issues that you want them to think about as they watch the movie. This could be the use of a motif or other literary device or changes in theme. Many of the discussions can be easily adapted to be given to students before they watch the film, the discussion to be held, and the assignment completed after the movie is over.

A film can be segmented, or chunked, and shown before or after the corresponding segment is read by students studying the novel, story or play on which the movie is based. Have students keep up with the reading so that the timing is accurate and the events in the film do not get ahead of their presentation in the written work. Used appropriately, movies based on novels or short stories can supplement units based on the written original, enhance students' interest in analyzing the written work, and motivate classes to excel in completing assignments that

teach the skills required. Filmed versions of plays supply the same benefits and often provide an experience that is close to viewing a live performance.

Studying a cinematic adaptation of a literary work will show students how words are converted to visual media and allow a comparison of the written original to the cinematic version, permitting teachers to highlight the techniques of both film and the written word in telling a story. Presenting a filmed adaptation with high production values will demonstrate that movies can be an art form which communicates differently, but no less importantly, than the written word. Moreover, when used as a reward for having read a novel, a filmed adaptation can demonstrate that novel-length works of fiction usually contain a wealth of detail, information, and subplot that cannot be included in a movie. For all of these reasons, filmed adaptations of novels, short stories, or plays, are excellent resources for lessons requiring students to learn and exercise the analytical and writing skills.

#### **Conclusion:**

To the summing up it can be said that the comparison of short story and film leads to better understanding and interpretation of the written text. The film version adds beauty and aesthetic pleasure through the visual and moving effect to the perception of the text. The technicalities are well handled and it gives justice to the original text. Through the film one can analyze the feminine concerns of the author while the director supports the Indian mental scenario as far as female folks are concerned. In this regard both the arts become universal and put forth the poor plight of Indian woman who is still a puppet in the domestic environment of patriarchal India. Though with the advent of education and economic independence women have succeeded in carving out some space and identity for her but the position of poor and uneducated woman has still remained unchanged. The patriarchal set up still considers them as subordinate and exploits them. Accepted social norms make woman as a saintly creature who could sacrifice her being, delete every trace of herself to play her assigned role to perfection with no hope of appreciation or reward. Hence woman has to fight against the prevalent social and religious structures to regain her space and position in the society.

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# Depicting socio-economic issues in Indian Cinema through the lens of the movie “Gafla”

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**Abstract :** Today’s cinema is increasingly focussing on realistic issues and matters in an effort to connect with the masses. In this respect, it plays a major role in portraying certain fundamental socio-economic issues. In doing so, it not only entertains the masses but also educates them at the same time. This “*edutainment*” helps them develop an independent opinion, thus acting as a strong tool for socio-economic transformation and mass awareness.

This paper traces the growing realism and relevance of Indian Cinema through a deeper analytical study of the film ‘Gafla’. This film was nominated for and won many awards including the third Cyprus International Film Festival, 2008, ‘Aphrodite Medallion’ for ‘Best Script’. ‘Gafla’ tells the small investor and common man all he needs to know about the stock market in layman’s language. It is a film that was inspired by the Big Bull Harshad Mehta and the stock market scam of 1992 that changed thousands of lives forever. It shows how an adventure that starts with ambitious intentions finally gets caught up in a crime web. The film traces the main character Subodh’s journey in the stock markets and beyond through the eyes of different people in his personal and professional life. It takes us deep into the frightening bowels of what goes on in the mysterious world of those who make and lose money. The movie leaves the viewer enlightened with many lessons of life.

**Keywords:** Socio-economic issues, Gafla, Stock exchange, Scams

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## 1. Background and introduction

The decade of the 1990s will always be remembered as the most economically significant and eventful decade for India. This was the decade that oversaw the making and implementation of the Liberalization Privatization Globalization or LPG policy for India.

In sync with the rest of the economy, the capital market too witnessed massive reforms: emergence of SEBI as the regulator, entry of new players like private sector mutual funds, private sector banks and Foreign Institutional Investors; Euro-issues; free-pricing; new trading practices; new stock exchanges etc. It also witnessed the new issue or primary market boom (1991-1995) and bust (1995-2003):

- **Primary Market Boom (1991-1995):** This growth spurt in sale of new capital issues was the result of abolition of the Capital Issues (Control) Act in May 1992, which in turn freed the pricing of issues.
- **Primary Market Bust (1995-2003):** With reforms and relaxation or abolition of various rules and regulations, a number of scams hit the Indian capital market.

This period of boom and bust almost indicated that reforms and scams go together! These scams that took place in the secondary market also affected the primary market adversely as there was a loss of investor confidence. A slowdown in the economy also acted in concert with these developments.

Among the scam that hit the capital market in the 1990s, the Harshad Mehta scam was the most severe. It completely shook the small investor confidence and drove them away from the market. This scam revealed the inadequacies and inefficiencies of the Indian capital market and laid the grounds for further reforms.

## 2. The storyline of “Gafla”

Gafla is a 2006 film directed by Sameer Hanchate that seems to be inspired by the Harshad Mehta Scam of 1992. The film “Gafla” begins with the layman’s definition of a scam: “*When an illegal act is practised by a group of people within the awareness of the governance that not only encourages, but also nurtures (rather than stops) such acts, then in Hindi it is called gaphla or ghotala; but on the streets of Mumbai, it is called Gafla*”.

The film’s main character Subodh (Vinod Sharawat) is a man with a lot of drive and ambition. A television actor before, Sharawat perfectly plays his role. He sees the booming stock market in the early 1990s as his quick ticket to becoming rich. He does get to grow big but this upward journey makes him lose some of the people who were close to him. One of them is Vidya (Shruti Ulfat), his love, who remains outside his professional world while clinging to her morality. She gives a confident performance. The other important person is his friend Hari. With the help of Hari (Brijendra Kala) and C N Shah (Saurabh Dubey), he becomes an investor and starts earning a steady income. Subodh finds a companion and wife in the form of Maya, a foreign returned finance expert who looks at things objectively with ethics in the back seat. Also, he has a disciple in the form of Aakash, who admires his guts and vision and follows his style.

Subodh’s brilliance and hard work in the stock market makes him successful. Yet he finds himself at the mercy of the big players in the stock market, the bulls and bears. Faced with a choice of either following a secondary career, dominated by big players or becoming a big player himself, he opts for the latter. But, viewing him as an outsider, the other big players feel that he shouldn’t have become the biggest player of all. For Subodh, the success comes too fast. He doesn’t pause to strengthen his base of political

and institutional support or learning the tricks of the trade thoroughly before rising further. So, when things go wrong, Subodh is crucified for doing the same fraud that everybody was anyway openly doing at that time. And as per the big players, his crucifixion was necessary to restore the confidence of the small investors in the market.....only so that they could trick them into investing and losing yet again!

The film has two songs, penned by the '**Jab We Met**' lyricsist, **Irshad Kamil**. The songs appear in the beginning and towards the end and hence do not hamper the mood or pace of the film.

### 3. The socio-economic messages/ lessons from Gafla

The film is poignant with multiple messages for the common man and small investor alike who often tend to think that "The biggest risk in life... is not taking one". Some of these lessons are:

- 1) It brings out the universal truth that stock markets do not produce wealth, but merely redistribute wealth.....often from the small to large investors.
- 2) The small investor has to be alert and cautiously enter and exit the stock market, even if he/she has a trusted broker or has invested in a mutual fund.
- 3) The stock market is cruel and objective. When it rewards, it rewards big. But when it punishes, it punishes really bad!

### 4. The impact and critique of Gafla

Gafla has been filmed on actual locations and that adds to its authenticity [cinematography: Anshul Chobey]. Even the symbolic big banyan tree in front of the Town Hall of Bombay, where trading used to take place in the 19<sup>th</sup> century, is featured as a hot meeting spot for the brokers. The movie shows a lot of instances from Harshad Mehta's life: like selling his house to his boss to repay dues, starting a company, a 400 Crore Indian Bank scam etc. There is also a likeness of the character of Aakash to Ketan Parekh, whose scam was to again rock the Indian Stock Market a few years later.

While the film eventually won many awards, it initially did not make much of an impact on the masses. Those who were in the knowhow of the background scenario (like the one of the authors who viewed it in 2006 itself!) were highly impacted by the multiple messages of the movie and wanted

more investors, academicians and students to view it. But the movie disappeared in no time from the halls.....only to reappear on the media windows after winning international acclaim.

Although the film is interesting till the last scene, there are very few scenes which manage to create an impact. The answer as to why the film did not make a significant impact is actually pretty simple:

- 1) In the 2006 India, there was not much of a market for such realistic edutainment type of films. Though Director Sameer Hanchate chose a novel subject, a subject like this caters to a **niche audience**, a thin section of conscious and aware moviegoers.
- 2) If at least the **promotion process** was well executed, the movie could have fetched few more audiences.
- 3) Secondly, **the cast was a rather an infamous** one.
- 4) Another problem with GAFLA is that it comes across more as a **biography of a scamster** rather than a film that makes a statement against the big players of the stock market.
- 5) The **plotline** initially unravels at a **very lethargic pace** making the viewer lose interest. Even later when the pace quickens, the impact of a couple of well executed sequences is somehow lost in between some other drama.

### 5. Conclusion

On the whole, **Gafla** is a well-made film. It gives you a wonderful insight into the world of shares and stocks and impresses to a great extent. Those who are in this field will definitely enjoy this film! The film is evergreen and available for viewing online.

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# (Not so) Jolly LLB

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**Abstract:** Jolly LLB is a 2013 Bollywood movie. Claiming to be a 'courtroom drama', the movie received rave reviews and won the National Film Award for Best Feature Film in Hindi. The movie tried capturing the essence of the functioning of the court system in India by portraying the delays, the lack of infrastructure, and the obvious struggle of various law graduates in the country and the stereotype drama of how proceedings are conducted.

The plot of the movie revolves around a hit-and-run case, inspired by the 1999 Sanjeev Nanda incident. Jagdish Tyagi, known as "Jolly", files a Public Interest Litigation (PIL) against the acquittal of the prime accused in a hit-and-run case, praying for re-investigation. Though the idea seems novel, the movie makers blatantly chose to ignore the basic legal concepts of PIL, around which the movie evolves.

The basics of a PIL are that, it is against the State and can only be filed under the Constitution before the High Court's under Article 226 & 227 and before the Supreme Court under Article 32. It can also be filed in a Court of Magistrate under section 133 of the Code of Criminal Procedure. In this movie, the PIL is filed in the District and Sessions Court, Delhi and against an individual, where the State seems to be missing as a party.

This paper analyses the concept of PIL as against how it is portrayed in the movie. It also discusses how in admissibility of the PIL could have been a strong defense and how the movie could have truly been a 'courtroom drama' by not sticking to the stereo type "Order! Order!"

**Keywords:** court room, PIL, hit and run car.

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## Introduction

Indian cinema has proved to be the best medium after railways to help Indians connect with each other. Movies in India, across various languages, have touched upon a plethora of subjects: ranging from the society as a whole, with its issues to its most basic unit, a family. Movies have discussed politics, mythology, fiction, love and romance. And then movies touched upon the subject of law.

While there are many movies with a court room scene dropped in here and there, few Indian movies actually revolve around a legal scenario. *Damini*, with the famous "tareekh petareekh" dialogue by Sunny Deol that inspired generations of aspiring lawyers and actors. *Aitraaz*, revolved around a twisted plot of sexual harassment by a woman on a man. *No One Killed Jessica* was another brilliantly made movie which described the controversial Jessica Lal murder case.

*OMG-Oh My God!* questioned the blind faith of people in god-men and cleverly blended in, the issue of a common clause in insurance contracts "Act of God". Recently, the Marathi movie *Court* won international accolades for portraying the sensitive issue of abetment of suicide.

*Jolly LLB* ("Movie") is a 2013 Indian "Bollywood" movie. Claiming to be a 'courtroom drama', the Movie received rave reviews and won the National Film Award for Best Feature Film in Hindi. The plot revolves around a hit-and-run case, inspired by the 1999 Sanjeev Nanda incident. Jagdish Tyagi, popularly known as "Jolly", files a Public Interest Litigation ("PIL") against the acquittal of the prime accused in a hit-and-run case, praying for re-investigation.

The Movie tried capturing the essence of the functioning of the Indian court system by portraying delays,

lack of infrastructure, the obvious struggle of thousands of law graduates in the country and the stereotype saga of how proceedings are conducted.

Though the idea seems novel, the makers of the Movie blatantly chose to ignore the basic legal concepts of PIL, which forms its central theme.

The expression 'Public Interest Litigation' has been borrowed from American jurisprudence, where it was designed to provide legal representation to previously unrepresented groups like the poor, the racial minorities, unorganised consumers, citizens who were passionate about environmental issues, etc.

PIL or as described in the Movie as "Jan-hit Yachika" is litigation permitted by courts at the instance of 'public spirited citizens' for the enforcement of constitutional and other legal rights of any person or group of persons who, because of their poverty or other social disadvantages are unable to approach the courts for relief. Public Interest Litigation differs from ordinary litigation as there is no enforcement of rights of one person against another. It is a collaborative effort that encompasses the petitioner, the court and the government.

In India, the first PIL was filed in the year 1976 in *Mumbai Kamgar Sabha v. M/s Abdulbhai Faizullabhai and others*. The seed of PIL was sown by Hon'ble Justice Krishna Iyer through this landmark judgement.

PILs have been filed involving a variety of subject matter, such as: environmental protection, child welfare, protection of women at the workplace, corruption in public life, conditions of prisoners in jails etc.



A very prominent PIL activist in India, Mr. M.C. Mehta is a lawyer and a committed environmentalist. Some of the landmark judgments arising out of PILs filed by him are:

The Oleum Gas Leak Case

The Child Labour Case

The Taj Trapezium Case

### Who can file a PIL?

One of the most essential requirements of any court matter is *locus standi*. It refers to the right of a person to invoke the jurisdiction of a court in a said matter. The traditional rule is that the right to move the Supreme Court is only available to those whose fundamental rights are infringed. This rule is considerably relaxed in the case of PIL.

In *S.P. Gupta and others v. Union of India and others* a 7-member Bench of the Supreme Court firmly established the rule regarding PIL. Speaking for the majority, Justice Bhagwati stated that any member of the public having “*sufficient interest*” can approach the Court for enforcing constitutional or legal rights of other persons and redressal of a common grievance. Such “*sufficient interest*” should not be vitiated by bad intention or political motives.

### Whether Jolly could file a PIL?

While Jolly could most certainly file a PIL, the question is whether such a PIL was maintainable. The prime accused in the hit-and-run case was acquitted by the court on account of lack of evidence. Jolly, being a member of the public, if showed sufficient interest in the hit-and-run case, would have been entitled to relief under the PIL. While initially it seems that the only reason Jolly filed a PIL was to try his hand at becoming famous, subsequently in the Movie, his dialogue stating “*gareebmazdooronki justice*” shows his sufficient interest in furthering the cause of the poor, homeless labourers who were sleeping on the footpath that fateful night of the accident.

The basic proceedings of a PIL always involve questioning the right of the petitioner in a particular case to file the PIL, which was not shown in the Movie in any manner. It would have been interesting to argue Jolly’s interest in the case, which the star opposition lawyer, Tejinder Rajpal could have easily disproved.

### Where can a PIL be filed?

A PIL is an extension of the writ jurisdiction of the Supreme Court (article 32) and High Courts (article 226 and 227) under the Constitution of India. This jurisdiction flows from the maxim: *ubi jus ibi remedium: where there is a right, there is a remedy*. Therefore, the writ jurisdiction is exercised

<sup>1</sup>Supra

for obtaining a remedy when any fundamental right guaranteed under Part III of the Constitution is violated. Since a PIL is filed seeking remedy for the violation of constitutional and legal rights of disadvantaged sections of the society, it has to be necessarily filed before the Supreme Court and the High Courts. A PIL can also be filed in a Court of Magistrate under section 133 of the Code of Criminal Procedure, for removal of any public nuisance.

### Was the PIL correctly filed in the Movie?

The PIL in the Movie is filed in the District and Sessions Court, Delhi. This court has no jurisdiction whatsoever to entertain PILs. The Judge hearing the PIL could have dismissed the petition or instructed Jolly to file the said PIL in either the High Court of Delhi or the Supreme Court of India. Further, the opposition “star” advocate could have easily argued maintainability of the PIL in a court without jurisdiction to look into matters of violation of fundamental rights. However, this important aspect of a PIL was blatantly ignored in the Movie.

The Movie also showcases a PIL filed by an advocate against Jolly’s client, a doctor in Meerut, for having let his 14 year old son to operate upon a pregnant lady. The PIL was also filed in a lower court in Meerut. It was admitted and appropriate remedy was awarded.

The Movie makers may have misinterpreted the following words of Justice Bhagwati in the Judges Transfer Case<sup>1</sup>:

“It is necessary to democratize the judicial remedies, to remove technical barriers against easy accessibility to justice and promote public interest litigation, so that large masses of people belonging to deprived and exploited sections of humanity may be able to realise and enjoy the socio-economic rights granted to them.”

It is quite funny that during the course of proceedings of the PIL, the opposition counsel kept reiterating the importance of “rules” and “following the procedure” in the matter of summoning witnesses by giving adequate notice to the court, the opposition and filing necessary affidavits. To quote Tejinder Rajpal “rules are rules, you cannot call a witness just like that”. It is interesting to ponder upon how the rules of filing a PIL were never questioned.

