

Film Appreciation
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Lecture - 28
History of Hindi Cinema Part III

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Good morning, we have been talking about the great history of Hindi cinema. Of course I am away that I have not been able to cover the entire in Indian cinema also I would like to give you a panoramic view of Indian cinema not just Hindi films, but that would be for a next chase. So, we have been, so far talking about the great films that is beginnings of cinema Hindi films, we have been talking about the great makers the influential films the experiments done and the stars during the 40's, 50's and 60's.

We talked about Raj Kapoor's [FL] we talked about earlier also we talked about the cinema of his social conscience let success [FL]. We also talked about cinema of opulence such as Mowgli hail sham and that is the place for we ended. So, a great performances opulent film making extra with in sets and also the focus was on not just a directors, but also to a large extent on film stars also. So, this entire thing about move being a movie stars, we have been talking about Hollywood as well as we talked about being a movie star in the studio system.

So, in Hindi films here still at that stage we are a still now, a star driven industry. So, this

40's, 50's when 60's, where the time the period where there was lot of attraction towards the stars and we have been talking about the grand triangle it of Hindi films Raj Kapoor Dilip Kumar and Dev Anand. So, we have been introduced to them and the, works already there was one film maker and another great actor very distinguish right at the top of in the history of Hindi films.

The director is Bimal Roy and the actor is Balraj Sahni now, Balraj Sahni was a star actor he was not just a movie star he was not just amenity ideal he was a very unconventional looking person. And if you look up some of his skills and images you will find that he did not have that glamorous or of the triumvirate of Hindi actors these super stars of Hindi films. But, never the less a very influential presents one of the greatest actors that Hindi films at ever produced ever seen.

So, I will be talking about Bimal Roy and his cinema, which was saturated with the spirit of social conscience. So, first film of this period is [FL] is a 1953 film. Now, the history of the film the back story is that Bimal Roy had seen at one of the perhaps at the very first international film festival in Bombay he had seen Vitoria does see chase the bicycle themes we have talking about this film quite often in this cause.

Victoria does chase bicycle themes you may look it up we have talked about it already in when we talking about Italian neorealism. Now, this is very deviant film just like the bicycle themes Bimal Roy after watching this film was influence was impress by the starkness of the film the social reality the creaminess of at the everyday life of an average man and the way the neorealism was protrude on screen and we are talking about the Foley the Italian cinema.

And then, Bimal Roy was inspired by this particular film and result was do [FL] translated it means to across of land it is a very Darwinian kind of a theme about a survival of the fitness. So, human beings who is to the limits of endurance quite like Mehro Khan mother India, but less mellow dramatic and less stringent the Bimal Roy was know Mehro Khan they, where they belong to two different schools of film making. So, k as if [FL] Mehro Khans mother India and Bimal Roy's [FL] and also the next two films that I am going to discuss made by Bimal Roy's, so all these films belong to almost the same period in the history of Hindi films.

But, so distinct, distinct in terms of production values themes treatment and performances. So, this is something you need to pay attention to [FL] tells us the story of

a poor former a village former played by Balraj Sahni Sambo, who fits against all odds to preserve his acres of farmland from a grasping landlord. Again is the mother India situation, where it is a women's fight and here it is an extremely poor former fighting to resist imposition of his ends still land. He migrates to Kolkata with his family and works as a rickshaw puller the family delve in extreme poor conditions and find it extremely hard to make the ends meet there.

But, on one he also find the extreme city urban in rural divide that I have been talking about the city is harsh here and a man has to survive against all odds in order to just to survive you just to make the ends meet. So, this is not should each [FL] again, which is quite a glamour's state on the urban and rural divide this will is extremely greatly as I will already told you and it is portrayal of poverty and street life.

In, so poverty extreme poverty in village an extreme poverty in urban land skip also whose the idea is that a poor man has to does gather all his weights in order to survive it is not going to be as glamour's departure as it was for Raju in [FL] or even in awara [FL]. So, those two films also show showed poverty, but more glamour's in a more glamour's way and in a more romanticize with here we find poverty in all his greatness grimness. So, as I was telling about Bimal Roy was impress by the Italian neorealism kind of cinema and tried his best to configure that element in his film.

