

Film Appreciation
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Lecture - 27
History of Hindi Cinema Part - II

Good morning. So, we have been talking about the inception of Hindi films, we have been also talking about the great history of and in Indian cinema in particular reference to Hindi cinema. Now, some of the film that we talked about you know film the cinema when it is started, when it was an at it is earlier stages at it is beginning and we have been talking about Silent Film such as the very first film that was made in India that is Raja Harishchandra by Dadasaheb Phalke then we have been talking about the first talkie films that was Alam Ara and we also talked about a series of other films that have become like historical landmarks in our great cultural heritage films such as Devdas Alam Ara and Achhut Kanya many others like this. So, these are the films that have informed and shaped our cinema.

Now, what do you understand when I say our something like these films, these early films have informed our cultural heritage or subsequent cinema or popular imagination. But, I meant is that these films created as sort of template for you know it owned be very Farfesh to say to that these films created the kind of cinema that we were going to have. So, of course, we were talking about love stories and the predominance of the musical in our cinema which still exist today when some of the greatest hits in recent times particularly or musical love stories.

So, the template has been said at the outside, now another important factors is that these films also told us how to view and this is important and I want to you to pay attention to this that how to view, how to view our men and women through the lens of cinema. So, and idealized hero and idealized was also as idealized an ideal man and idealized heroine was also an ideal women. So, these are and this is the way cinema creates certain kinds of stereotypes and that has remained we want a woman or a man to be of certain kind, because that is what history teachers ask and also cinema teachers ask.

And what is cinema, but after all it is a reworking reinterpretation of our cultural tropes and our presumption are influenced by the way actors and actresses behave and are represented on screens. So, this is important to understand that representations shape our prospective of how we view relationships gender and attitudes. So, these early films sort of shaped the way or world view was found unfortunately several of these films particularly Alam Ara and Achhut Kanya they do not really exist in the way they should have been...

So, they have been more or less destroyed that is of place called NFAI in Pune that is National Film Archive of India. So, due to perhaps some accidents or perhaps these films are very expensive to maintain we have lost a very important part of a very important accept of our cultural heritage and of course, we own the loss of these films in their original state. So, from those early films now let us move on to one of the key films that has come to shape. what we call the modernity?

So, modernity in Hindi cinema and how it all begin, well this movie can be called at the centre of the canon. So, I am talking about Awaara which was released in 1951 one of the most premier Indian films that found global expectance, the film was produced and directed by Raj Kapoor and was written by Khwaja Ahmad Abbas, K. A. Abbas the great socialist writer.

So, the theme or the story deals with the idea of nature verses nurture and this is again recurring pattern in most Hindi films, nature verses nurture, it questions the premise that the son of a criminal would be criminal by nature and vice versa. Now, it is important to understand that this film was made at the peak of Nehruvian socialism. So, it is strike a chord with the model of Nehruvian socialism that was at the chord of our nationalistic ideology at that time and then we have to also understand that the film was extremely popular, because of it is ideology in Russia and in the Turkey the film was remade as with the title Avaraj Raj Kapoor patented the campiness character with this film you know the loveable tramp, the loveable vagabond, the innocent tramp.

Now, Awaara is known for his music also there is grant set piece of dreams sequence, which I argue you to watch and perhaps, you know that is something that must have been extremely important at that time technically and very significant contribution, the film today of course, is remember for the great chemistry between Raj Kapoor and Nargis it is

song is musically sequences a story of class difference interestingly a very young Shashi Kapoor played the part of a little boy who grows up into to become Raj Kapoor and Raj Kapoors father the unscreened father was played by real father the great Prithviraj Kapoor. So, three generations of Kapoors in one film.

Raj Kapoors brand of innocent tram or vagabond person was further developed in street charcoal base. So, 420, now you must remember that it is one of the greatest emblematic shorts ever when Raju who is the cross road and he is the country boy moving to words Bombay and he come across this Milestone Bombay 420 miles. So, this means that the template at the other stage said that we are looking at that I got may the binary between the country life, which is innocent symbolize by people like Raju and city life which is corrupt and fraud that is 420 Indian penal code gives us this section 420 which such as fraud and cheats, so this is Bombay for you.