### Who are the parties to a PIL?

Fundamental rights are guaranteed by the Constitution and are made available to people by the State. The rights which are given to citizens and non-citizens by way of fundamental rights in Part III of the Constitution are a guarantee against State action as distinguished from violation of such rights from private parties. Therefore, a

remedy for violation of fundamental rights is necessarily asked for from the State. Article 12 of the Constitution defines “the State” as follows:

*“In this Part, unless the context otherwise requires, “the State” includes the Government and Parliament of India and the Government and the Legislature of each of the States and all local or other authorities within the territory of India or under the control of the Government of India.”* (Necessary emphasis supplied).

The Supreme Court in *RamanaDayaram Shetty v. The International Airport Authority of India*<sup>2</sup> held that if a body is an agency or instrumentality of the government it may be an ‘authority’ within the meaning of Article 12: whether it is a statutory corporation, a government company or even a registered society.

### **Who were the parties to the PIL in the Movie?**

The original hit-and-run criminal case was between the State (of Delhi) and Rahul Dewan. Criminal cases are always initiated by the State on behalf of the victim against the accused. The PIL in the Movie was filed praying for re-investigation of the case and questioning the innocence of the accused. The State was a necessary party to this PIL due to two reasons:

State was the party to the original criminal case; State is always a party in a PIL invoking writ jurisdiction of the Supreme Court and High Courts

However, the State was never present in the PIL proceedings in the Movie. The Public Prosecutor was however present in the criminal proceedings which concluded due to lack of evidence against the accused.

The District and Sessions Court Judge while pronouncing the final verdict in the PIL states:

...In PIL no 48693: State v. Rahul Dewan...and so on.

However, ideally, the PIL nomenclature should have been to the effect:

JagdishTyagi v. State and another: the “another” being Rahul Dewan.

Yet again, the Movie makers ignored the State as a party to the PIL which is another essential of PIL.

Certain moments in the Movie bring out important issues of the legal system and the present scenario of legal education in India.

A few scenes depict the sad state of affairs of a majority of law graduates from not very well known colleges of the country. Scores of fresh graduates set up small “stalls”

outside court premises hoping to rope in clients even for the smallest matters. It is hilariously depicted in another scene where lawyers sitting in the court’s canteen discuss the spelling of “affidavit” and most of them seem to be clueless.

Another scene in the Movie describes how a deal is struck between the parties so as to get the PIL dismissed, with Rupees Twenty Lakh given to Jolly (Arshad Warsi). He accepts the money and decides to be part of the deal. His love-interest, Sandhya (Amrita Rao) questions his integrity to which he answers that it is his “profession”. To this she responds: “profession vakalathai, dalaali (touting) nahi”

The evil opposition counsel TejinderRajpal (BomanIrani) proves how the ability to use language effectively is very essential for becoming a successful litigation lawyer. He dramatizes his speech by stating how if Rahul Dewan is held guilty, it would be the “darkest hour in the judicial system of the country”.

On a separate note, it seems that he is not aware about the Emergency (1975-77) in India. The most memorable dialogue by him is “yeh court hai, yahaan kuch bhi jaldi nahi hota hai”.

The best character in the Movie is probably that of the Judge who heard the PIL, played by Saurabh Shukla. In spite of ignoring major irregularities in the PIL, he has some impeccable attributes of a Judge and delivers dialogues with a punch, such as “Kanoon andha hota hai, Judge nahi!” He was awarded the National Film Award for Best Supporting Actor for this performance.

Arshad Warsi, in his closing statements has a very powerful dialogue as a reply to the opposition’s statement:

“Footpath sonekeliyenaahihota, sahibaathai. Lekin footpath gaadichalanekeliyebhinahihota.”

These dialogues, depict the legal spirit which is truly commendable, in spite of the glaring technical mistakes in the Movie.

The Movie touched upon certain other legal issues:

### **Copyright infringement case:**

Two music composers, fight over the originality of their respective compositions and allege each other to have “stolen” their “original” tunes in the District and Sessions Court, Delhi. Though the Movie leaves this question open ended, under the Indian Copyright Act, relief for infringement includes civil remedies such as injunction, damages etc.<sup>3</sup>

<sup>2</sup>AIR 1979 SC 1628

<sup>3</sup>Section 55, Indian Copyright Act, 1957

**Contempt of Court:**

In the course of the PIL proceedings, the Judge touches upon the issue of contempt of court when the opposition counsel objects to the Judge's decision to present a witness without prior notice. Under the Contempt of Courts Act, any willful disobedience of any process of the court amounts to a civil contempt and the High Court has power to punish for contempt of subordinate courts.<sup>4</sup>

**“Bar Council of India”:**

The opposition counsel in a fit of rage against the Judge who asked him “to sit down” and “let him do his work” states that he would go to the Bar Council. The

powers of the Bar Council and State Bars are constituted under the Advocates Act, 1961 extend only to look into matters governing advocates and. Therefore, a lawyer threatening a judge for disciplinary action under the Advocates Act is not only baseless, but also amounts to contempt of court.

**Conclusion**

The Movie was a brave attempt which garnered critical and commercial success. However, it failed at portraying the technicalities of PIL in correct light which is a huge disappointment. Cinema has a responsibility towards the people and this Movie could have been the perfect vehicle for enlightening the Indian public about PIL.

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<sup>4</sup>Section 10, Contempt of Courts Act, 1971

# Hindi Films, Cosmopolitanism and Democratization of Culture

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**Abstract:** This paper explores the discourse of cosmopolitanism through the cinematic lens of Hindi films. It explores the philosophical position of the Vedic world view; the philosophy of *vasudevikutumbhakam*<sup>1</sup> and its legacy in Vivekananda, Gandhi, Tagore and Aurobindo through its appropriation and representation in Hindi films. By analyzing the films that exhibit traces of elusive cosmopolitan aspirations the paper seeks to analyze its relevance to the process of democratization. It also draws a comparison with Kantian version of cosmopolitanism and makes a case for the latter, as a more inclusive approach in its understanding of the 'other'. The paper is divided into three sections, the first examines the Indian philosophical position of cosmopolitanism, the second section explores the same through its representation in Hindi films and the final section makes a case of failure of films in the process of democratization of culture as it lacks the Kantian spirit of true inclusive cosmopolitan imagination that takes 'other/the foreign' not the 'the self/ the nation' as the basis of inclusive politics.

**Key words:** Nationalism, Cosmopolitanism, Democratization

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## Introduction:

### *The Nation and the World: Philosophical Perspectives*

The dominant cosmopolitan philosophical perspectives have been influenced by the doctrine of *vasudhaivakutumbhakam*, Sanskrit phrase that means that the world is one family. It is a philosophy emanating from a spiritual understanding that the whole of humanity is made up of one cosmic energy *Brahman*. *Dharma* is an organizing principle that applies to human beings in their interaction with the cosmos. The understanding of *dharma* is closely bound to the concept of *rita* and *mana*. *Rita* is the universal principle of law (of righteousness), order, harmony truth and the regulative moral principle of universe. The concept of *mana*, is the duties and obligations one has towards ones ancestors, sages and Gods. It indicates the recognition of ones indebtedness to the powers of past. The concept of *dharma* includes the notions of *rita* (universal cosmic order) and *mana* (indebtedness) as well as notion of one's well being in harmony with the cosmic order (Baindur: 2015, 149-151). This version of world view has its legacy in the philosophy of thinkers like Vivekananda, Gandhi and Tagore. The impact of the British rule, bourgeois economy and modern western culture produced an 'awakening' among the Indian activists and intellectuals of the nineteenth and twentieth century. Indian cultural, social and political ideologies challenged the exploitative British rule which was result of narrow, selfish and imperialist nationalism.

Inspired by the philosophy of *vasudhaivakutumbhakam*, he proposed a world order based on principles of humanism and universal religion. In spite of being critical of superstition and dogmatism that has enslaved India, Vivekananda believed that India can offer the world a very important message of universal religion through the philosophy of

Vedanta. Universal religion<sup>2</sup> respects every religion as an aspiration towards a unity, which could incorporate all theistic understanding as well as an idea of universal existence or ultimate unity. Thus, this is the ideal of universal religion harmoniously balances all aspects of existence namely religion, philosophy, emotion, work and mysticism (1999, Vol III, 250-251)

Like Vivekananda, Gandhi too believed that the west was steeped in materialism, lacked morality and religion. According to Gandhi, has the capacity to arouse a critical spirit that allows human beings to cultivate a sense of morality and sincere love towards truth. Gandhi thus proposed a unity of principles of religions as the basis of world fellowship and world order. His internationalism involved integrating beliefs of truth and non violence with day to day existence, building tolerance through non violence and respecting the unity in diversity of world culture and democracy. Gandhi's philosophy offered a reconciliation of truth as a metaphysical spiritual concept (God, beauty) with truth force (*Satyagraha*, method of peaceful and non-violent action) and Gandhi revered it as model for future peaceful world. Yet, both Vivekananda and Gandhi rejected the west as a civilization based on materialism and immorality.

Yet, Tagore and Aurobindo were critical of the mindless rejection of the West and uncritical protection and revival of tradition (Vivekananda and Gandhi). According to Tagore, intellectual slavery was the worst form of subjugation and freedom from it was to be achieved through a cultural cosmopolitanism; a symbiosis of east and west to be achieved through inter-civilization alliance. Like Tagore, Aurobindo too proposed an internationalism based on the unity of peculiarities of each nation's political, cultural, social and economic freedom determined by the laws of *dharma*.

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<sup>2</sup> Universal religion is that which opens itself to every individual, it considers religion a matter of ones own personal beliefs, thus by individualizing it, one is able to universalize it. The spirit of universal religion consists in recognizing that there may be various and different ways of approaching the same religious object, thus positive acceptance(not merely tolerance) is essential to its nature(Lal 43-46).

According to Aurobindo, those who imagine a world nation forget that uniformity is not the principle of life, the underlying cosmic diversity; is the principle that each individual and each group has to grow according to its own *svadharma* and nature. The unity of human race lies in natural associations of free individual. Thus, according to Aurobindo, any world unity must in its nature be a complex unity based on a diversity and that diversity must be based on free self determination<sup>3</sup> (1998 53-60, 67).

To summarize, the philosophical perspectives of freedom, peace and world order that dominated 19<sup>th</sup> century Indian thought was based on principles of spirituality and morality (the notion of *dharma*) prescribed in the Vedic Indian tradition. Philosophers like Vivekananda, Gandhi, Tagore and Aurobindo reinterpreted the ideals to advocate a world Vivekananda proposed universal religion, Gandhi proposed principles of *ahimsa* and 'unity in diversity', Tagore proposed a cosmopolitanism achieved through an east west symbiosis, and Aurobindo advocated a natural, progressive evolution of an ideal of human unity. Hindi cinema was responsive to these multiple impulses as well as cultivated its own cosmopolitan aspiration of the nation and its relation with the world. The following section explains the same.

The Nation and the World: Bombay Hindi Films and its Imagination of the world and 'the other'

Given the colonial context, Hindi cinema since its inception has been responsive to nationalist discourses. According to Benedict Anderson, imagining the nation is a process of homogenization (1994, 36). The process of 'othering' thus becomes integral to imagining the nation state, as emotional attachment and loyalty to the imagined homogenous culture can only be achieved *vis a vis* the 'other'. The concept of 'other' is articulated and reinforced through mediums like films. (Ranganathan: 2010, 41) Inspired by the Vedic Hindu philosophy of freedom and emancipation, the cinematic imagination developed a simplistic imagination of the world and 'the foreigner/the other'.

Hindi cinema up to the 1990s stereotyped the patriarchal, Hindu traditionalism as the ideal of humanity while the world and the 'other' remained a counter example of goodness and virtue, the non- Indian world (particularly the west) was stereotyped as symbolic of power and oppression, Pre independence films like N. R. Acharya's *Bandhan* (1940), Gyan Mukherjee's *Kismet* (1940), Homi Wadia's *Jai Bharat* (1941) aroused nationalist aspirations with patriotic song lyrics. Post independence historical films like G.D. Kapoor's *Azadi Ki Rah Par* (1948), S. Ram Sharma's *Shaheed* (1948), Ramesh Saigal's *Samadhi* (1950), Phani Majumdar's *Aandolan* (1951), Hemen Gupta's *Anand*

*Math* (1952), R.S. Chaudhari's *Jallianwala Baug Ki Jyoti* (1953), Sohrab Modi's *Jhansi Ki Rani* (1956), Kittoor , Satyajit Ray's *Shartanj Ke Khiladi* (1978), Biopics like Manoj Kumar's *Shaheed* (1965), *Kranti* (1981), Richard Attenborough *Gandhi* (1982) highlighted the atrocities of the British and glorified the freedom struggle against the British. The west was stereotyped as symbolic of greed, lust and depravity while the nation stood for love piety and honour. Manoj Kumar's *Purabaur Paschim* (1970), best illustrates this version nationalism that celebrates patriotism as vigorous support of one's own country and unquestionable integrity. The lyrics of the song "*Bharat Ka Rehne wala Hoon... Bharat Ki Baat Batata Hoon*" summarize the patriotism and its approach towards the west. It celebrates India's contribution to the world of science, culture and civilization. The theme of 'rootless', expatriate Indian as a counter example of acceptable moral behaviour and living example of inappropriateness was popular and adopted by a number of films like Manoj Kumar's *Upkar* (1967) Mahesh Bhatt's *Naam* (1986) Dev Anand's *Desh Pardesh* (1978) Rishi Kapoor's *Aa Ab Laut Chalein* (1999) and Vipul Amrutlal Shah's *Namaste London* (2007). Thus, spaces outside the nation appear as morally and spiritually deprived. It was a site which conveyed loss of roots and corruption of Indian values once Indians lived abroad.

Yet, the sixties also had films like Promod Charkravarty's *Love in Tokyo* (1966), Shakti Samanta's *An Evening in Paris* (1967), Pachhi's *Around the World in Eight Dollars* (1967) that depicted Indians roaming around foreign locations for leisure. However, the overseas Indians in these films are also portrayed as deprived or outsiders or individuals whose Indian identity is dubious (example, . It was only later that mass migrations redefined the sense of national belonging (Therwath: 2010). Raj Kapoor's *Sangam* (1964) set a trend of foreign locales in Hindi cinema followed by Yash Chopra's films like *Silsila* (1981), *Faasle* (1985), *Chandni* (1989) that popularized foreign locales, yet, most of the locations or the foreigners in the films added little narrative value. Yet, Raj Kapoor's *Sangam* (1964) is important as it provides it created a new identity of a true Indian through the character of Sundar (Raj Kapoor). His explorations of the world (because of the war) and his romantic world travels makes him a moral agent capable of restoring the national homogeneity, fulfilled through Gopal's (Rajendra Kumar) suicide and final union with his wife. Sundar's homecoming after the war makes him a moral agent that can bring order by domesticating the 'other' (in this case Radha) into tradition and Indian culture. This theme was later repeated in Ashutosh Gowariker's film *Swadesh* (2004).

<sup>3</sup>Aurobindo proposed that this diversity among human groups or the freedom of different notions should be realized in the different aspects of culture such as language, literature and art.

Thus stereotype is reversed and its legacy is seen in the films of the last two decades. The NRI (Non-Resident Indian) became the epitome of Indianness and embodied the capitalist, patriarchal, northern, Hindu consumerist modernity. The choice of foreign location in Yash Chopra's *Lamhe*(1991), set a trend of locations abroad becoming a prudent choice for explorations of unique love stories, later explored in films like Karan Johar's *Kabhi Alvida na Kehna*(2006), that makes a case for seeking love beyond marriage and Siddhartha Anand's *Salaam Namaste*(2005), that explores the aspiration of motherhood outside wedlock in a positive way. Sooraj Bharjatia's *Maine Pyar Kiya*(1989) and Aditya Chopra's *Dilwale Dulhania Le Jayenge*(1995) depicted the male protagonist bred abroad but Indian by heart as they respect the "purity" of Indian women and will not marry her without her father's consent. "This change was meant to cater to a lucrative *niche* market and reflected an uneasy transition period. In addition, the on screen NRI role models were seen as an instrument of Western modernity in India and of India's recognition as an international power in the West."(Therwath: 2010)

Lastly, a simplistic version of 'other' was also articulated in a version of aggressive nationalism that screened extreme *xenophobic* in its relation with the neighboring states, especially Pakistan. The sixties also saw the first war films, Chetan Anand's *Haqeeqat*(1964), K.A. Abbas *Saat Hindustani*(1969), other films like Dev Anand's *Prem Pujari*(1970), Ramanand Sagar's *Lalkar*(1972), Manoj Kumar's *Upkar*(1967) and Raj Khosle's *Do Raaste*(1969)<sup>4</sup> illustrate the same. With the rise of right wing politics in 1990s, films with jingoistic content like J.P.Datta's *Border*(1997) and *LOC: Kargil*(2003), Farhan Akhtar's *Lakshya*(2004) depicting violation of country's borders while films like Mani Ratnam's *Roja* (1992), Gulzar's *Maachis*(1996) John Matthew Matthan's *Sarfaroosh*(1999) became popular. Trapped in conventional philosophical discourses of assimilation and integration, Hindi films have failed in the process of democratization of culture, yet one recognizes moments that attempt to break the stereotype and fulfill the aspiration of inclusive world politics and peace. The next section is an elaboration of the same (Buddha: 2008).