Balraj Sahni actually higher a rickshaw and learned a trade on the streets of Kolkata the film is a still extremely relevant, because of it is social message and it highlights and weight highlights flight a village, which is a quite relevant even today. Another great film by Bimal Roy is [FL] 1963 movie it set in the British India and it is begin with Newton, who played who is the [FL] that is a women preysilar her name is Kalyani. And she is outwardly extremely subdued very quiet, but there is a fiery region within her and Newton beautifully captures all this.

Another jail doctor Devan played by Dharmendra is intrude by and also attracted to its sir mean while Kalyani volunteers to take care of in infection patient her selfless ness and also her physical charms we win that attention of the present doctor and even though Kalyani is absolutely she distances herself from Devan. But, he is not at all put off and then, she tells in her story that she had been serving a sentence for commuting will full murder flash back takes us into Kalyani's past to pre independence India the Kalyani is young village girl influence by her principle father.

Into the village and a her life they comes revolutionary, because as played by Ashok Kumar the Kalyani is visited towards the visitor and to say, because his life from the police officers and she pretense to be his wife does she compromises herself and soon then, entire villages gossiping about him. Because, and it looks like he seemly guilt serve and does not return to the village Kalyani is not shamed she also feels guilty of letting her highly moralistic father down.

The same times she has to get the bobs of the villages, now to escape the shame in the middle of the night she leave her house for the city and takes up a job at a nursing home. Now, here another twist of it she meets a sick women an extremely sick and extremely irritable women she is a neurotic always ailing and it is screeching and she also take great pleasure in humiliating Kalyani. Now Kalyani serves a, but then soon realizes that this lady is Bikash us wife, what happens its next know this is the story of the film this is the plot and then, how Kalyani, when you willingly murders Bikash is life.

Because, so many things come hurtling back at her, her father's death out of shame her own guilt and her anger at Bikash. And then, this is the final destroyed she suppose to take care of this women, who is Bikash us wife, but most unsympathetic character. So, in her state of mine in her frame of mine, what is Kalyani suppose do and she murders this women, but positioning here. She is a could behind bath and she admit and then, if a very psychologically an character driven film.

The end is remarkable I am not going to tell you the ending, but you watch the movie for the great performances for cinematic graphic specially during the scene when Kalyani come it is the murder and she walks of dust to Bikash it is wife room and watch the same which is darning inter play of lights and shadows. Sujatha, which is the 1959 film again is starring Newton in the role a Sujatha directed by Bimal Roy is about the car system were high cast boy played by Sunil Dutt he falls in love with a low cast girl that is Nut than.

The film social messages that we are all united by blood and it is Sujatha's rare blood group that saves the life of a faster mother with helps review have the faster mother. The films social message that all of a saree equal it is a glow towards till the out dated cast system and first untouchability in our society it was a very influential film it is still is you must watch Sujatha. So, from cinema of social message know let us move on to a great

entertainer is starting Dev Anad directed by Raj Khosla and this is Guru Dutt CID a 1956 movie, which is still remember for the fantastic music by the great O P Nayar.

Now, this is one film through, which India finally, got it is own version of film Nova Dev Anand places the title role of CID police officer and Waheeda Rehman she is introduce in this film farm Fatal. The story reveres around the murder of a news paper editor and the plot un folds in a typical perfection manner. So, I want be telling with a story of, because if more about style and music and care is smile. So, watch the film and watch the opening sequence of CID it will remind you of a the Hollywood perfection and detective films of the 50's.

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I will move on to another film that is [FL] this 1956 film starting Raj Kapoor is very unusual in the sense. Also in the sense that it is a Raj Kapoor a film alright he place a migraine from a rural tour the city, but he is not here average tramp that all of us have learn to love, so much. Here he is a nameless being who has migrated to the big city to find work he thirsting for what an enters a building in a posh locality and there we soon learn the residence are not what there appear to be this in a way is tripping the hypocrites of a well to do society the bourgeois the middle class.