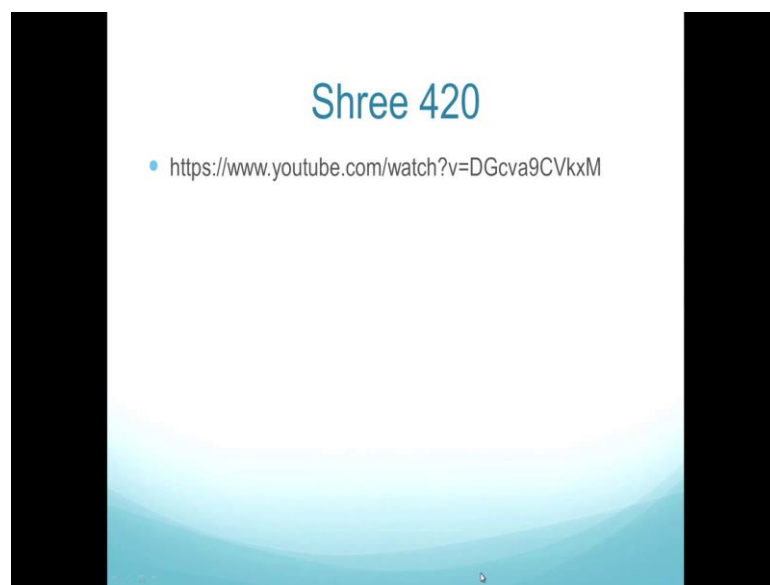
So, though he is the country boy travelling to Bombay in search of a living and he comes in contact with the pier innocent heroine, where we suggestively titled Vidya that is Nargis character and she is a school teacher, again we are talking about an idealist characters, you known she is Vidya her name suggest learning make a education guidance and she runs a small school and when she molding the young children and again the idea that children or the future citizen of India and this is how a good girl should be like, but Raju is not after simple life he is swoons deuced by excess of city life and the character who lives him away from Vidya played by Nadhira is again where is significantly called Maya that is well the religion, so Vidya verse Maya.

So, again we are talking about the binary tropes this has always being a key feature of you know cinema we will have been talking about the language of cinema and here we are talking about symbolism. So, you know one characters symbolizes everything that is good and another character represents everything that is bad. So, the good verses bad and then you may also want to recall F. W. Murnau Sunrise is this point again the same idea is created good versus evil. So, good country life represented by good people, good wife and the bad city girl, the bad life the corrupt life of city as represented by the Farm Fatale.

So, here to Maya is nothing other than or more than Farm Fatale and then you remember the hustling key gowns; however, long cigarette holder her head who have make a

everything is over the top and again the film then becomes Raju is struggle to completely succumb to a wealthy life style earned by dishonesty and his designer to save his integrity at the end of course, he is saved by Vidya and they leave happily ever after or life full of morals and integrity. So, that is the story of this immensely popular film and we know that the film the this popularity of the film was not just restricted to India, but also many of these Asian countries as well as in Russia and the song Mera Joota Hai Jani of course, does not need any introduction. So, here is clipping, where I will like you to watch a memorable scene from ((Refer Time: 11:18)).

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Another great film that has captured the attention of the world was Mother India. Now, the title of the film was taken as count point to American author Katherine may whose book mother India, were India or Indian culture and religion and Heritage sort of verify that is what most people felt. So, many people were offended by the representation of India. Now, this Ethics film director and product be the Mehboob Khan, short in his great Mehboob studio was remake of the directors earlier film Aurat which was the 1940 movie.

Now, Mother India is the story of a village women name Radha played by a nuggets would tills upon and once her husband who is uses both is earns in an accident he abundance the family and walks away and then we do not see many more, just like the movie we have talking about The War, the father shamed and enable to look after his

family he just takes the easy way out of bending the family and it is left to the mother to race her family and also her straggle to cultivate the land feed her children and also servile the machinations of the he will money lender as played by Kanhaiyalal.

Now, symbolically the film represents India is a nation in the week of independence and refers to a very strong sense of nationalism. So, Nargis is not this mother to her own children she mother India she represents the earth mother, she is what an ideal women should be like. Now, the construct has been criticize by several films scholars that we what we finding that development comes at very great cost in this film, in the cost of great women suffering and measuring. So, this is an idea that we have to look at and it is the women who suffers constantly and therefore she is ideal icy those of you who are interested in looking at the representation of women in on Indian screen they have to obey this point in mind.