### **Hindi films and its Cosmopolitan Imagination**

The failure to cultivate a genuine cosmopolitan aspiration can be attributed to ideology of assimilation and integration prescribed by philosophy of universal religion, unity in diversity and east west symbiosis discussed in the first section. Hindi films are instrumental in circulating the same; subscribing to the binary between the self and the 'other', they either prescribe assimilation (like Vivekananda) or integration of the other (Gandhi's unity in diversity

approach) or domesticating the other (through a east west symbiosis approach of Tagore and Aurobindo). In assuming the self as the basis of ethics, politics and freedom, their world views and cosmopolitan imaginations are not inclusive enough as it does not do justice to the cosmopolitan aspiration (prescribed by Immanuel Kant) of unconditional hospitality towards 'the other'. This is best illustrated through the film Chetan Anand's film *Guide*. The guide, Raju (Dev Anand) can be read as symbolic of the Indian nation imagined as the spiritual guide for the rest of the world. Raju is not only a literal guide to the tourists flocking the princely kingdom (Udaipur) but also a practical and moral guide for Rosie (Waheeda Rehman) and spiritual guide thousands of miracle seeking villagers. Thus, the film very effectively illustrates the cosmopolitan vision of India as a spiritual guide for the rest of the world. It legitimizes the role of religion in the age of rationalism, faith in miracles and holy men, the nature of soul and mind body dualism (Chakravathy: 1966 47-52). The film exposes the weakness of a cosmopolitan aspiration that sets faith and belief as the foundation of the collective socio political experience. It illustrates the weakness of politics that reduces all conflict resolution to an internalized realm rather than explored in social terms such as class, caste, gender, thus reinforcing all forms exclusions (Chakravathy: 1966 47-52). The film exposes the weakness of a cosmopolitan aspiration that fails to acknowledge unconditional hospitality and duty towards 'the other' (not the self and nation) as the basis of genuine inclusive politics proposed by thinkers like Immanuel Kant.

An inclusive cosmopolitan state for Kant is that in which one strives to attain perpetual peace. In his essay on *Perpetual Peace* Kant discusses a cosmopolitan framework where a stranger in any part has the right to not be treated with hostility if he/she conducts himself/herself in a peaceful way. The Kantian spirit of cosmopolitanism spells out human interdependence and the consequences of one's behavior towards 'others'. Based on a version of deontological morality, Kant politics is closely related to morality as it deals with what one ought to do in social and political context. For Kant, moral and political duties towards oneself but duties towards 'others'; their performance is obligatory and this forms the basis of politics (Reiss: 1970, 18-19).

While most Hindi films may have failed to recognize this (primarily because of its commitment to box office success and the idea that it has to faithfully reflect "reality"), there are instances that challenge the conventional discourses and spell out the Kantian promise of peace in a genuinely inclusive cosmopolitan world. films like V. Shantaram's *DrKotnis Ki Amar Kahani*(1946) and Mohan Kumar's *Aman*(1967) extend the idea of national duty as

<sup>4</sup>*Upkar* and *Do Raaste* allegorized the history of partition of the country by dealing with estrangement between brothers in families. This period made a beginning of dichotomizing Muslims as good and bad.

duty towards others (neighbours). Dr. Kotnis (V. Shantaram) is shown responding to the nationalist call of Jawaharlal Nehru to help China who has been attacked by Japan<sup>5</sup> and Dr. Gautamdas (Rajendra Kumar) in *Aman* (1967) relocates himself from England to India, and India to Japan to help the victims of Hiroshima and Nagasaki. These moments evoke the idea of Kantian cosmopolitan and world peace, pacifism is evoked through anti colonial and nationalist aspirations that extend itself to duty towards others. Yet, absolute pacifism can only be attained through the ethics of political hospitality. It entails the right of the stranger to reside by virtue of their right to communal possessions of earth's surface. (Kant: 1970, 105-106). Shyam Benegal's film *Mammo* (1994) illustrates the same through the figure of an aged woman migrant and her struggle with oppressive political priorities that defeat humanitarian considerations.

*Mammo* is the story of a Muslim Pakistani woman separated from her maternal family during partition and her attempts to relocate herself with her sister and nephew in Mumbai after the death of her husband and getting cheated by her brother in law. Mammo (Farida Jala) endures repeated humiliation of deportation for being a Pakistani, ultimately she devises her own solution of living in Mumbai with her sister and nephew that she believes is the only family she has. Rejecting the laws of the state and structures of belonging drawn up by national identities, she fakes her own death and declares herself humorously as nonexistent and a spectre that the arm of law cannot imprison. (Allen Bhaskar: 2009, 96). The film is significant for a number of reasons. It challenges not only conventional discourses on authority of borders, but also several genders, religious and cultural stereotypes surrounding the figure of a migrant. The film challenges the conventional idea of a migrant as a passive being, in need for help and assistance, it highlights the fact that despite being victims of violence, possess the capacity to take charge of situations and positively contribute to the society if provided with reasonable opportunities or justice (Martin: 2008, 126). Mammo's unconventional ways of transforming knowledge to the younger generation, her honesty about cheated of her inheritance by her brother in law, confronting her domestic helper's husband for his abusive behavior are illustrations of the same. The film thus poses a challenge to national policies that offer resistance or rehabilitation, resettlement, integration and assimilation adopt to strengthen their economic development.

The film also breaks the gender stereotype of women being producers, transmitters and reproducers of national collectives and culture<sup>6</sup> reinforced in a film like J.P. Dutta's *Refugee* (2000). Nazneen (Karrena Kapoor) of *Refugee*, is a young, beautiful and eventually gives birth to the refugee's child, Mammo is an aged lady with no children of her own, thus, the centrality of women protagonist's perspective

(who is "unproductive" in the conventional sense) challenges the stereotypes mentioned above. The film also breaks the religious stereotype as it illustrates Muslims not as perpetrators of violence, neither does it present a bleak hope for the community in Indian democracy (like *Garam Hawa* (1973) and film *Salim Langde Pe Mat Ro* (1989)) rather, Mammo's struggle illustrates a resistance to violent politics and the positive role that the Muslims play in nation building (Allen Bhaskar: 2009, 99)

### Conclusion:

To conclude, even though most Hindi films have been simplistic in their imagination of the world and the other, (because of its relationship with box office success and ascribing to philosophies of *vasudheva kutum bhakam*), the medium has also exhibited the potential to challenge the same by addressing a version of morality based on the 'other' not 'the self' (illustrated through an analysis of the film *Mammo*). In doing so it can be read as illustrating the Kantian aspiration of cosmopolitanism and world peace understood as unconditional hospitality towards the stranger or the 'other'.

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# Cinematic Time and Space: A study on science narratives of the New Generation Bollywood Films

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**Abstract:** “Censorship reflects a society’s lack of confidence in itself.” Potter Stewart (former US Supreme Court Judge). In the context of analyzing the controversial films banned in India, randomly films from the last seven decades are selected. It has been coded for implements of violence, censorship, content, poster designing, explicit material, anti-religion, bloodshed, terror, nudity and homosexuality. Hypothesis being assumed that recently released films would be more violent than those released earlier. The present study revealed that films released since 1990 had a greater element of violence as compared to others. Furthermore, the intensity of gore increased in recently released movies.

Impact of technology on us, society and the world is greatly increasing with the constantly changing forms of communication. The freedom of speech and expression has been characterised as “the very life of civil liberty” in the Constituent Assembly Debates. The freedom of the press, while not recognized as a separate freedom under Fundamental Rights, is folded into the freedom of speech and expression. The Supreme Court has described this freedom as the “ark of the covenant of democracy”. The freedom of the press serves the larger purpose of the right of the people to be informed of a broad spectrum of facts, views and opinions. A vital component of a functioning democracy provides us with a platform where audience can easily access the information, ideas and exchange their thoughts and views. Thus, “the survival and flowering of Indian democracy owes a great deal to the freedom and vigor of our press.” Indian Cinema, now a days keeps on trying new things and does not hesitate on making films on mature subjects and liberal themes which are not highly appreciated and very welcomed by the audience and Censor Board. These experiments lead to controversies which make or mar one’s career. To this end, the Consultation Paper raises some select concerns, and poses a set of questions that will help foster a larger public debate amongst audience and the citizenry to shape the approach which should be adopted in tackling these issues.

**Keywords:** sci-fi films, genres, trend, science fiction

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## Introduction:

Having accomplished an inspirational and successful 100 years of an entertaining and enlightening journey, Bollywood is moving ahead with an open door for more filmic experiments and experiences. Bollywood weaves the extraordinary fantasy of romance drama and its surreal dimension makes it an unsurpassed global entertainment medium. Particularly in this decade, Bollywood has effectively crossed borders with innovative ideas, higher production value and endowed artists (Brown, 2013). Time travels in Indian film narratives now necessitate an imperative academic admission to understand the convergence of plots. Apart from the most familiar and influential element of song and dance, narrative structure of Bollywood films also hold immense possibilities of flashbacks as an inevitable linkage to narration of time. Furthermore, these flashbacks have taken the role of a mere retrospection of bygone days to a peep into one’s previous birth as in films like *Kabhi Khushi Kabhi Gham* (2001) and *Om Shanti Om* (2007) respectively. Apparently, this strategy gives more opportunities to play with time and space and it interweaves romance and drama, creating its own genre of science fiction. India is the country rich with classic mythological writings and great epics where the parallel and heavenly worlds form the basis of evil, good and liberation has influenced Indian films to a great extent that started adapting it to the fantasies of love, life and leisure. This pattern of influence can be seen in all classical, traditional and modern art forms of India.

From the epic narratives of the early filming era, Indian cinema has travelled through the decades of ‘romantic hero-heroine love saga’ to a ‘socially conscious super heroes locking horns with the evils’. The themes of modern Bollywood convey a complex set of time narrations that have displayed a new technique of ‘flash-forward’ (as an alternative to flashback) where time travels to a future period and the story spans over several decades in past and future. Film like *Dangerous Ishhq* (2012), *Teri Meri Kahani* (2012), *Love Story 2050* (2008), *Aa Dekhen Zara* (2009), *Kal Kissne Dekha* (2009) collectively holds the concept of time travel as a way to fruition of love and affection. Nevertheless, unlike the Hollywood version of sci-fi films where extra-terrestrial forms the creation of imagination, Bollywood films stick to their own feature of romantic drama to move towards the concept of science and time-travel concepts. This can also be correlated to the emergence of a middle class Indian family at home and abroad, who wish to escape from the day-to-day tribulations of life with the hold of the ‘fantastic’ Bollywood and its new concept of fast-forward that takes them to a dream-like, worry-free world.

While one of the concerns of this paper is to identify time-travels as an obvious sub-genre of science fiction in Bollywood, the major part of the paper concentrates on establishing the fact of the hold of Genre Theory. This perspective focuses on the time-travel concept that comes within the typical attribute of Bollywood where emotion and sentiments play the driving force of travelling back and

forth, and where valorisation of science finds a back seat when it comes to the celebration of love and life.

### Major Genres of Bollywood

At the context of time travel study, it is significant to know the major genres of Bollywood. Ahmed (1992), Prasad (1998), Saari (2000) and Viridi (2003) noted different genres of Bollywood in their work. Out of this Anil Saari (2000) describes that popular Hindi cinema genres are mainly influenced by two worlds: the Euro-American world and the world of the vigorous traditions of Indian folk theatre (p.3). The genres of Bollywood can also notes chronologically. The change in political and social scenario has a direct impact on film industry. Genres however result from a combination of film industry, marketing strategies, audience expectation, film criticism and academic analysis (Ganti, 2004, p.139).

The narrative structure of Bollywood is highly influenced by the epics like Mahabharatha and Ramayana. The structure of epic narratives are interspersed with sub plots and flashbacks. The conventional Bollywood trails the same techniques of a side story, back-story and metafiction. The music, dance, struggle, romance and family complexity is thusakin to its epic counterpart. The Hollywood and Japanese films have also tremendously influenced the creation of Bollywood genres. Bollywood does not encompass all of Indian cinema, contributing only about 20% of the total film output of India, which is the largest in the world and which predates Bollywood (Ganti, 2004, p.3). But genres of other Indian films follow same rules as in Bollywood. Action, romance, comedy and melodrama (drama) are governing genres of popular Bollywood. It also named as *masala* genres remarking a mixture of all above. The period of pre and post independence era carried films of royal customs, urban dreams, social satires and few surrealist films. It was during this period that Hindi film industry put it roots down in Mumbai, the erstwhile Bombay.

The time- space continuum in film grabbed the attention of the audience after the success of *Mr India* (1987). *Mr India* is iconic science fiction in Bollywood which was directed by Shekhar Kapur under the production of Boney Kapoor. Anil Kapoor, Sridevi and Amiresh Puri acted in the film and it was praised for its songs and dance. It also marked the capability of Bollywood to maintain the scientific and romantic features simultaneously.

The post 1990's was dominated with love stories and family drama and the main opponent of Bollywood was the increasing numbers of television sets. Consequently, Bollywood managed to bring out a formula which included participation of television space in film. The new millennium films of Bollywood are actual trials of our understanding which we look much deeper on further readings.

### Defining New Generation Bollywood

After witnessing various genres and patterns of films, a new generation of film makers and films hit Bollywood. Indian films as a whole were in path new wave in early 1950s. There were alike movement of reformation in Indian cinema when the studio – star system were flourishing. Kuhn and Guy (2012) trace origins of an independent nation cinema in 1952 outside the commercial mainstream (p.225). The first Bombay International Film Festival introduced Italian Neo-realism to India, with de Sica's *Bicycle Thieves* including Bimal Roy and Satyajit Ray, latter being dubbed as father of Indian parallel cinema.

Later on, the development of film society movement influenced from French new wave, the formation of Films Division of Ministry of Information and Broadcasting (later, NFDC, National Film Development Corporation) to support non-commercial feature filmmaking. The Films Division grew into one of the world's largest documentary producers, sponsoring thousands of films and legislating their compulsory exhibition in cinemas across India. The prominent Indian filmmakers, Ray and Mrinal Sen made documentaries for the Films Division and features sponsored by the NFDC (p.225).

The critical interest on diasporas and national cultural studies paved the way for the academic interventions into the Indian cinema. Bollywood also had given its space for diasporic life and thus it grabbed the interest of the audience at home and those living abroad. The film combinations with Sharakh Khan and Karan Johar were focusing on non-Indian residences. Indian films that portray the diasporic life depict the intricacies of disporic life which include their nostalgic reminiscences of their motherland, their estrangement from the loved ones and an intense longing to return to India. The pre-colonial pure Indian space is often deconstructed in these films and desire to embrace the oxidental culture is evident in these films. Bollywood films largely influenced the fashion statement of Indians and Indian diaspora. However the cultural and thematic exchange between Bollywood and other regional cinema of India can be traced out.

The new generation of Bollywood can be defined not only on the basis of genres and themes it handle; also the production, promotion and reception of the film. New generation Bollywood merely tried to redefine and reconstruct the patriotic, nationhood and fantasy of India. Over the years, these themes have been used in many films, but its treatment, just like the evolving Indian society, has also changed immensely. This changed can be distinguished as new generation of Bollywood; to be not confused it is totally different from the new wave that Ray and Sen bought out.

The 2001 film *Dil Chahta Hai* directed by Farhan Akhtar opened the door to a new generation Bollywood

films. *Dil Chahta Hai* portrays contemporary Indian youth as cosmopolitan and independent than the youth portrayed in the films of the previous decade. The lifestyle depicted in this film is purely urban and hence it received a lukewarm response from its rural audience. (Gulzar, Nihalani, Chatterjee, 2003, p. 128). Later on there was a significant change in the settings of the Bollywood films and it catered the interest of its rural audience too. The new generation Bollywood films maintain a balance between tradition and experimentation and that is one of the reasons for its widespread popularity and acceptance.

The reason for the emerging a new generation of Bollywood are quite similar to other regional language films of India. The previous generations of Bollywood outputs were larger than life. The acceptance and reception of films were turned to worshipping and devoting. But later, audience needed something more than the same old story (Bhandari, 2011). The new generation of Bollywood films are not just by age of filmmakers or the actors who associated with the film. But we can note down few features that led to a new generation trend in Bollywood:

- a. The increase of multiplex halls and thus creating a culture for audience with global perceptive.
- b. The involvement of digital technology in filmmaking and post-processing made entry to talents easy other than complex analogue technology in filmmaking. It helps filmmaker to do experiment by keeping budget the same.
- c. The actors and technical crew are becoming more professionals rather a star or just a celebrity. The film personals work and look on cinema in series manner and they started to be recognized in an international level.
- d. The online promotion which makes the publicity of cinema much easier and audience could interact with filmmakers and share their ideas which in turn would help them to get closer with their intended audience.

There are also a notable number of new generation fantasy films which dexterously combine the time travel and space manipulation with traditional flavours of the past. However, this manipulation makes new generation Bollywood stand apart from its global counterparts. The films directed, written and produced by younger generations are trying to locate the confused youth of India and the new wave films portray the reality of the current social scenario in India. The ideas of new generation Bollywood deviates from the previous era films which were based on expectation rather reality.