All the residence of the building the taking for a thief and there is a man hunt to capture a man, who is all he wants if a glass of water this is a Raj Kapoors most pertinent social commentary on class distinctions. The film was directed by amid Mithras and Sambo Mithras and through light on the Markhiya and hypocritical aspect of society

interestingly the film one the gristle glow grand tree at the Caralove very international film festival in 1957.

So, we are talking about a time know those times on Indian cinema started making its present film at international festival circuits also started get in important and influential prices. In a same way I would also like to talk about v Santarem [FL] know this is a 1957 film the great v Santarem, who made film in Hindi as well as Marathi he was actor director and producer and he place here jailer, who tries to reforms 6 harden presences through his Gandhi an philosophy.

So, again we are talking about cinema with a social consonance Santarem viewed cinema as a medium in a vehicle of social change and he and he recounts a real life open jail experiment the film had a humanitarian message that preciseness should be treated you mainly and should be given a chance to reform them self's. The film shows how one jail warden allowed in preciseness to utilize their skills for the betterment of a society and to get integrated in the main stream.

So, a wonderful film a film with a very strong social message hugely popular film for several reasons v Santarem again if one of the pillars of Hindi cinema and here I would like you to watch he had made several films of curse you know he was very prolific. But, here I am showing you not a click from [FL], but from another of his great films that is a [FL] it is a dance movies star in Sandy a and dance master Gopi Krishna in 1946 Santarem directed in played the lead role in doctor [FL], which have both Hindi and English versions.

It was based on a true story of the Arkanath curtness you lead a medical thing to china to attempt to the sick and wounded people most of them victims of the china Japan war. So, here is the clipping from a wonderful clipping a dance sequence from Jhanak Jhanak Payal Baaje a 1955 film watch it and enjoy it.

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A great entertainer and one of the greatest comedies of this time is a 1950 [FL] is starring the three Ganguly brothers Ashok Kumar, Kishore Kumar and Anoop Kumar, who are often considered as a India's answer to Hollywood's marks brothers [FL] is one of the most delightful and fun nest film of Hindi cinema the three brothers run a Garaj in even in the movie play brothers they run a garage you know dilapidated car Bridge Mohan that is a Ashok Kumar is a form of boxer he has been jilted by the women he when's loved. So, know he has to turning to a misogynist and he protects his father his brothers from women. Now, on other hand Kishore Kumar is a smart Alec Romeo and he has the beautiful Madhubala as his love interest watch this sequence Chalti Ka Naam Gaadi.

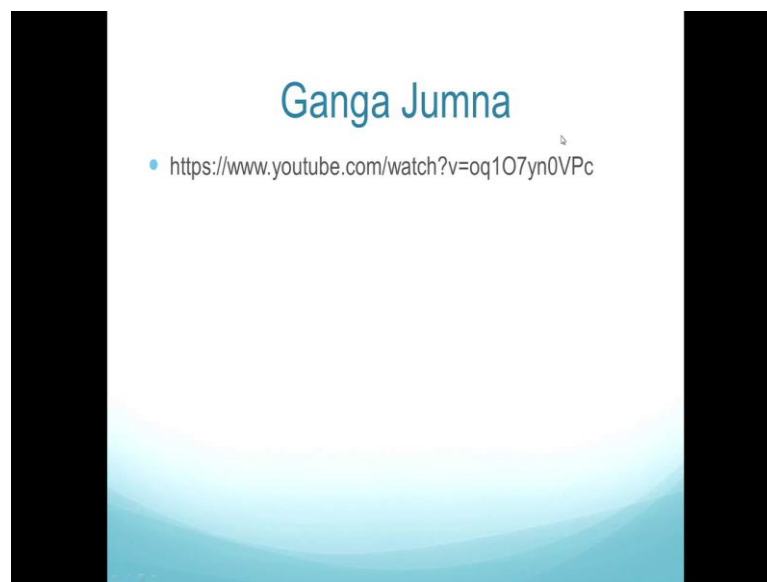
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Another Milles tone film of this period is Ganga Jamuna Nithen was directed this 1961 film and this is a high intensity disquiet drama starring Vyjayanthimala and Dilip Kumar and Dilip Kumar's real life brother Nasir khan the film is remembers for the Bhojpuri dialect that Dilip Kumar uses, which was something very uncommon in his over this was one of the earliest films that tried this kind of a dialect.