So, the film is start great Nargis along with Raj Kumar who played her husband and Sunil Dutt and Rajendra Kumar played her sons interestingly the director wanted to the Dilip Kumar in the double roles of both husband and her son, but then this was roles out particularly Nargis did not support the idea, the assumption being that audience would reject this premises. So, this kind of clearing out ride since Dilip Kumar and Nargis at played you the lead role romantic couple in a number of film such as Jongen and Aandhi before the Aandhi again is a very important film to understand concept of a forces of modernity verses traditional on in Indian screen.

Now, again have been talking about the film Mother India's attribute the reasonless of the Indian women and Radha as played by Nargis symbolize of the Shakthi the Arth mother who is merged or choose in route out evil and leaders towards salvation and redemption at the end the mother kills she girls her rebellion son down in order to restore how many in the village. So, it is duty over choosing duty over personal happiness and there is the moral of this story.

So, the ideal mother characters became a template for a screen mother consider for instance, the mother figure as played by New Farah in Deewar and Herimalog in Vastav Mahesh Manjrekar director in Sanjay Dutt's starring Mother India was short in Mehboob studio and also on location in the villages of Maharashtra, Gujarat and Uttar Pradesh it is

sent that for the fraud seen cameramen Fari Dhurani went to Uttar Pradesh that witness the great fraud in 1959 and some of this material was later used in the film.

And other key point of the film was it is music by Naushad and Naushad introduce the western kind of simply here, western classical music and Hollywood style Orchestra to Hindi films. The films as well are all aware of generating high revenue and it is considered cultural classical. We move on to talk about one of the most inflowing directors all time now, you are talking about Guru Dutt, Guru Dutt who is credited with making Indian most socially conical films such as, Pyaasa, Kaagaz Ke Phool, Bazzi, Chaudhvin Ka Chand and several others, he also is the associated with light herded Brazil films such as Aar-Paar and Mr. & Mrs. '55.

Aar-Paar is credited or specially recalled today for the kind of Bambara language it you employed is the first of it is kinds to use a variety of you know the typical Bambara film language that we today known that we came later to associated with actor such as Amitabh Bachchan, Mithun Chakraborty and Govinda, but Gurudas Aar-Paar was the film that started it Aar-Paar also shot to great extant on locations.

Guru Dutt gave breaks to several important artist and one artist that all of us Rivera and love and still with us is the great wither among, who was introduce in the Guru Dutt produce CID a movie is produced and was directed by Raj Khosla also starring Dev Anand, Guru Dutt cinema is particularly remarkable for it is extraordinary Mea Sasa we geld perfectly with Layard screen place like a true author now this here is one director who we can very safely call an author he is someone would discoursed to be called an author almost like ((Refer Time: 18:30)) for country.

So, he is author who elaborated several times with frequently with several artiest, music directors and technicians is films are humanly watchable for their song picturization I will like to watch this particular song is from star Jaal starring Dev Anand and Geeta Bali please not down the link here.

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Now, talking about Guru Dutt one of the most remarkable and memorable film *Pyaasa*, the film is based on ((Refer Time: 19:13)) personal experiences is another great title with whom Guru Dutt often collaborated *Pyaasa* is a love story between a poet and prostitute with heart of goals again considered the template that was a first suggested by Devdas and still continues it is also about this struggle between crash commercialism and idealism, *Pyaasa* is a must watch for most lovers of Hindi films and so is Guru Dutt most ambitious work of all time which did not do very well when it was first release that is *Kalka* pool and which also have a distinction being India first cinema scope film in 17 among, it is a story and we can tech personal auto biographically touch is here a story of a film director who is going about through a treble marriage is failed marriage and then is romantic relationship with the poor girl who is reason into a big star.

So, soon he is stars loosing is a stronghold and reduced to nothingness is reduced to poverty failure, he suffer the lot at the and dies anonymously. So, that is go to the stay on the film industry and it is prickliness. So, the movie of course, did not as we already did not to very well it was first really that was considered way to depressing, but today it is remember for is tanning usual and extraordinary *Misa Saha*, *Saga Baby* or *Angola* is another movie produced by Guru Dutt and directed by his frequent collaborator *Abrar Alvi*, the film start *Guru Dutt*, *Meena Kumari*, *Rehman* and *Wahida Rehman* and it is based on a Bengali novel set in the pre independence feudal Bengal, it tells the story of a seven *Bhoothnath* as played by *Guru Dutt* who nerviest the story in flashback, the story

conserved Chotti Bahu as played by Meena Kumari, who is the neglected wife of astrologer as played by Rehman.