The films like *Jab We Met* (2007), *Dostana* (2008), *Race* (2008), *Love Aaj Kal* (2009), *Cocktail* (2012) are

few notable films of this category. These films are a step above the romantic comedy. These films had their own politics and judgment on society, lust, love, family and relationships. The USP of these films are cool looks, contemporary streams and music. But the success and failures of these cases, the relevance of formula (new generation) is being brought to question (Bose, 2006, p.48). The cases of science films deal with time travel and space recreation often falls under fantasy, horror and superficial themes. The market value of these films is also under question which is proportional to the star value and quality of the films.

Reminiscent to Hollywood, these films are also highly technical with animation, special effects and graphic communications. The characteristics and governing qualities of new generation Bollywood is still a way to go for understanding. But for investigating time travel features, it is important to know above described features of new generation Bollywood. The further allocation of this study lies on analysing the films which put into words complex narrative structures of scientific and human fantasy of romance.

### **Science narratives of Bollywood**

It is relevant in the study now to define the “science narrative” for a better understanding of the concept. The science fiction films normally revolve around imaginative, futuristic or extra terrestrial plots. The science film genres are mostly holds nerve of fantasy, scientific explanation to a phenomenon and time – space shift or travel. Science fiction film is a film genre which emphasizes actual, extrapolative, or speculative science and the empirical method, interacting in a social context with the lesser emphasized, but still present, transcendentalism of magic and religion, in an attempt to reconcile man with the unknown (Sobchack, 1987, p.63).

But understanding on Bollywood science narratives with Sobchack’s explanation for American or Hollywood films will not satisfactory for our understanding. Unlike Hollywood, Bollywood takes quotidian family dramas and imbues them with spectacular tales of love amidst the pageantry of choreographed dance pieces; Hollywood goes to the supernatural and futurism. It’s a sign that longing for mystery is universal, but the taste for science fiction and fantasy is cultural (Folch, 2013). The Indian cultural background renders uniqueness to Bollywood’s fantasy genre, and thus differentiates itself from its western counterpart. Films in general play a significant role in upholding the culture and Bollywood instilled Indian youth to dream.

Mr. India (1987) is still an iconic reference for science narratives of Bollywood. Anil Kapoor played the Indian superhero and it was directed by Shekhar Kapur. Sridevi played role of Seema aka Miss hawa Hawai as superhero’s romantic interest and Amrish Puri in one of his best-known roles

as the antagonist Mogambo. The film follows good-evil clash narrative which apparently dates back to Indian epics. But the film got its interest for its glamour of female lead, songs and dance. Indian media and critics praised the film for its iconic fashion (Gulabani, 2012 and The Changing Faces Of Sridevi, 2012). Even the film had theme of science fiction to deliver, director Shekhar Kapur used song- dance sequence formula which was a beginning of Bollywood's own time genre. There were also other superheroes for Bollywood. Hrithik Roshan in *Krish* (2006), Rajnikanth in *Robot* (2011, originally *Endhiran* in Tamil) and Shahrukh Khan in *Ra.One* (2012) are new generation Indian superheroes who hold on their secret power. They are like western superheroes that fight against evil. Indian films are characterised by the inevitable presence of female cast who sings and dances with the protagonist. Other than empirical science films, Bollywood's experiments extend on familial ties, expectations and dreams of common man. Bollywood is no exception in highlighting the difference between proletarian class and that of the mainstream society. The rise of angry young men in 1970's accounted for this difference.

The concepts of personification, reincarnation and rebirth were some common methods in Bollywood. To add on, the purpose of rebirth and reincarnation is to deal up with revenge or to reclaim lost love. The scientific or empirical logic goes blind often in narrative; which cope up with audience imagination adjustments. With the support of religious and supernatural interpretation provides answers to all those logical questions which arrases in the narrativesurge. *Neel Kamal* (1968), *Karz* (1980), *Prem* (1995), *KaranArjun* (1995), *Hameshaa* (1997), *Om Shanti Om* (2007), *Kal Kissne Dekha..* (2007), *Love Story 2050* (2008), *Aa Dekhe Zara* (2009), *Action Replayy* (2010), *Dangerous Ishq* (2012), *Teri Meri Kahani* (2012) are mentionable films with the above mentioned concepts of personification, reincarnation and rebirth.

*Om Shanti Om* is most notable rebirth Bollywood film among new generation films. This film saw the concept of rebirth and plots of revenge in the backdrop of Bollywood industry. The film has story of a junior artist of 1970's who reborn into a wealthy superstar and eventually become a super star now. The dreams and desire of Om Prakash Makhija (Shahrukh Khan as junior artist in 1970's) to become a star and to lead a celebrity life is reclaimed through his new life as (Om Kapoor) by rebirth. Here mother of Om Prakash Makhija haunts the life of Om Kapoor and thus make him to search his past life. *Om Shanti Om* is romantic comedy and revenge and also mocks the "masala-lic ." Bollywood sarcastically mocks Shahrukh Khan's own stereotyped roles and films. The film also had a hand for common man and his everyday life. A special mention must be made for the film's excellent dialogue which so cleverly incorporates Bollywood's oldest clichés into these characters' everyday parlance (Masand, 2007).

The films *Kal Kissne Dekha..* (2007), *Love Story 2050* (2008), *Aa Dekhe Zara* (2009) and *Action Replayy* (2010)

holds narration of time travel and intuitions. *Kal Kissne Dekha..* and *Aa Dekhe Zara* revolve around the theme of mind travel to future but *Love Story 2050* and *Action Replayy* depict physical time travel. *Aa Dekhe Zara*, *Love Story 2050* and *Action Replayy* were science fictions in which mediums of time travels are camera for former and time machine for latter. In *Action Replayy* Bunty (Aditya Roy Kapoor) uses time machine to travel back to his parents (played by Akshay Kumar and Aishwarya Rai) adulthoods. The purpose of visits in *Action Replayy* for son is to change circumstances of their adulthood that will make them love each other and avoid misunderstanding prevailed within them now. Whereas, *Aa Dekhe Zara*, *Kal Kissne Dekha..* and *Love Story 2050* are social drama in which romance and friendship hold an upper hand.

*Dangerous Ishq* and *Teri Meri Kahani* are romantic suspense films that compare the love of Indian youth in different generations. Both films portray different generations to explore the love, fantasy, desire, lust and dream. Both films experiment time shift in recitation with usual traditions and conventions of Bollywood. Here Devitt (2008) studies on genre theory are notable where it focuses on acceptance of new genres and its attributes – context, text, situation and their mutuality.

Apart from these "science" narratives of Bollywood, horror films got its own stand but it used erotic or comic prop up on screen but not significant with time – space organization. To sum up the observation, the features that distinguish the current Bollywood scientific romance can be listed down as follows:

- a. High dramatic scenes; most often with melodrama and complex narrative twists.
- b. A sturdy difference and clash between evil and good. Most often, the evil side will be more powerful and ability of good to retain its charm forms a narration.
- c. Use of romance and comic or both together which control the central theme of the film and science comes under sub plot of the film. I.e., the use of science gratifies the needs of other world.
- d. Strong family relationship that represent most often aspirations and reverie of middle class Indian family.

The new generation Bollywood by now divulged its own science narrative genre by these films. The analysis of these films more closing by inspecting the pattern and text will come versatile in bringing out a concluding idea of Bollywood's own time romantic science fiction. Here, the emotions and sentiments that stand ahead of science and fantasy could be traced by close examination.

### **Bollywood's own time genre**

Bollywood new generation narratives uphold its tradition with the new technology and ideology zests. Family,

social commitments and personal drives still make senses of Bollywood audience. A remark of family bonding and representation of common man can be visible in script, dialogue and mise-en-scene. The film success is however depending on box office performance and thus producers and directors reproduce cultural icon repeatedly. The narratives of Bollywood rely on fate and journey of hero (mostly for a social cause). In narrative forms like epic, the form of classical Sanskrit drama, the hero's fate is linked to that of the community; in romance the hero follows a "heroic or chivalric code", while in the novel, the protagonist's choices are "his own" (Mukherjee, 1986).

To make sense of discussion, where the emotion and sentiments play a huge role in *science* narratives, it is important to swot up the text and pattern of those Bollywood films above mentioned. All the films, as we saw are highly dramatic and contain layers of romance and family bonding. In the scenes of *Om Shanti Om* where Om Kapoor (superstar) recollects his previous life at his (Om Prakash Makhija, junior artist at Bollywood) old house, the mother-son sentiments had worked out. Mother used to persuade him to become lead actor and the words of mother comes to mind of Om Kapoor as reverberation: "My heart says you will surely become hero; its heart of one mother" And there is another dialogue from mother which paves inspiration and this dialogue is repeated by mother herself in both time (both birth of Om): "It is said that if you determine to achieve something from your heart; the whole universe will come to help you to meet your wish true" The wish of Om Prakash Makhija was to become super star and to marry actress Shantipriya. But when he dies his wish also dies. But as the tenet of narrative, he is reincarnated as Om Kapoor to superstar family; ultimately turns superstar. And he wins heart of another Shanthi (who resembles Shantipriya). Here the empirical science does not have anything to do with the narration. The realism of the narrative sets within the narrative boundary. The dialogue *Picture abhi baki hai* (The film is not yet over/ There is more to come) by Om Prakash Makhija gives a clue about the rebirth.

The dialogue of *Teri Meri Kahani* is also packed with romantic emotions. Hence, the story is about romance between tow in three different generations, the dialogue also designed as such. The first generation is set at 1920's in India where most of the dialogues are poetic which brings out a vintage feel to older generations. The next generation comes in backdrop of 1970's where Bollywood is becoming part and parcel of Bombay. Here, a love bud between a common man and actress and it is treated with comical notions. The song, dance in this film sequence resembled to that of the Bollywood era of 1970s. The last generation is from 2012 where the most of communication is with interactive media of mobile and internet. The confusion, bewilderment and sacrifice of generations were showcased in narrative as time shifts.

The film *Action Replay* sets as back to the future genre which the mutual understanding and forbearance of relationships makes out the theme. Here time travel plays a tool for fulfilling a son's wish to change his parents past so that they will love in future too. Here, the emotion goes to even deeper comic plane while showcasing his parent's adulthood according to his fancy.

The Bollywood fashioned its own time travel genre amid of entertainment and prefacing common man in centre. Bollywood always surrounded Indian audience to make them think and dream. The portrayal of science narrative by its own style, there is no stand for empirical thoughts as Bollywood ever stood for its ultimate endeavour – entertainment.

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# Controversies and Films Banned in India

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**Abstract:** “Censorship reflects a society’s lack of confidence in itself.” Potter Stewart (former US Supreme Court Judge). In the context of analyzing the controversial films banned in India, randomly films from the last seven decades are selected. It has been coded for implements of violence, censorship, content, poster designing, explicit material, anti-religion, bloodshed, terror, nudity and homosexuality. The hypothesis being assumed that recently released films would be more violent than those released earlier. The present study revealed that films released since 1990 had a greater element of violence as compared to others. Furthermore, the intensity of gore increased in recently released movies.

Impact of technology on society and the world is greatly increased with the constantly changing forms of communication. The freedom of speech and expression has been characterized as “the very life of civil liberty” in the Constituent Assembly Debates. The freedom of the press, while not recognised as a separate freedom under Fundamental Rights, is folded into the freedom of speech and expression. The Supreme Court has described this freedom as the “ark of the covenant of democracy”. The freedom of the press serves the larger purpose of the right of the people to be informed of a broad spectrum of facts, views and opinions. A vital component of a functioning democracy provides us with a platform where the audience can easily access the information, ideas and exchange their thoughts and views. Thus, “The survival and flowering of Indian democracy owes a great deal to the freedom and vigour of our press.” Indian Cinema, now a days keeps on trying new things and does not hesitate on making films on mature subjects and liberal themes which are not highly appreciated and very welcomed by the audience and Censor Board. These experiments lead to controversies which make or mar one’s career. To this end, the Consultation Paper raises some select concerns, and poses a set of questions that will help foster a larger public debate amongst the audience and the citizenry to shape the approach which should be adopted in tackling these issues.

**Keywords:** Fundamental Rights, censorship, Constituent Assembly, Constitution

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## Introduction:

Hindi Film Industry, widely known as Bollywood is the largest contributor to the revenue generation sector in the country being followed by South Indian movie industry and other language cinema industries like Gujarati, Marathi, Bengali, Kannada Telugu, Punjabi, Malayalam and Bhojpuri. Overall Film production being around 1000 per year (approx.), adds to the country’s filmed entertainment industry as the largest in the world. Its theatrical admissions around 3 billion, continues to be small in size in terms of revenue, reasonably because of low ticket realisation and occupancy levels. Films play a prominent role of communication tool and a medium of entertainment in India. It has been estimated that approximately 23 million Indians watch a film daily in theatres.

Film Federation of India being the apex body of film industry in India aims to popularise and promote the cinema. India’s vibrant media and entertainment (M&E) industry provides diverse range of content markets in the country which sometimes leads to controversies.

The greater part of the country’s urban consumption is from non-metro cities (the tier 2 and tier 3 towns) and consist of provincial markets with distinct cultures, languages and content preferences.

Criticism on the basis of adult content has now days become a trend in film produced and show-casted in the country. Films being the greatest communication tool which influence the mind of the viewer are often opposed through demonstrations and protests seeking a ban on them due to

the content being something unusual and sticking in the minds of the consumer. Sometimes the film depicts explicit materials in terms of poster designing, anti-religion, bloodshed, terror, nudity and homosexuality as per the viewer’s reviews. Censorship can be coined as the term when the public communication, ideas and information circulation within the society is suppressed or controlled. Article 19(1) of Constitution of India, guarantees: “The freedom of speech and Expression” but it can be curbed only when it is considered objectionable, harmful, or necessary to maintain communal harmony. All around the world Censorship has been used by the governments as a powerful tool as a propaganda for religious arguments as well as other techniques and arguments to support their efforts in curbing the freedom of speech and expression through audio visual medium. Many governments provide for certain limited protection against censorship. It is always necessary to balance conflicting rights in order to determine what can and cannot be censored.

India offers its residents an agreeable deception of opportunity and majority rule government in view of uniformity and freedom. Yet, a closer review of this face worth uncovers numerous appalling truths. This article endeavour to highlight a 68-year-old society of suppression, restriction and treacheries dispensed to the essential privileges of Freedom Of Speech and Expression in this nation. This piece tries to analyse and break down and dismember India’s wild Censorship of Films. The open deliberation about control in India, which have been broadly covering throughout the most recent couple of months, comprises of two noteworthy concerns – one from the

perspective of the specialists/inventors who request a stage with the expectation of complimentary expression unto themselves; and the other from the reliably specific types of shock which appear to be saved for India's own particular meaning of political rightness. With regards to challenges and fuss for control in India be that as it may, no other area gets as substantial investigation as the world's biggest film industry. This paper takes a trek back in time so it could join the past, present and eventual fate of this level headed discussion.

## **History and Law**

While the United States' comprehensive First Amendment states 'Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances,' no such freedom is accessible to Indians, a strange actuality on the off chance that you consider the perspectives of Indians on social liberties in the pre-autonomy period.

In the event that we are to completely comprehend the degree and reason behind film oversight in India, we need to comprehend the recorded and institutional bolster gave to checking opportunity of expression in India. The Indian Constituent Assembly For Drafting The Constitution The Indian freedom battle was a blend of conservatives and radicals but then, an issue which found agreement among them among all of them was the maintaining of social equality. The Moderates bolstered Extremist Bal Gangadhar Rao Tilak's entitlement to compose and talk what he felt. The 1931 Karachi Convention of the Congress had passed a determination on Fundamental Rights – an a portion of which was the ensured right of free articulation of sentiment through discourse and press. Be that as it may, the story changes while drafting of the Indian Constitution.

The Constituent Assembly was shaped to banter about the drafting of the Indian Constitution and to help the Assembly, a few sub-boards of trustees handling diverse subjects were framed. The Fundamental Rights Subcommittee was broadly in understanding over rule put something aside for one predicament the degree to which singular opportunity could be permitted to be yielded to guarantee the wellbeing and security of the State. The Constitution was being drafted at a tumultuous time in the historical backdrop of the new conceived country as common mobs and political turmoil were far reaching, a truth which may have added to the administrators at last receiving a confinement to the Freedom of Speech.

While the Constitution went ahead to at last embrace the questionable Article 19 (2) which went ahead to express that the right to speak freely and expression should not influence "the operation of any existing law, in so far as it

relates to, or prevent the State from making any law on matters concerning libel, slander, defamation, contempt of court, any matter offending decency and morality, or undermines the security of or tends to overthrow, the State", there were numerous voices which restricted the encroaching of the singular's basic rights.

Mahboob Ali Baig , an individual from the Assembly, firmly challenged the selection of the article by contrasting it with Nazi Germany."This means the citizens could only enjoy those rights which the legislature would give them, permit them from time to time. That cuts at the very root of Fundamental Rights and the Fundamental Rights cease to be fundamental ," said Baig, an announcement which is shockingly important even today. Two years after the Indian Constitution became effective, the Parliament passed the Cinematograph Act of 1952. The Act was established to accommodate the confirmation of movies for presentation and for directing their display. In brief, the law offered the empowering so as to accompany procurements the Central Government to constitute a Censor Board comprising of 12-25 individuals, with the end goal of authorising movies for open show. After examination of a film, the Board either authorises the film for limited or unlimited open presentation; or coordinates to do vital adjustments; or decline to endorse the film for open show. Yet, the most basic piece of the demonstration lies in its connection to Article 19.