And now, we find it very common in Hindi films and later on Amithab Bhachan and also Govinda the perfected this dialog, but Dilip Kumar are the first to use it to a great degree of success the film also said that the template for the good verses re bilious brother theme that was latest seen in film such as [FL]. Another strong point of the film is vyjayanthimala performances and also music by now shad, where he made use of fock tunes, so watch this clipping from Ganga Jamuna.

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Another great film and this also is a stand out film I am talking about [FL] a 1964 film directed by Chet an Anand this is a war a pick set in the indo china conflict of 1962 this is a dramatically representation of a very grow some war and it is effect on an average soldier. We find Indian soldier helpless and very purely equaled in the freezing of ladder the film star Balraj Sahni Dharmendra and Jayanth this is one of the finest and most authentic war films from India was a scene from Haqeeqal.

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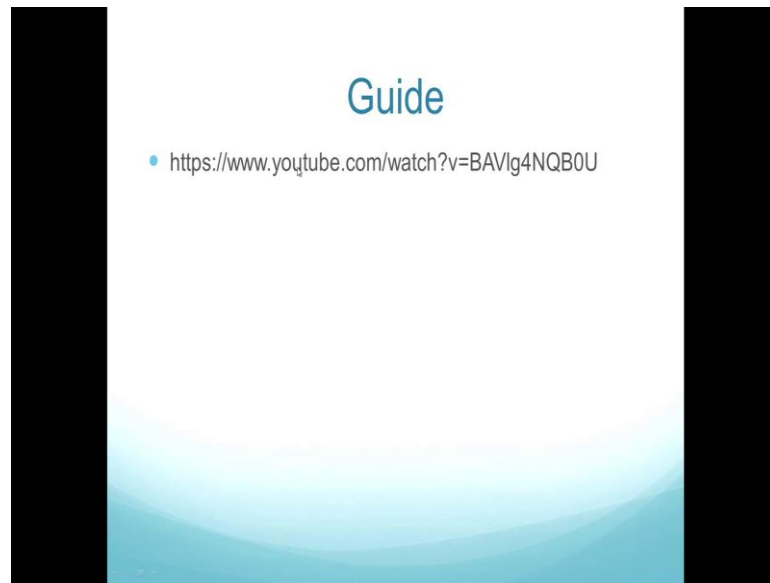


Another major film of this period is a guide a 1965 film directed by Vijayanda and based on R K Narayans novel of same name. Now, this novel fascinated the American author Parkesburg, who wanted to make a film based on it, it was made as a by ling will, where the English version was directed by dead [FL] guide Brock several tec tabues it is a story of a an eminent hero in and an exploitative heroin Rossy that is Waheeda Rehman she had daring roll as in ambitious dancer, who leaves her domineering and impotent husband for her lover Raju he is a tourist guy played by Dev Anand.

When she is disillusioned by the guyed rosy terms have back attend and treat some with content, when rosy distances herself when he forges here signature Raju is jailed and his filled with remotes and self disgusted. Once relies from the present he does not return to rosy, but rather leads a simple life in a village soon he is mistake in for a swami by the licentiousness Raju uses this case of mistake an identity for self redemption.

Guyed is remarkable for it is music and dances of course acting is also first rate I would also like to draw your attention to the deception of morally embarrass characters in guy in guide you see the point is that both the hero and heroin and they are flowed characters they are not the kind of hero and heroine that Hindi film audience, where use to. So, therefore, in many ways guide Brock the way women, where represented on screen and men and the entire contrast of masculinity. So, this an interesting area to explode through guide.