So, it is all about the decadent feudal Bengal which is a coming to end you know at the same time you have the Brahmo Samaj movement the forces of liberalism, modernity at the same time on the other hand you have the Dek-A-Dent and the morally corrupt values of the aristocrats. So, the film has to be watched for the unique atmosphere of Dek-A-Dent that it created as well as for the representation for the Chotti Bahu that is Meena Kumari is greatest performance ever and her long informed love and sexual need, it is the tragic yet fascinate a story of down word spire of a particular class of society as represented by the twin characters of Rehman and Meena Kumari.

Although it is a movie that can appreciated all round for it has first treat acting it has wonderful music, it has great sets and brilliant cinema autography yet one thing that stage with you forever is Meena Kumari is performance Chotti Bahu you have to watch the movie for it is representation of women and which can be seen as quite progressive according to those times in the 50's year taking about to where in the director the correct poverty are women with very, you know poverty are women who longs for sexual satisfaction and this was something that was very novel very new to the Indian history.

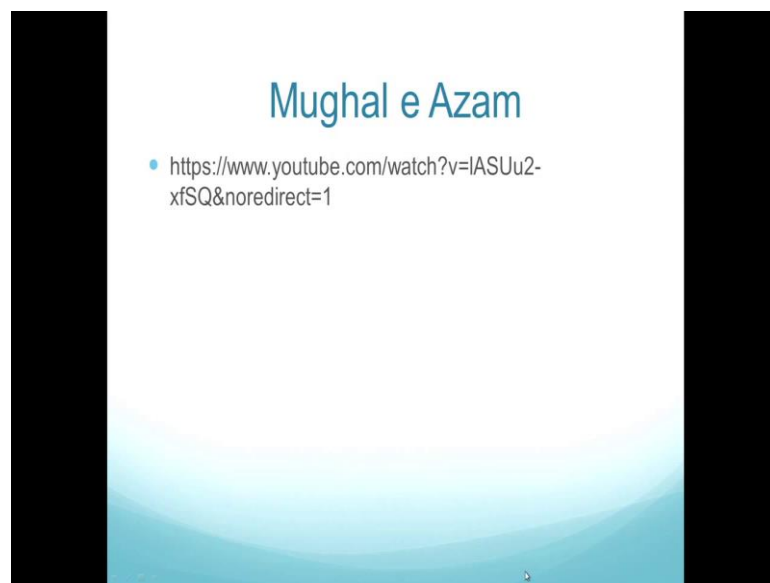
From movies let us talk about the musical scene and the 50's are also call the musical golden age of Hindi films, the coming up musically in claimed film makers such as Guru Dutt V. Shantaram, Raj Kapoor along with Raj Khosla and Shakti Samanta all this ensure not only quality music, because these directors had a Kenai for music. But, it also let to blending of music and thus cams over found, the cams are like people who regularly work with one and other, we are not necessary taking about authorism, but talking about cams were stars and music directors would feel comfortable only with each other or one and another and would and really would it happen that they work would someone outside their comfort zone.

So, let us considered for example Dilip Kumar association with Nishan and Mohammed Rafi, Raj Kapoor's well known association with Mukesh and Shankar Jaikishan and Dev Anand's memorable association with S. D. Burman and Refi and Kishore Kumar. Some of the greatest musical course of Hindi cinema have in produce during the 50's and these three stars the grate troy of Raj Kapoor, Dev Anand and Dilip Kumar are at the centre of

the scanned and the great musical age of course, we have people like Nisha Shankar this occasion department also wonderful music and music critics, music scourers regarded, regard the period as the peak of the musical seen in the history of Hindi cinema.

Mughal-E-Azam 1960 is a period of it director by a K. Asif and it is the manic of this Prithviraj Kapoor, Dilip Kumar and Madhubala, interestingly the film is also remember today for the longest gestation period for any film, there where planes to large film in 1944 by K. Asif, but it got it is eventual completion and release only in 1960. The film went terrible over budget largely, because of the Shesh Mehank sequence and the some of you would be interested in cinema autography and me us of they should watch this film for a great song, [FL] and Shesh Mehank sequence and which was very difficult for the cinema autography in director to the capture on is screen, because of the complexity of the sets. Here is a great seen from Mughal-E-Azam please watch it and come back.

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So, I welcome back I hope you are enjoyed the scene we will continue with this lecture in a next class.

Thank you.