Segment 5 B(1) of the demonstration is in concurrence with Article 19 (2) by expressing 'a film shall not be certified for public exhibition if, in the opinion of the authority competent to grant the certificate, the film or any part of it is against the interests of the sovereignty and integrity of India] the security of the State, friendly relations with foreign States, public order, decency or morality, or involves defamation or contempt of court or is likely to incite the commission of any offence'. Moreover, the Section 5 B(2) goes ahead to enable the Central government to issue rules as it considers fit to direct the Board with respects Section 5B (1). Accordingly, the Central Government holds colossal force in choosing the substance which is "suitable" for the normal Indian group of onlookers.

## **The Assault**

On the off chance that one is to specify the whole bewildering history of institutionally endorsed oversight or the banning of motion pictures in India, the errand would be psyche numbingly excruciating essentially because of the sheer length of the rundown of films. This gets further exacerbated by the extra weight gave by political and social gatherings who authorise an 'informal boycott' on substance they esteem to be hostile or in disagreement with their convictions. How about we talk real cases when political or religious talk endeavoured to choose the artistic substance Indian crowds ought to watch.



We set an early tone for pedantic and unmistakably mindful control with bans or defer in arrival of motion pictures which depicted mutual savagery or dubious themes, for example, a Muslim family amid the segment in *Garam Hawa* or an investigation of the explanations behind Nathuram Godse's death of Mahatma Gandhi Gokul Shankar. While the British Colonial guideline was resolved in stifling any voice of restriction even as motion pictures, for example, *Bhakta Vidur* (1921) and Tamil film *Thyag Bhoomi* (1939), it seems freed Indians were not to be saved from such tyrant close-mindedness either.

The standard of Indira Gandhi and the consequent Emergency stays a standout amongst the most vigorously edited and meagrely reported occasion of Indian History and normally, movies were not saved either. Gulzar's *Aandhi* (1975) was banned amid the crisis after its discharge because of its likeness with the life of Indira Gandhi and was just discharged later with a telecast on Doordarshan under the Janata Party, in this way transforming into a political trick. Be that as it may, the unforeseen development with 'Kissa Kursi Ka' remain the highlight of the decade.

### **1977 Emergency, Muffled, India film control**

Touted as India's first political farce about Sanjay Gandhi's energy, the Shabana Azmi starrer was denied a Censor Board declaration and when the Emergency was proclaimed in 1975, the expert print and negatives of the motion picture were appropriated by Congress Workers from the CBFC Office and blazed. Sanjay Gandhi and his associates were discovered blameworthy of the wrongdoing and Mr Gandhi even served a month in prison for the wrongdoing. Normally, a thorough oversight inside and outside the domain of the law has subsequent to end up a staple practice.

The feedback or depiction of political pioneers on reel regularly got overwhelming investigation and restriction, be it from the death of Rajiv Gandhi or a Satyajit Ray narrative about Sikkim before its consideration to the Indian Union. In any case, the latest broadly talked about case of oversight spins around the condition of Gujarat and the 2002 Gujarat Riots.

More than 22 short movies and documentaries were made in the three years taking after the Godhra Riots and every one of them confronted firm resistance or the like. The Central Board declined to ensure movies like *Chand Bujh Gaya* as they managed the Gujarat riots while documentaries like globally acclaimed *Final Solution* and *Aakrosh* were deferred or rejected an edit endorsement until intercession from the legal. In any case, the most well known instance of banning in connection to Gujarat is identified with Aamir Khan for reasons which are difficult to process at first sight.

The on-screen character voiced his backing for the Narmada Bachao Andolan and campaigned for the

restoration of those influenced by the undertaking. The Youth Wing of the State BJP arranged a restriction on *Rang De Basanti* (a film which was said to have been cleared strictly when being given the thumbs up by the Defence Ministry and Chiefs) and even requested a prohibition on *Fanaa* with dangers to vandalise theatres screening the motion picture. In this way, two motion pictures which were cleared by the CBFC were not appeared in the State of Gujarat at the season of discharge because of crooked political weight.

The years of concealment and banning has now made a society where government officials, as well as socio-social influencers feel qualified for voice their resistance as well as wreck inventive expression. The Shiv Sena had famously got Deepa Mehta's *Fire* expelled from theatres as they restricted the lesbian relationship in the motion picture or debilitated the arrival of *My Name Is Khan* because of Shahrukh Khan's comments for incorporating Pakistani players in the IPL. The weight of the Right Wing gatherings constrained Deepa Mehta to move the shooting of her motion picture "Water" to Sri Lanka. In the event that the challenges against Haider and PK appeared to need teeth, the VHP's most recent require a restriction on Kamal Hasan's *Uttama Villian* will abandon you significantly more confounded. VHP have taken offence to the trailer of the motion picture which demonstrates the Demon Hiranyakashyapu debating with his Son Prahlad to love him as God and not Vishnu. Thankfully, the court as of late declined to enthrall any request against the motion picture.

### **Legal To The Rescue? Maybe To A Certain Extent...**

The Indian Judiciary has been commended lately for its rejection of Section 66A and additionally the release of incredible petitions, for example, those which tried to announce Taj as a Shiva Temple. The confidence in the Indian Judiciary gets re-insisted to a sure degree once we take the stand concerning their endeavours in safeguarding Indian artistic uprightness.

In a 1989 case on the Tamil motion picture 'Mineral Oru Gramathile' (In One Village), the Supreme Court had passed an imperative judgment by over-decision the Madras High Court's repudiation of the film's 'U' certification. The film evaluated the reservation framework which was depicted as being unjustifiable to Brahmins and dreading an unpredictable response to the motion picture in the State, the High Court had ruled against the motion picture. The Supreme Court held the makers right to utilise movies as method for television his message and in addition conveying an exceedingly vital judgment which is by all accounts failing to attract anyone's attention of our focal and state government—"It is the duty of the State to protect the freedom of expression since it is a liberty guaranteed against the State. The State cannot plead its inability to handle the hostile audience problem."

Veteran Documentary Filmmaker Anand Patwardhan constantly discovered comfort by swinging to the legal when the current true to life mechanical assembly neglected to bolster his work. He recorded arguments against Doordarshan when they declined to show his documentaries-In Memory Of Friends and Ram Ke Naam. He likewise tested the recommended cuts of the Film Certification Appellate Tribunal for his motion picture War and Peace.

While there are numerous cases of Indian courts supporting opportunity of expression in movies through honest to goodness and regularly paltry cases, the Supreme Court had passed an early judgment where they noticed that movies must be dealt with independently from different types of craftsmanship and expression in light of the fact that a film is 'ready to blend up feelings more profoundly than whatever other result of workmanship'. There are additionally stray cases where by all appearances silly bodies of evidence against a performing artist/on-screen character's film publications are even acknowledged by judges. A MP judge in-fact guided the police to record an argument against Aamir Khan for his PK notice.

#### **CBFC Can Be Reformed, But What About Their Attitude?**

The subject of film oversight in India is an extensive contention because of the fluctuating results looked for by the partners included the movie producers, government and the gathering of people, however everybody ends up in assertion around one issue-the present film confirmation design in the nation must change. The obsolete and silly "cuts" and "beeps" which are made render the whole practice of films excess and an age-wise division of motion pictures, for example, '12 And Above' and '15 And Above' is a pressing need of great importance to guarantee imagination and amusement for all age gatherings of the nation. The film society has over and again clamoured for a board which does not enjoy good policing and Rakesh Sharma, narrative producer of Final Solution, has looked for that the Censor Board ought to be reconstituted to just rate motion pictures. The procedure and law can be changed however shouldn't something be said about the disposition? We must be reminded that we live in a nation where even adult films are vigorously edited from the quieting of a joke in The Wolf Of Wall Street which said 'all nuns are lesbians' to the banning of 50 Shades Of Gray in the wake of requesting extensive cuts for a motion picture which was unmistakably gone for adult gatherings of people. In the event that these confinements outrage one as a film gathering of people, one ought to be considerably more concerned when the periphery gatherings or governments attempt to authorise their pre-imagined plan on movies with a dynamic meaning of goodness and tastes.

A brief outline of India's issue with control of movies can be exemplified in two essential attitudinal obstacles – apprehension and an absence of 'put your cash where your mouth is'. As was pointed out in the first place of the article, trepidation has incited Indian legislators and lawmakers to boycott or control motion pictures which did not meet with the prominent general feeling. A "guardian" state of mind which has been received by the Indian government through its laws and rules is out and out a dormant tyranny about something which ought to be the most reduced need in a creating nation where people in general needs to spend their Friday night. The odd and hazardous reducing of documentaries like Ram Ke Naam and Final Solution flags that for a long time the Indian Government and top associations have been inflexible to spare us from the very thing our National Emblem maintains – the Truth.

#### **Conclusion:**

Finally, comes our absence of a business society, which basically does not esteem craftsmanship enough to pay or battle for it. We are one of the biggest buyers of unlawful downloads and deluges, somewhat upheld by our bygone oversight which helps such conduct additionally on account of a less complex idea – it's free. While we are the biggest film industry on the planet, the everlastingly dissent bound residential gathering of people is never enthused about comprehension a straightforward idea – craftsmanship makes due on support. Any individual or gathering has the privilege to challenge against what they see is in repudiate of their qualities however in the event that they really need to hurt a craftsman or the workmanship where it harms, they ought to decline to pay or subscribe to their work. Sadly for these dissenters (and luckily for the specialists), their challenges and at times savage kickback just advance the denounced fill in as is clear from the humongous accumulations of PK.

While a disposition change in our administration and overall population may be a long haul handle, a critical change of the CBFC board is principal. The drive to change the confirmation ages and also getting producers and industry voices accountable for the Board is a fundamental change which should be put into impact at the earliest opportunity. We can then gradually begin recognising so as to push the envelope of adequacy that we have an Indian open which is develop enough to handle truth and fiction, while understanding the contrast between the two. When we have acknowledged that, we can then get free ourselves of the "boycott" society which has rapidly made us a giggling and pitiable stock in the entire world because of the persevering feedback of such state of mind. The main thing India's restriction reflects is the thing that Oscar Wilde summed up a century ago.

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# Marathi Cinema 'Taani'- A Treasury of Inspiration

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**Abstract:** Relations are very important in our life. Everyone has to act, perform duties and responsibilities accordingly. When a film is made to show it, to give a message to masses, it becomes inevitable to touch to heart of the people. Story of the film 'Taani' is written by Gayatri Kolte in such way that it will win the hearts of public. A movie is made under the banner of V. Patke films. Sanjeev Kolte is in a role of Director, lyricist, screenplay and dialogue-writer. Pravin Kunwar has scored the music where one melodious song is sung by Ketki Mategaonkar who is in a lead role of Taani. We all are followers of any of god-goddesses or any supernatural power we believe and worship it. We have unending desires, wants to be fulfilled with where we pray to God. A plot revolves around father-daughter and social problems, causes are discussed, tried to solve. Sketch of the peculiarity of particular caste, region is known as "Vharadis" from Nagpur, people from countryside where their etiquettes, culture, mentality of people is drawn on the screen. For the first time, not only in Marathi cinema but in the history of Indian Cinema, a character Shankar played by versatile actor Arun Nalawade is the highlight of this film. It's a custom of that community to make a vow in front of God. He also makes it provided Taani gets through the examination of 10th std, he would dance in a attire of Tiger. He fulfills it. For this special get-up and effects, Nana Misal was called for giving effective treatment and justification to the role is given Arun Nalawade. Since it's a story of community of viaages of Nagpurians, it is shot there only. It starts with curiosity, excitement and joy and ends with sad moment, part. Other caste includes Dr. Vilas Ujawane, Devendra Dodke, Geeta Kolte and many more. Also we have Dr. Girish Oak and Ila Bhate in a special appearance. Very soon take a glimpse of it. BY RASRAJ

**Keywords:** inspiring, determination, hardship, challenge

## Introduction:

“ SHE ROSE ABOVE HER GRIM FINANCIAL CIRCUMSTANCES, OVERCAME ALL SORTS OF ODDS AND DEFIED STEREOTYPES TO TOP EXAMS, GETS INTO INDIAN ADMINISTRATIVE SERVICES! HERE IS HER INCREDIBLE STORY: OF UNRELENTING STRUGGLE AND HARD WORK. BE READY TO BE INSPIRED.”

We all have our setbacks, our sorrows and misfortunes. They are part of the substance of living and none of us can escape them. We must make up our mind to the prospect of sustaining a certain measure of pain and trouble in our passage through life. We cannot walk through life on mountain peaks. There are rivers and valleys along the way and some are deep and treacherous, some a cruel challenge to human endurance. But courage conquers all things and down through the centuries poets and philosophers have been telling us so in a fascinating variety of ways. If we are interested in seeing an inspirational story showcasing the strength of the human spirit and one's will power to never quit then look no further. The inspirational cinema 'Taani' managed to persevere until her finally won hard-earned success. 'The things courage can do'. This paper is highlighting one of the most inspiring Marathi cinema *Taani* as a treasury of inspiration for the aspirants of UPSC exam. Inspiration comes from a variety of sources, but cinemas can be particularly powerful for youths. Many cinemas have a specific aim to persuade viewers to think a certain way. Marathi cinema may have seen too many lows, but it is indeed the time to say with the 'Taani' that it has bounced back. The zeal and enthusiasm is much evident from the kind of films the industry is churning out.

The important of study is for all aspirants who aim to clear India's top competitive exam IAS in particular, nothing

can be as greatly inspiring as success story of Marathi cinema 'Taani'. *Taani* cinema teaches us how to set bigger-than-usual goals and have dead determination to fight back tough times while daring to accomplish our dreams.

The objective of the paper into study the central idea of the cinema that is 'Poverty cannot be a hurdle if one has determination and is willing work hard'

For the present research paper Secondary Resources are used.

This movie emphasized various combinations of the following; knowledge, understanding, experiences, discretion and intuitive understanding, along with a capacity to apply these qualities well towards findings solutions to problems. *Taani* is a story of a cycle rikshawwala, who has a daughter, *Taani*. He and his wife work real hard for their daughter's education. By days *Taani* who realizes and knows her parents hardship, so as a support she also shuttles between houses, doing household chores to keep her family afloat. She scrubs floors, washes utensils and clothes- her day passes by in a haze, with college classes in between. She studies late into the night, sitting at the entrance of her house and reading in the orange of the lantern lamp and how she fulfill her dream to become IAS officer as she has the courage to chase her dream. Despite seeing a great deal of hardship of her parents, *Taani* did not give up and went on with determination and support from her family and school Principal. It was they who gave her dream and prodded her to appear for IAS. *Taani* despite not having studied in a sophisticated environment, proving that poverty can never be an obstruction in the way of success if you are dedicated to your dreams.

When a film is made to show it to give a message to

masses, it becomes inevitable to touch to heart of the people. The story of the film *Taani* is written by Gayatri Kolte in such way that it will win the hearts of public especially UPSC aspirants. It is not necessary that the biopics on the lives of great personalities only inspired youth. If the script is strong then the characters like *Taani*, presented through the film, can also inspires today's youth. *Taani* movie sired a revolution, a revolution for rejuvenation. We can place it among the plethora of great works of the industry. It echoes hard work, confidence and soul searching quest the *Taani* embarks upon. The film leaves a great impact of magical optimism on the viewers psyche. A tete-a-tete with traditions that change the life of a child. She gains the wealth of knowledge, abundant experience along the way as much as she enjoys this uncalled for adventure.

The film teaches lessons of life with each step this girl takes. Although transient different hues of human nature become lucid with this film. What makes it more appealing is the story which is based on a realistic stupendous hardship and the undying spirit of the girl makes the tale endearing. The film promises to deliver an awe-inspiring social message to youth. It is all about fulfilling the unfulfilled wishes of a family. Someone takes decision to prepare for UPSC's exam. It is a sign of an extraordinary act of valor. A small decision without any guaranty for success is itself a courageous act. The efforts one take during these years are not the wastage. *Taani* symbolizes 'UPSC aspirants must be warriors not worriers'. There is a famous quote 'It is not work that kills man, it is worry, worry is rust upon the blade'. In day to day life or in regard to your attempt at cracking an UPSC examination, you will gauge the veracity of this quote. The moral of the film '*Taani*' for youth is many people spend a lot of time focused on and worried about things that might happen or could happen, yet hardly ever do. All they need is to come up with an alternative approach, if they continue with the earlier approach, it might bade ill for them in future, because such fruitless pattern of behavior will never let them succeed in their efforts. On the other hand there are people who consciously avoid brooding over such things which might never take place. They do not attach any importance to the negative outcome of their accounts for their positive behavior which every work calls for.

"If you do not dream big, you cannot achieve success."

There is nothing in this world which can compare with success and fulfillment. Success and fulfillment fill one with fresh hope that is necessary for embarking on new mission. *Taani* story is inspiring for UPSC aspirant not because she doesn't lose heart but also because she comes from a very poor background. She lives in a poor house and worked odd jobs even as a maid to realize her dream of becoming an IAS. The sheer hard work and inspiration from Dr. Babasaheb Ambedkar has helped *Taani*, a cycle rickshaw puller's daughter cracked the tough civil services exam. Cinema shows she couldn't have done it without the rock solid

support of her extended family and her Guru.

#### **Taani says:**

"I am proud to be a cycle rickshaw puller's daughter. I owe my success to my parents. Despite meagre resources, my father provided the best facilities to me."

The most inspirational utterance for IAS aspirants to tackle their economical problem while preparing for IAS.

Taani has grown up with cruel taunts like however much you study, you will still be a house maid like your mother. Taani has only one dream to become an officer to the Indian Administrative Service. When news broke to her family that she is among the list of successful candidates in her first attempt at the exam. It is the turn of her family members, neighbours and relatives to weep with unbridled joy which is realistic picture of our society. Taani's result day is the happiest day of this hard worker, self determined person who encourages others to achieve their goals. She got a warm welcome at her village and is extremely fascinated by the response of villagers who garlanded her, bust crackers and played music on her arrival, everyone wished her. The scene played very pivotal role, to motivate the aspirants of UPSC examination, in which the aspirants replace themselves with the character of Taani and feels the touch of success.

**Conclusion:** We can conclude that Taani has acquired a very respectable place in the Marathi film. industryThe contribution to meaningful cinema as a inspirational cinema is immense. *Taani*, the Marathi cinema encapsulates IAS toppers success tips, that reading habit, planned preparation and effective time management are crucial for clearing competitive examination in general and civil services examinations in particular. The interview scene gives us the inevitable aspect of IAS aspirant that the clarity in thought is important because most of the questions would be opinion based. Above all empathy is most vital for a government servant to provide better solutions to problems of common man, while giving IAS interview aspirants should concentrate on aptitude, reasoning and English and gives thought

"Only real men accept the challenge. They have the courage and urge for their success, they can go for any level to achieve it. If your intention is right then nothing can stop you from achieving success. This is a law of universe that every civil services aspirant must know."

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# Cinema to Politics: Interlinking Popular Culture and Political Socialization in India

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**Abstract:** Politics and films have been in the narrative of Indian cinema since the beginning of century; political themes, political roles and political issues were exemplified through lead roles of politicians, enactment of scenes, songs and exposure of social issues of high prices, feudalism, corruption and other political issues. Along the lines of political films and enactment of political roles, films became a platform for film actors to play active role in politics and finally use their screen popularity to become politicians. Actors in the last few decades are prominent political leaders, campaigners and members of cabinets. This dynamic within the framework of the politics of South India researchers argue that in Indian cinema the “screen-constructed popular image of the star” facilitates “politicisability”. The move has not only been among the actors, where political parties seek out actors for campaigning and electoral participation, but at present, producers, singers, writers, artists, photographers and film directors are also commissioned to produce election films and record songs. Popular music, songs and dances in political campaign films have become part of the electioneering and marketing of politicians. In this study through a theoretical background of popular culture and an analysis of literature of politics and films, we examine the role of film artists in politics, popular election films and songs, that have expanded the levels of traditional and new media campaigning in India, and this further exemplifies the future of the political cultural system and economy of Indian cinema.

**Keywords:** corruption, political campaigns, popular culture

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## Introduction

Politics and films have been inextricably linked in India, as political roles and political issues are exemplified through lead roles of politicians in films, enactment of scenes, songs and exposure of social issues of high prices, corruption, feudalism, and raising other political problems (Dickey, 1993; Gopal and Moorti, 2008; Karan, 2009; Massey and Massey, 1976). Further, research on Indian cinema has focused on the content, narratives, modernization, and in recent years on globalization, hybridization, extensive marketing, soft power and the popularity of Indian cinema among the large Indian diaspora (Hunt, 2012; Pillania, 2008). Films have also become a means of promoting India’s cultural ethos to the world as soft power. Soft power, a term coined by Joseph Nye (2004) explains how countries have used social, cultural and economic indicators rather than the military powers to spread their popularity among the world. In India films have been widely discussed as India’s soft power (Schaefer & Karan, 2013; Tharoor, 2006; Thussu 2013). The nexus between film and politics extends further as political parties in India frequently use film culture and media to promote themselves during elections and to increase political socialization, particular among the youth.

Several movie stars have brought glamour to political campaigns, drawing on their popularity to attract and sway voters towards a particular political party. Along the lines of political films and enactment of political roles, films became a platform for film actors to play active role in politics and finally use their screen popularity to become politicians. Rajanayagam (2015) focused this dynamic within the framework of the politics of South India and argues that in Indian cinema the “screen-constructed popular image of the star” facilitates “politicisability” This is especially true

of South Indian states where popular film icons such as N. T. Rama Rao (NTR) and M. G. Ramachandran (MGR) have successfully transitioned into larger-than-life political leaders. Cinema enables the creation and publicizing of these images of stars, which in turn prove useful in elections to attract voters. On-screen heroes can also be ascribed “divine attributes” (Dickey, 1993: 351), a practice evident in the many temples devoted to cinema stars in South India.

Apart from actors turning politician, popular culture of music, songs and dances in political campaigning have become part of the electioneering and marketing of politicians (Kjorness, 2014, Verma, 2015) just as songs are essential to marketing of films (Ganti, 2003, Gopal&Sen, 2008; Karan, 2013). Hence, popular film producers, singers, musicians and lyricists, photographers and film directors are commissioned to make the political films, compose and produce election films and record songs. Political songs and political films utilize the pervasive musical and visual culture of cinema to spread awareness about candidates, value systems and agendas. These songs and videos are broadcast through traditional means such as the radio and television, and also through newer media such as the Internet, through social networking sites (SNS). In this study through a theoretical background of popular culture and an analysis of literature of politics and films, we examine the role of film artists in politics, popular election songs and videos, particularly in the last few elections that have expanded the levels of traditional and new media campaigning in India, and this further exemplifies the future of the political cultural system (Karan, 2009) and economy of Indian cinema (Chitrapu, 2013).

## Literature Review & Theoretical Framework

Politics and film stars have had a long association in

the Hollywood and Indian film industry. In Hollywood, the association became more significant after the Second World War when Ronald Reagan came to power as the Governor of California in the late 1960s. Ross (2011) stated that apart from influencing popular culture and selling products, movie stars also “teach us how to think and act politically” (p. 5). This is mainly because audiences feel an emotional connect with film stars and relate to them with an “intimacy they rarely feel about politicians” (p.5). Hollywood stars have participated in American politics in two ways: the political right, which has been involved in holding official positions and the political left, which has largely influenced activism and national issues (Ross, 2011). Ross argued that the political success of Hollywood stars such as Reagan and, more recently, Arnold Schwarzenegger, is due to the same reasons that made them popular movie stars – personal charm and the willingness to put in long hours at honing their craft (2011, p. 10).

The association is also evident in India with film stars providing the glitz and glamor to the political system. Jessua (2015) suggests that the link between politics and film stars is made possible because the “Indian political system... is fit to a transfer from a star-fan to a politician-voter relationship”. He argues that cinema brings together the heterogeneous population of India, and film stars are able to transpose this quality into politics. Thus, for potential politicians the world of cinema is like a harvesting ground, which generates a readymade electorate. As films are an integral part of popular culture in India, political parties often employ film stars to add glamour to their campaigns and attract more followers by appropriating the stars’ readily available fan-base. However, apart from their involvement in political campaigns, many of film stars have turned to a full-fledged career in politics either during their film careers or after their retirement from the silver screen.

### **Politics and Films in India**

The close relation between politics and cinema in India fundamentally rests on the ability of the cinematic star to carry forward his or her star-persona into the political sphere. Over the years, several films have used Indian politics as their subject matter from *Leader* (1964) to *Shanghai* (2012). Hindi cinema has also focused on the involvement of the youth in politics through films such as *Mere Apne* (1971) and *Haasil* (2003) and *Yuva* (2004) and *Youngistaan* (2014). *Aandhi* (1975) and *Rajneeti* (2010) diverge from the public facades of politicians and situate them in private spaces such as their homes.

Dickey (1993) in her extensive work on Indian cinema argues, “cinema is...well suited to promoting political leaders” (pg. 340). Dickey mentions that cinema in India is popular among the “urban and rural poor, who comprise the great majority of the electorate” (pg. 342) and popular cinema can be used as an alternate mass medium for star-politicians

to reach out to their voter base. Moreover, she argues, that the fan base of a star provides a “highly organized” and “preexisting network of supporters...that can be easily transformed into a political cadre” (pg. 342). Rajanayagam (2015) also posits that fans are participatory in this political process and are not passive viewers who are merely “mesmerized by the screen constructed star-images” (pg. xv) and actively accept the stars in their role as politicians.

Therefore, many of film stars have turned to a full-fledged career in politics after their retirement from the silver screen as members of parliament, union cabinet or state chief ministers or state ministers. To mention a few popular actors of the 1970s and 80s, Vinod Khanna and Shatrughan Sinha, Sunil Dutt, Govinda, Kiron Kher, Hema Malini, Amitabh Bachchan and his wife Jaya Bachchan. Although Bollywood film stars have made inroads into politics, the association between films and politics is much stronger in South India. Megastars such as MGR and NTR successfully transitioned into larger-than-life political leaders and used their on-screen star power to amass a large number of followers in the states of Tamil Nadu and Andhra Pradesh respectively, while other, popular actors of the South include Ramya, Chiranjeevi and Mohan Babu.

### **Popular Culture, Film Music and Politics**

Popular culture; music and dance forms have always been an integral part of the Indian ethos. Both are embedded within the socio-cultural and religious/ devotional aspects of the country’s milieu. Schoening and Kasper (2012) have studied the use of music in the context of American political campaigns and state a number of reasons why music is popularly used to arouse voter interest and gather support for candidates during elections. The authors’ central argument in this book is that the use of music in politics should not be taken lightly as it has been repeatedly applied within this domain for its strong emotional appeal and its direct relation to candidates’ success in election campaigns. Tied in with this inescapable prevalence of Hindi film music is the fact that singers and music directors often acquire independent celebrity status based on their contributions to film music. Political parties simply harvest this intricate relationship of film music and popular culture during election campaigns

Morcom (2007), in her detailed analysis of the Bollywood film songs, emphasizes the communal aspect of songs. She argues that songs “play an important role in linking disparate communities in South Asia and the Diaspora” by “[transcending] local communities” (p. 225). Both these aspects of the Hindi film song potentially explain its use in political campaigns as a means of popularizing a party or a candidate. The songs provide election campaigners with readily available material that has already proven to be popular with the masses, has been used as a marketing tool for its parent film, and is able to bring together heterogeneous crowds. Thus, Hindi film songs and political

songs, tuned similar to film songs are primarily included in election campaigns for their mass appeal and proven popularity. In India, political songs and videos utilize the pervasive musical and visual culture of cinema to spread awareness about candidates, value systems and agendas. These songs and videos are broadcast through traditional means such as the radio and television, and also through newer media such as the Internet. Singers, musicians and lyricists from the Hindi film industry are often hired to participate in the making of these songs. The two-fold purpose of entertainment and information is served by these songs, which are able to repackage the cultural popularity of films to serve the interests of political parties in campaigns.

In an early critique of film music, Das Gupta (1981) discusses the pan-national appeal of film songs. He mentions that Hindi film songs are part of the background music in India, and music has become the “opium of the mass audience” (pg. 31). Das Gupta’s views can be used to explain the use of film or film-related music by political parties. When political campaigns employ Hindi film celebrities, singers and music directors for the purpose of publicity they are utilizing cultural artifacts that have already been circulating in public imagination. The relation between political campaigns and film music is natural as political parties exploit a medium that has already proven to be popular among the masses. Thus, Hindi film songs are primarily included in election campaigns for their mass appeal and proven popularity. We study the content of election film songs and how they are linking the diverse Indian electorate.

### **Election Campaigning in India – Films, Traditional and New Media Technologies**

Indian elections are grand festive occasions as the country is decked with election décor; banners, streamers, symbol displays, graffiti on the walls, huge posters, larger than life size cutouts of leaders and candidates along with music and songs playing political and film songs from loudspeakers. Given the diversity of the country, Indian elections have used every available form of traditional and new media to woo and win the audiences. The use of films for electioneering is not new to the Indian political system. It dates back to the 1980s when a political film ‘Maa’ on former Prime Minister, Indira Gandhi depicting her life and sacrifices emotionally charged the audiences to support her. The cassette revolution in the 1990s where in films of parties and candidates were circulated through traveling cinemas or mobile vans called as Videos on Wheels <sup>1</sup>(VOWs). The films, slickly made with songs, dances and drama served as both information and entertainment forms that captivated the audiences (Karan, 2009). Party leaders, symbols, and policies projected through songs and drama have become

as significant part of the political entertainment culture in India (Ahuja & Paul, 1992; Karan 1997; Manuel, 1991)

Since 2004, Indian political parties also started using the Internet, mobile phones and Social Networking Sites (SNS) similar to countries around the world (Bentivegna, 2006; Chadwick 2008; Mihdha, 2004; Mohnot, 2009; Tekwani & Shetty, 2007). Karan and Gimeno (2011) examined how the two main Indian parties used the new media technologies in the 2004 and 2009 elections to reach the electorate through websites, SNSs, blogs, phone calls,

hyperlinking and interactivity practices, and stated that these technologies would steer the future political discourse of Indian elections

Therefore, given the popularity of film songs and music delivered through multiple broadcast channels within the country and the diaspora, and at a time when Bollywood have also been marked as the emerging soft power (Tharoor, 2006; Thussu, 2013; Schaefer and Karan, 2013), the historical and cultural nexus between politics and films, we examine another level of how popular cinema, particularly the conventions of Hindi film songs are used by political parties in election campaigns to advertise themselves and their candidates, which may add to one of the factors of India’s Soft Power to the world. In order to understand the content of these political short films or advertisements, we propose the following research questions in this pilot study of films and politics.

### **Research Questions**

RQ 1: What is the content of political songs of major national and state political parties in the last two national and regional elections?

The issues in the election are of prime importance in any elections. The content of songs was analyzed based on classifications from previous studies that included education, agriculture and farmers’ issues, basic food prices, and amenities such as water and electricity. Women’s safety was included as the past years saw an increase in the atrocities against women and it was an important issue that most parties addressed the issue.

RQ2: To what extent do the election songs profile the images of the parties, candidates and leaders?

Songs have been primarily used for explaining or passing along direct or indirect messages of love, romance, hate or action plots. Political films they have been used to exemplify the characteristics of the party and leaders, attack of opposition and persuade the voters. Attack strategies on opposing candidates and parties are the common force of

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<sup>1</sup>Videos on Wheels were large vans/trucks fitted with large projection screens that were capable of showing political campaign videos have the potential to reach large audiences in urban and rural areas. They were also used as platforms for election tours and mass meetings of candidates.



election campaigning in most democracies (Mattes & Redraws, 2014) and India has been no exception in their campaigning. It becomes significant to find out if the films used attack strategies in the film songs.

RQ. 3: What was the visual and verbal content of the political films and if they were similar to the song and visual sequences of Bollywood films?

To establish the nexus between film artists other than the actors in the production and singing of the political songs, the names of the singers of the election songs, the music composer and the producer of the videos were recorded wherever applicable to determine if any Bollywood music directors or singers were involved with the making of the music.

RQ 4. To find out who were the lyricists/composers producers and music directors of election videos and if they were from the Indian film industry?

### Methods

To answer the research questions, we conducted a Case study including qualitative and quantitative analysis (Wimmer & Dominick, 2009) of political videos and the political songs. To answer the first question, a short descriptive analysis was done of all the twenty video films to study the general content of the film, its historical past and present, the achievements of the party images of the major leaders, the theme of the songs and the slogans of the films. Content analysis was used to study and code over 20 categories of the 20 election films of prominent political parties during the last two elections. Riffe, Lacy and Fico (2005) describe Content Analysis as a systematic and replicable study of the various symbols of communications. These symbols have been assigned numerical values according to certain measurement rules and the relationship between these values was treated statistically. The variables included the themes, the length of the videos, and their similarity to Indian film songs among others. A coding manual was created to study the political films. Each political film was watched several times and the two authors simultaneously coded all the 20 films and ensured a 100 percent inter coder reliability.

### Categorization system and Operational Definitions

The following categories were created and operationally defined and the films were systematically coded by placing them in predefined categories. The general variables included the length of the video and the number of hits it had received on YouTube. The election films/ advertisements are referred to as 'political videos' in the paper to separate them from full-fledged political commercial films and advertisements, as some of them went beyond the advertisements time of four to five minutes. Visuals – The types of visuals used- the activities of the leaders and

members of the party were recorded, whether the film represented any visual elements from classical or folk Indian songs and dances. Background setting used- Urban, rural or both. Visuals were also coded if the settings were similar to commercial films. The type of music was classified whether it was traditional Indian, Western or both. Bollywood songs and song visualization - Similarity of the visuals to any Bollywood/film songs, and other similarities between film songs and visuals were coded. Names of composers, singers and producers of the songs and videos were recorded wherever applicable to determine if any film music directors or singers were involved with the making of the election film, music and song.

### Sample:

The last few elections were taken as a sample for the pilot study. An analysis of early political films was taken and the classification of categories was done. In order to include the past and recent elections, 20 videos from the past state and national elections from the years 2009, 2013, 2014 and 2015 were purposely selected. 20 election videos were purposely selected for the analysis to see the similarities and differences and set the basis for the extended study in future.

These videos included national and state political parties of India, namely, the Bhartiya Janata Party (BJP), Indian National Congress (INC), Aam Aadmi Party (AAP), and state parties that included Shiv Sena (Maharashtra state), the All India Anna Dravida Munethra Kazhagam (AIADMK, Tamil Nadu) and the Janata Dal (JD)(Bihar state). The videos were obtained from the official channels of the parties on from YouTube. The length of each of the films, the year of the election and the number of hits were recorded.

### Results

#### Qualitative Analysis of Political Films

The qualitative analysis revealed that the emphasis was on projecting the leaders or the potential prime ministerial candidates, these included BJP's Narendra Modi and INC's Rahul Gandhi, similar to the presidential style of campaigning in democracies like UK or US.

The BJP campaigns focused mainly on its prime ministerial candidate, Narendra Modi, and glorified him as the harbinger of happiness and prosperity. The BJP videos alluded to the problems of the previous government and brought attention to how Narendra Modi would bring improvement to concerns such as increasing corruption, price inflation and women's safety. These campaigns included slogans and catchphrases such as "*Modia aane wala hai*" (Modi is coming), "*Aache din aane wale hain*" (Good days are here) and "*Main desh nahin mitne doonga*" (I won't let my country be destroyed) to bring home the message that Modi and the BJP were the answer to the

problems that the country is facing.

The Congress party videos divided their focus between the main candidate - Rahul Gandhi - and the past achievements of the party. The videos showed the major initiatives that the party has put forward in the past, and how it has led to the development and prosperity of the nation. One of the videos also used the popular Oscar-winning song “Jai ho” in its campaign to depict the country’s progress under the leadership of the Congress. In its state election videos the party highlighted the specific issues that were affecting a particular state, for example, in Delhi the video dealt with the issue of women’s safety and empowerment.

The AAP used the strategy of indicating how the nation has suffered due to corruption and mismanagement of resources and how AAP would solve these problems if elected to power. The videos also showed the support of celebrity film artists such as music composer Vishal Dadlani and actor Ranveer Shorey who have been associated with the party. South Indian political parties, such as the AIADMK and TDP, adopted a perspective that is integral to their regional politics - the god-like status of their leaders. The videos of both the parties showed their leaders - Jayalalitha and Chandrababu Naidu respectively - as demigods.

Overall, the strategy adopted by the parties was to show an exalted image of both the party and its leader/ highlighted the major issues that have been plaguing the country and how the party, if elected, would solve these problems. In the following section, the quantitative analysis of the political videos is presented.

This section presents the data from the content analysis of 20 election videos. These comprised of six BJP, four INC, three AAP, two each of Shiv Sena and TDP, and one each of AIADMK, Jnata Dal (U) and National Congress Party. The ad films generally were from 1-2 minutes, but more than half of the films were between 2-4 minutes, and a

few more than five minutes.

RQ 1: What is the content of political songs of major national and state political parties in the last two national and regional elections?

It was found that the majority of the political parties chose to keep to a traditional theme in their videos. Traditional symbols in terms of cultural markers such as costumes and setting, activities such as dance and song, and other similar visuals were chosen in favor of modern or westernized depictions. A traditional setting enables the parties to reach across diverse groups of Indians, even those who reside in small towns and villages. Most of the parties included images of both urban and rural locations in order to show men, women and children and present a more inclusive image of their party. The parties used different ways in which to reinforce the image of the party leader/s and the symbol in the videos. A majority of the videos focused exclusively on their main candidates. Also, 60 per cent of the parties used a positive tone, preferring to concentrate on images of prosperity and happiness rather than negative images of the country.

Indian political parties also opted to stay away from directly attacking opposing parties. However, in a third of the cases the parties did point out the negative factors of the opposition without directly naming the actual parties. The image of politicians in all videos was shown in a strongly positive light, depicting them as high achievers who will bring or have brought in prosperity to the nation.

RQ. 2: What was the visual content of the political films and if they were similar to the song and dance sequences of Bollywood films?

RQ 3. To find out who were the lyricists/composers producers and music directors of election videos and if they were from the Bollywood film industry?

Table 1. Bollywood Films Vs Political Films

S. No.	Songs similarity with Bollywood	YESFrequency	Percentage	NOFrequency	Percentage
1.	Tune similarity with Bollywood song	9	45	11	55
2.	Music similar to Bollywood song	11	55	9	45
3.	Similarity with top Bollywood song	6	30	14	70
S. No.	Visual similarity with Bollywood	YESFrequency	Percentage	NOFrequency	Percentage
1.	Similarity with Bollywood dances	8	40	12	60
2.	Films stars	4	20	16	80
3.	Bollywood settings	4	20	16	80
S. No.	Folk or classical content	Frequency	Percentage		
1	Dances	4	20		
2	Songs/ singing	1	5		
3	Both	3	15		
4	None	12	60		
Total		20	100		

## Verbal and Visual Similarity with commercial films

The predominant use of film stars and film-related settings was seen in the videos of parties belonging to South Indian states – AIADMK in Tamil Nadu and TDP in Andhra Pradesh. In these videos, film stars were mainly used to perform main roles in the video and to popularize the party name and leaders. This observation is bolstered by the literature available on the nexus between the South Indian film industry and politics (Dickey, 1993; Rajanayagam, 2015). More than half the political parties used Bollywood singers to sing the election video songs indicating the popularity and prevalence of film music in popular culture. Popular singers such as Udit Narayan (BJP), Sukhwinder Singh (BJP and Congress) and Vishal Dadlani (AAP) have given their voice to the election songs. This shows that political parties are willing to use the already established popularity of film culture and film music in society to spread the message of the party.

## Discussion and Conclusion

This study aimed to link politics and popular culture, particularly the style and tunes of films songs and political songs that have become part of election campaigning. The two spheres of politics and film, are intrinsically related, with the popularity of a cinema star is primarily responsible for his or her clout as a politician. Similar to how films are marketed and used to advertise the Indian films, political films are using the same strategy to advertise and market political parties and candidates. We found the transitions of film actors into politics and the role of fans in easing the process of reel to real images of stars turned politicians. Though historically, film stars have been associated with politics, as candidates or campaigners, and political films continue to be the themes of films, there has been an upsurge in the close nexus of popular films, use of films artists, producers and singers for electioneering in the last few elections.

The use film style of production, the songs and settings of political videos are of prime importance in the political socialization of the electorate, particularly the youth who have so far been indifferent to the political process. Secondly, the marketing of these videos through the broadcast media and the internet through You Tube, websites and social networking sites has increased the reach and interactive aspect for young and old alike to participate in the political process through the media and the people (Film personalities) that they easily identify, relate to and follow. The success of such videos is yet to be empirically determined to find out the impact of these videos on the electorate, which will be significant in finding out if such videos will be a trend of future elections in India. We also reviewed Bollywood films as soft power of India, and if political films would also add to the repertoire of India's soft power in projecting itself to the world. While we cannot

conclude this from the present study, we do presume that these could be a short representation of India in projecting leaders and parties to the world, particularly to the overseas market that view India through the lens of films.

In this study we analyzed twenty political videos of both national and state elections. Election videos were more like film music videos and resembled the songs and music similar to popular film songs, but with the traditional themes. The traditional clips of music and dance were similar to film songs, but with visuals of prosperity and exemplification of issues, and attack on opponents. The marketing of the political films for campaigning was similar to feature films that are used to popularize the films even before they are released. Many film producers, singers and musicians were roped in to compose and produce the political songs. Political parties are willing to use the already established popularity of film culture and film music in society to spread the message of the party. The study has its limitations as only a small convenient sample was used for this pilot study, which brought about interesting results. This study will be in progress as the data is being collected with a bigger comprehensive sample to study the use of popular culture, new media and politics and its impact on the electorate.

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# Reach of FFSI in Film Society Movement in Maharashtra in period of 2007-2015

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**Abstract:** The reach of FFSI in Film Society Movement in Maharashtra is studied. Federation of Film Societies of India is an organization which is playing vital role for Film Society Movement in India since 1959. Maharashtra comes under Western Zone of FFSI and researcher covered the activities of FFSI Western Zone from 2007-2015. The framework of the research is quantitative and qualitative in nature wherein content analysis is used. This paper examines the annual reports of FFSI Western Zone from 2007-2015. Seven Annual Reports and In-depth interviews of various Film Societies from Maharashtra were analyzed. Many film society activist talks about the Film Society Movement in Maharashtra with reference to history of Film Society movement of India in Literature Review. The analysis has been done using SWOT analysis technique.

The major conclusions of the study were that Film Society Movement has reached in non metropolitan cities meanwhile Film Societies several activities had been taken place to sustain this movement meanwhile the number of film societies are increasing but the medium change of watching films are change due to digital revolution and easy over excess of web membership strength is dwindling.

**Keywords:** Film Society Movement, Maharashtra, FFSI, Film Society

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## Introduction

### History of Indian Films

The history of Indian Cinema goes back to the nineteenth century. In 1896, the very first films shot by the Lumiere Brothers were shown in Mumbai (then Bombay). Father of Indian Cinema, Dadasaheb Phalke released the first ever full-length feature film 'Raja Harishchandra' in 1913. The silent film was a commercial success. Dadasaheb was not only the producer but was also the director, writer, cameraman, editor, make-up artist and art director. Raja Harishchandra was the first-ever Indian film which was screened in London in 1914

### Definition of the film society

A film society is a membership club where people can watch Private screenings of films which would otherwise not be shown in mainstream cinemas and they usually They are, in some places know as Film Clubs and Cine Clubs, and they usually have an educational aim, introducing new audiences to different audiovisual works through an organized and prepared program of screenings.

### Film Societies in India

In India, the first film society was formed in Bombay (now Mumbai) in 1937. The "Amateur Cine Society of India" was founded by the enterprise of film critic Rudi Laden, documentary maker Dr. P.V. Pathy, Dereck Jephrys and others. One of its prime movers was Stanley Jepson, the then Editor of the 'Illustrated Weekly of India' – one of the most prestigious publications of India brought out by the House of the 'Times of India' Publication. Later in 1942, The "Bombay Film Society" was formed by the documentary maker Clement Baptista, K.L. Khadpur and commentator Samuel Barkley. Although these two societies worked for long, the leadership required to elevate the subject to a movement could not be provided by these film societies. "Bombay Film Society" was registered officially by the

Government in 1943.

### Federation of Film Societies of India (FFSI)

The interest in Cinema as a medium or at expression took credible shape with increasing numbers of film clubs and societies in different part of countries during the 1950's.in the year of 1959 in a meeting at residence of the Secretary of Sahitya Academy- Krishna Kripalani, it was decided that a central organization should be constructed. Following this on 13<sup>th</sup> December 1959 in Delhi , the Federation of Film Societies of India (henceforth FFSI) was form combining the film societies of Calcutta (Now Kolkata) Bombay (now Mumbai) ,Madras (now Chennai), and Roorkee. Satyajit Ray was Founder President. There were three Vice Presidents namely, Ammmu Swannathan,Robert Hawkins and S Gopalan B. Both Vijaya Muley and Chidnanda Dasgupta were the Secretaries while D Pramanik and Abdul Hasan jointly held Treasure

### Literature Review

Following are some quotes of film society movement collected from distinguished personalities in the field on the achievements, present status and the future of the society movement in the country was conducted

According to U. Radhakrishnan Secretary, Federation of Film Societies of India New Delhi "The movement produced a few serious and worth film makers. Besides it gave an avenue for film lovers to see, discuss and write on good films. Generated awareness about quality films among."

According to R.K.Pal, former Regional Council Member FFSI and former Secretary of Chaya, Vishakhapatnam and Cine Circle, Chilamkur "By providing an opportunity over the years to view and review film classics and contemporary films from various countries, Film society. Movement has created an audience, however small, receptive to meaningful cinema as an art form in our country, which had eventually led to institution of annual film awards,

conduct of film festivals, formation of a financing body, and establishment of film institute's and archives."

According to C. Sitaram Bangalore film journalist "The film society movement has helped thousands people to get exposed to good cinema; and also to appreciate it better through seminars, discussions etc. But for a film society movement most of us would not have able to see classics like "Bicycle Thieves" or Pather Panchali. Apart from that, its great achievement is brining like minded people together."

### Research Design And Methodology

The study is exploratory in nature. Simultaneous application of quantitative and qualitative methods will be done. The primary data collected is descriptive in nature.

#### 1 Aim:

- To understand and study Reach of FFSI in Film Society Movement in Maharashtra.

#### Objectives

- To understand the nature and structure of various Film Societies in Maharashtra.
- To find out whether the number of Film Societies have increased in Maharashtra.

#### Research Questions:

— **RQ1:** Has the membership of Film Society increased over the years?

— **RQ2:** What are the strengths, weaknesses, opportunities and threats of Film Society Movement in Maharashtra?

#### Methodology

The researcher has adopted the Quantitative and Qualitative method for research. The researcher has conducted Content Analysis of Annual reports of FFSI from the period of April 2007 to March 2015.

#### For Content Analysis:

The data was collected using following category system:

From Annual Reports of FFSI Western Zone 2007-2015 the researcher analysis Membership, Accounts, Film Circulation of FFSI Western Zone for Campus Film Societies in Maharashtra.

#### Delimitations of the study

The research is delimited to Maharashtra chapter of FFSI. The findings are based only on the annual reports available from 2007 to 2015.

Limitations of the study

A. Annual Reports of March 2010- April 2011, March2011- April 2012 were not available to analysis of Activities.

### Theoretical and Conceptual Framework

SWOT stands for: Strength, Weakness, Opportunity and Threat. A SWOT analysis guides to identify strengths and weaknesses (S-W), as well as broader opportunities and threats (O-T). Developing a fuller awareness of the situation helps with both strategic planning and decision-making.

## SWOT ANALYSIS



### Findings and Observations

#### Membership

According to the Annual Reports following charts explains about the Strengths of Impact of Film Society Movement of Maharashtra from 2007-2015. It mentioned the membership as well as the numbers of Film Societies among the Western Zone; Maharashtra comes under the Western Zone.

Year (March-April)	Number of Film Societies	Member Strength
2007-2008	27	6,475
2008-2009	32	8,300
2009-2010	38	9,150
2010-2011	46	10,734
2011-2012	47	12,338
2012-2013	50	8,293
2013-2014	43	6,535
2014-2015	45	6,449

## Film Circulation

FFSI circulate films to Western Region for Film Society Movement in Maharashtra. These films were provided from different Consulates and distributors, Following are detail information of Annual Reports from 2007-2015 about Circulation of Films for Film Societies for Maharashtra.

Sr. No.	Year	Country	Number of Films
1.	2007-2008		42 Feature 16 Shorts
2.	2008-2009		31 Features 1 Short
3.	2009-2010		38 Features 2 Shorts
4.	2010-2011		
5.	2011-2012		
6.	2012-2013	France	6
Italy	1	India	4+1 Documentary
		Hungary	4 = 15 Features 1 Documentary
		India	4
		Iran	6
		Brazil	4
		Australia	3
		Spain	3
		Germany	1 Documentary
		South Africa	3
		Old DVD'	20= 40 Feature 1 Documentary
8.	2014-2015	In FFSI Archive South Africa Poland France Brazil India U.S.A.	
8.	2014-15	Iran FFSI Archive	20 = 41 Films

## Income and Expenditure of FFSI Western Zone in Maharashtra.

According to Annual Reports of FFSI Western Zone in Maharashtra. The researcher took actual numbers of Income over Expenses and Excess over Expenditure of 2007-2015. \*All figures in Rupees.

Years	Income Over Expense	Excess Over Expenditure
2007	-	12,583
2008	9,204.64/-	-
2009	14,856.50	-
2010	NA	NA
2011	NA	NA
2012	NA	NA
2013	-	27,909/-
2014	3,714	-
2015	-	1,21,487.96

Film Society Movement helped many film makers to make film makers to make quality films;

Many directors like Satyajit Ray, Mrinal Sen , Basu Chatterjee, Shyaam Benegal, Govind Nihlani, Amol Palekar born out of this movement and they started parallel cinema movement. The directors like Adoor Gopalkrishnan, Girish Kasarvalli ,Ketan Mehta studied cinema in Film Institutes and join the movement as an admirer there by Film Society Movement.

This movement exposed filmmakers of the country to the world cinema, realistic cinema so they come across many good films, various themes, different ways of storytelling and how people of the world thinks on particular subject.

Effect of Film Society Movements on Film Criticism and writings on cinema

It created proper understanding of cinema and thereby created film culture and aware audience which is receptive to good and artistic cinema. Film Society Movement is for creating good audience for good cinema. Film Makers inspired by this ideology to made good film. Film Society Movement is not for teaching good cinema it is for creating good aware audience and Film appreciation, because of that writing on cinema improved by watching several International film in Film Societies. In Film Societies due to circulation of world cinema better films has been screened it helps to critics to improve their references in criticism.

Problems and Obstacles of Film Society Movement in Maharashtra

In 50 years of Film Society Movement where FFSI worked for removing obstacles like entertainment tax censorship exemption negotiating with Government for facilities. Now DVD's are taking place of 35mm prints which make screening of world cinema easy.

Today everybody is involved and engaged with social media and their personal social media it caused to not make time for Film Society screenings. Relevance of easy web access of world cinema like Torrents and YouTube reducing



members from Film Societies. Membership is compulsory to watch a film in film society and without censor. Due to inefficiency support of State Government Film Societies are facing funding crunch. Pulling on the members and make them habitual to attend the screening is getting difficult as people rank this activity very far in the priority list.

**What are the Future activities of Film Society Movement in Maharashtra?**

Film Festivals should be arranged at micro level at micro levels (cluster level) with awards to be given to film makers judged by members of these societies. This will encourage the movement. (Bioscope film club) . Membership must be increased through special drive. Activities such as workshops, film appreciations courses are necessary for sustaining Film Society Movement. Discussions on films and their finer aspects should be the prime focus of the societies, which is a unique thing which gives us an outstanding image proving us to be serious film buffs and

more on to academic side of the film as an art form. If we can incorporate a basic film making along with the appreciation in the discussion more sensible films will be create

**Conclusions**

The Researcher studied annual reports of FFSI of last five years i.e (2007/2014) and found that the membership of Film Societies in Maharashtra increased between 2011 and 2012.

Annual Report of FFSI of Western Zone of 2007 - 2008 Film Societies of Maharashtra was 27 and membership strength was 6,475.

The Researcher found that the lowest membership strength of Film Societies of Maharashtra was March 2013 - April 2014.

The researcher found that FFSI Western Zone is circulating short films feature films and documentaries to Film Societies in Maharashtra. The researcher found that FFSI Western Zone is circulating films from various countries.

**Based on the above discussion the researcher concludes with following chart.**

<p><b>Strength</b></p> <ol style="list-style-type: none"> <li>1. Reached at non metropolitan cities</li> <li>2. National Film Archive Involved</li> <li>3. Film Societies increased</li> <li>4. Film Criticism improved</li> <li>5. Film Study group increased</li> </ol>	<p><b>Weakness</b></p> <ol style="list-style-type: none"> <li>1. No Government policies</li> <li>2. Funding Crunch</li> <li>3. Membership decreased</li> </ol>
<p><b>Opportunities</b></p> <ol style="list-style-type: none"> <li>1. DVD’s replaced 35MM easy to screen</li> <li>2. Campus Film Societies</li> <li>3. Change of Medium of watching cinema</li> <li>4. Over excess of expenditure</li> </ol>	<p><b>Threats</b></p> <ol style="list-style-type: none"> <li>1. Digital Revolution</li> <li>2. Web access</li> </ol>

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# Portrayal of psychological disorders in Indian cinema: A critical analysis of ‘The ornate lock’

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**Abstract :** A psychological thriller movie revolves around the complicated mental states of the character usually unstable. Many of such movies try to elicit fear responses in the audience. Psychological thrillers are made in many languages, ascertaining the fact that it has a wide popularity across languages. The movie ‘The ornate lock’ is a mile stone in the history of Indian films, especially in the genre of psychological thrillers. The movie was originally released in the language Malayalam in 1993 as ‘Manichithrathazhu,’ attempted to portray an unusual theme in Indian cinema that time. The movie had won many awards at the national level, including the best actress award for Shobna who played the central role Ganga. The movie was widely accepted by the audience and later was remade to five other Indian languages after 10 years of its release. ‘The ornate lock’ was a trend setter in Indian cinema following that many movies were made in Indian languages in the horror genre with psychological disorders as the central theme. The movie revolves around the theme of ‘dissociative identity disorder’ of the central character Ganga and how a psychiatrist Dr. Sunny Joseph successfully treats her and brings her back to normal life. Dissociative identity disorder (earlier known as multiple personality disorder or split personality disorder) is a mental disorder characterized by the appearance of at least two distinct personalities in the same individual. It is a controversial psychological disorder regarding the diagnosis and treatment. Surprisingly, dissociative identity disorder is one of the most widely portrayed psychological disorders in Indian cinema. This paper examines how the disorder has been portrayed in the movie and critically analyses if it actually matches with the diagnostic criterion of dissociative identity disorder.

**Keywords:** psychological thriller movies, psychological disorder, ‘The ornate lock’, dissociative identity disorder.

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## Introduction

A psychological thriller movie revolves around the unstable and complicated mental states of its characters. It consists of elements of drama, mystery and horror. Good thriller movies are those movies which keep the audience glued to the seat till the end. There is no dearth of psychological thrillers in world cinema. In general, psychological thriller movies revolve around some psychological disorder of the central character or some specific psychological phenomenon. It showcases how the disorder progresses in the person and how he is able to tackle it usually with the help of some psychiatrist or psychologist. Many a times, these movies try to portray the complex interaction of human mind. Some movies try to explain the disorder in a more scientific way, thereby creating awareness in the public along with entertainment. Unlike Hollywood, the number of films produced in the genre of psychological thrillers in India is very limited. The film “The ornate lock” can be considered as an early bird in the history of psychological thrillers in India.

## The ornate lock- Crux of the movie

The story of the movie takes place in a village in Kerala. The central character of the movie is Ganga, a newly married educated young woman who is fond of history and literature. She is from Calcutta and comes to stay at an old mansion which is her husband Nakul’s ancestral home at Kerala. She has a huge collection of books and was searching for an ideal room to keep the books. Her husband’s cousin Alli (who is to marry a college professor cum writer) suggests a room called thekkini (the southern most room) in the top floor of the mansion which is considered as a forbidden

(haunted) room. The room has decorated door which is locked with a talisman. Legend says that the land was once ruled by an elder member of the family and he brought a dancer from Tanjore named Nagavalli. She was in love with a dancer called Ramanathan who used to stay in a house adjacent to the mansion where the college professor who is to marry Alli now lives. When the ruler came to know about it, he got angry and killed Nagavalli. She became a blood thirsty ghost and tried to kill the ruler on a Durgashtami day. He escaped by chanting powerful mantras. After performing magical rituals, pundits were able to lock her spirit in the forbidden room. Coming to the present, the heroine Ganga caught hold of the key to open the room and was surprised to see the room which contains huge portraits of the dancer and the ruler. She became fascinated about the dancer and started visiting the room regularly. Around this time, certain strange events started occurring in the mansion. In one such instance someone tries to kill Alli, Ganga’s saree caught fire and somebody tried to poison Ganga’s husband Nakul. Ganga’s husband suspects Sridevi to be behind all the troubles. Sridevi is his cousin with who he was to marry and later his family cancelled the wedding because of certain problems in her horoscope. Nakul assumes that Sridevi’s jealousy towards Ganga is making her do such things. He seeks the help of his friend Dr. Sunny Joseph a psychiatrist to solve the mystery. Sunny finds that Sridevi doesn’t have any problem and the actual patient there is Ganga. To find out the root cause of Ganga’s problems, Dr. Sunny make a journey to her past. He realizes as a child Ganga was very sensitive, who was brought up by her grandmother. Her parents were busy building their career in Calcutta, little Ganga longs for her parents but they never came to take her. She got used to the life with her grandmother, her folk tales,

traditions and customs. When she was appearing for 10<sup>th</sup> board exams, she got a letter from her parents saying that they are intending to take her to Calcutta. Ganga who, by then was too attached to her grandmother and the village life didn't want to go to Calcutta. This precipitates stress in her and she tears off the answer paper and runs out of the exam hall like a possessed person. That was the first psychic attack she had. After going to Calcutta, she took some treatment and got better. But a possibility of another psychic disorder remained in her. It takes its head out when she relocated to her husband's family mansion. Her constant visits to the haunted room of the mansion made her fall in love with the dancer Nagavalli. The sympathy she felt for her gradually became empathy and she started to feel that she herself is Nagavalli (alter ego). Similarly she started to assume that the college professor who is to marry Alli as Ramanathan, her lover and Nakul as the cruel ruler who killed her. Ganga who sleeps with Nakul at night, wakes up and goes to the haunted room and dances and also does strange things to satisfy her alter ego. Dr. Sunny diagnoses her with dissociative personality disorder (split personality disorder) and understands that through her alter ego, Ganga wants to kill Nakul so that she can marry the college professor who she thinks as, Ramanathan. Dr. Sunny who now realizes that Ganga's problem is intertwined in her childhood superstitions cures her using unconventional methods in psychiatry with the help of a tantric priest. Thus the movie, comes to a happy ending.

### **What is Dissociative identity disorder?**

Dissociative identity disorder is a rare form of mental disorder which is characterized by the existence of multiple personalities in a person (DSM-V). The major symptoms include a loss of identity, inability to recall what has happened, beyond normal forgetfulness. In simple terms it is the existence of several identities in one body. These personalities are not aware of each other's existence resulting in terrible confusion and chaos for the individual. The number of identities existing in individuals varies, ranging from two or three to hundreds. The primary identity by which the individual is known is often very passive and mild whereas the other identities are generally very aggressive. Though identities comprise of ordinary people, cases have been reported on animal, mythical and fictional characters also.

The causes for the disorder are not yet known, but case studies suggest that most of the patients with this disorder had experienced physical and sexual abuse during childhood (Boysen, 2011). In general, this disorder is associated with trauma (Spiegel, 2010). Any traumatic event is highly unpleasant, so being in the same identity makes the person brood over the negative event, thereby increasing the negativity. In such a case, having an altered identity helps the person to get over the unpleasant feeling. To overcome the trauma caused by some unpleasant event

the patient tries to don new identities which will help him to forget the past and to engage in a new life. According to diagnostic and statistic manual, for an adult to be diagnosed with DID, at least two discrete personalities should exist. Diagnosis is performed by a clinical psychologist or psychiatrist after thorough evaluation of the patient, through interviews with near and dear of the patient. Chances of the patients seeking treatment on their own is relatively less in this disorder as the symptoms are often not taken seriously.

### **Portrayal of dissociative identity disorder in the movie 'The ornate lock'**

The movie was made in 1993; it remains afresh in the minds of audience even after two decades. Especially the fact that it was remade into many languages is a proof of the popularity of the movie. Unlike regular horror movies, where a blood thirsty ghost comes back to take revenge, this movie tries to explain the strange happenings in the mansion in the light of a rare psychological disorder- dissociative identity disorder. The movie was successful in unwinding a rare disorder in a beautiful story.

As I have already discussed, Ganga was a sensitive person from childhood. Her longing for parents and the thoughts that she can't do anything about it force her to repress these negative feelings. She slowly dissociates from these feelings by fixating herself on the folklore and superstitions of her grandmother's world. This fixation gradually develops into an obsession a tendency to associate herself with others. Thus she develops an alter ego which remains dormant for a long period and the active personality develops into a mild character who is book lover. This alter ego wakes up once again when the situation becomes conducive. Upon her arrival at her husband's family mansion, she was greeted by the folklores and legends of the place. She eagerly listens to the story of Nagavalli from Nakul's aunt. The sad story of Nagavalli triggers her repressed negative emotions once again, which gradually brings her alter ego back to the active state (Old Malayalam cinema, 2013). She started to visit the haunted room frequently. The life size portraits of Nagavalli and the ruler who killed her (kept in the haunted room) provided a strong platform for her to recreate the past of Nagavalli. Every night she walks out of her room and then her alter ego comes out with all the vigour. Ganga who gets up in the morning doesn't remember anything that happened to her in the previous night. These two personalities existed in her each unaware of the other's existence. They both were opposites; the active ego of Ganga is a very gentle character whereas the passive ego of Nagavalli is a very aggressive character as the description of the disorder says. This disorder is characterised by mood swings and is beautifully enacted by Shobna the actress who played the character of Ganga. This movie also tries to explain how this disorder developed in Ganga and attributes it to her troublesome childhood.

Though for the disorder to appear a strong reason is required such as physical or sexual abuse in childhood, the separation from parents can be equally traumatic thereby paving way to the disorder. Thus the movie is successful in developing a fertile ground for the disorder to appear. Even the first outbreak of the disorder is in line with the theory of dissociative disorder. The second outbreak of the disorder deviates from what the theory says about the disorder. Usually the disorder is triggered by stressful situations, in the movie the heroine who is happily married with a doting husband is unlikely to have a psychic disorder. This is a major flaw of the movie. Similarly, when the alter ego's intention is to kill Nakul, she could have done it on any night when she was sleeping with him. But in the movie, it was postponed for creating a powerful climax. Though the movie is not free from flaws, it could be said that the movie was successful in portraying a complex mental disorder in a way common man understands it.

### Conclusion

'The ornate lock' can be considered as a forerunner in the genre of psychological thrillers in India. It motivated many directors in regional languages to experiment with psychological themes. Despite the flaws, the movie is also successful in scientifically portraying a disorder which is commonly understood as spirit possession. As a piece of art, the name of this cinema is written in golden scripts in the history of Indian cinema.

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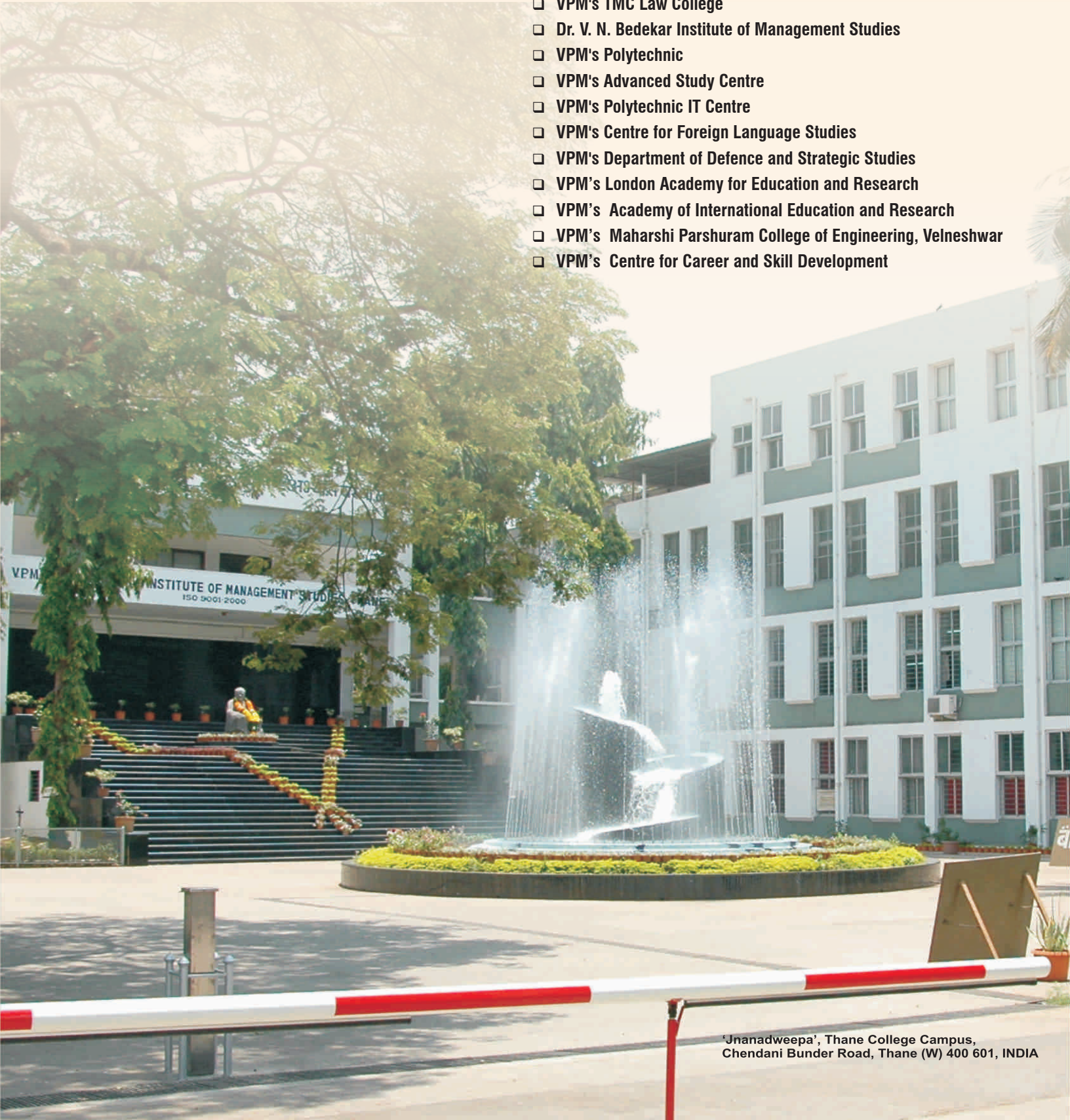
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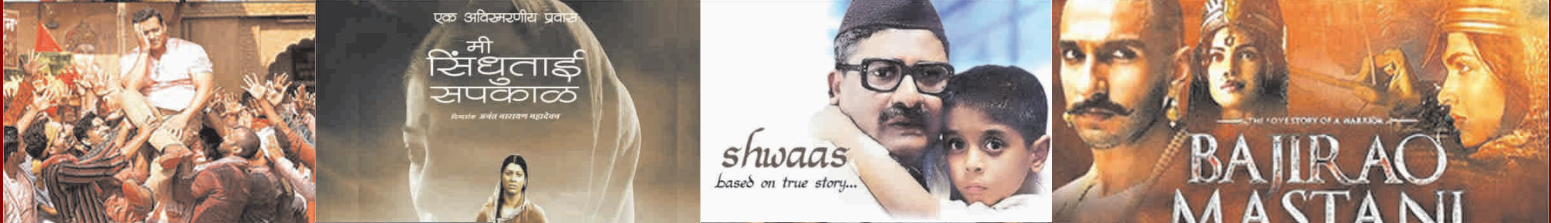


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