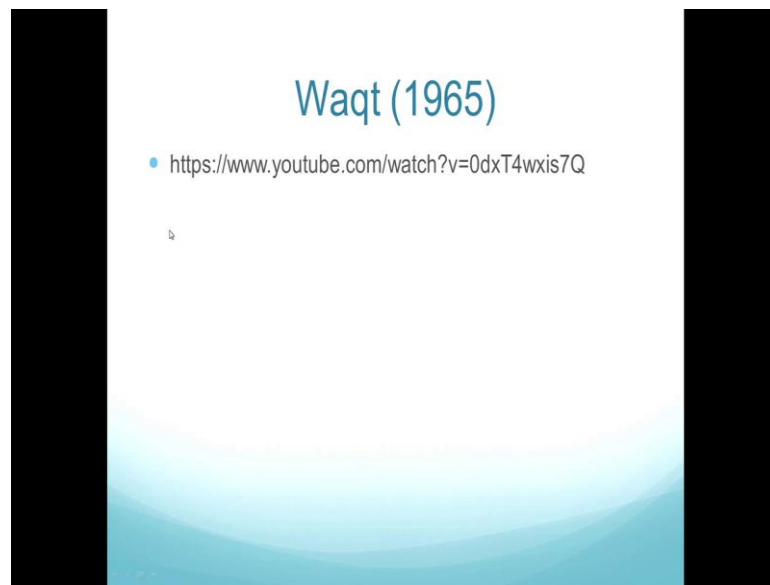
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From guide we move on to another film of 1965, now what directed by yes Chopra is Bollywood first multi star age a very color full film and uses the last and found formula to the hilt you may recalled when I spoke about [FL] starring Ashok Kumar at we look that what the film set the template for lost in found formula. And worth was one of the measure films that exploited the formula the formula it is also remembered for it is excess and glamour this is interesting as it sort of harriers the beginning of end of the socialist model of simplicity on a screen.

You know we are talking about the Gandhi, Nehru we are socialist modeled that was set on screen for a very long time. But, worth was a glamour's product through and through it a departed hero's [FL] mentions an extremely glamour's heroines. So, glamour drips at every corner in both, what is also remarkable it I as larger than life Raj Kumar, what this particular sequence from worth with Raj Kumar.

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The late 60's and the early 70's was also the period with all the peak of super star of Rajesh Khanna, Rajesh Khanna who was held as a super star with Aradhana Shakthi Samanth director and he was at the pinnacle of his glory by the time we come to Amar Prem 1972. Again this film is directed by Shakthi Samanth and his a women centric film, which Sharmila Tagore in the roll of a courtier Pushpa Anand Badu that is played by Rajesh Khanna is her patrician and Pushpa is social out case.

Because, of a profession also the fact that she has been abundant by her husband she cannot their children. So, all though things are implicit in the all the four grounded in the film. So, had poverty a lack of social as starters her in ability to their children her in ability to find love and to return. So, now, she this is the point where she stars getting a attach to a little boy Nandu, who is a neighbor hood kin Nandu is well treated by his step mother.

Pushpa finds in the love of the child in the child address her as mother. Now, since because of a social position she is denied the love of both Nandu and Anand; however many years later Nandu returns and takes her to his home and she the only mother he had ever known. Rajesh Khanna's lines such as Pushpa I hate tears remain famous till date the film was a commentary on the decadence of the contemporary society and also imposition of women in our society the film is also remarkable for his excellent music by RD Burman.

I have been talking about the history of Hindi films and know such lecture can be completed without the mention of Shammi Kapoor. So, Shammi Kapoor's position is extremely unique in History of Hindi cinema he brought into focus the extremely flamboyant kind of an actor a star hero see when we talk about great acting you think of Dilip Kumar you also think of Amitabh Bachchan you think of Ashok Kumar and Moti Lal and Balraj Sahni Shammi Kapoor even out and out star he was also known as the rebellious star rebel because most of his films are like rebelling against the established conventions not in the Amitabh Bachchan where.

So, he was in making a protest against social issues, but it was the way romance was hand lead on screen. He was also quite irreverent you know he had any irreverent look at the people around him and society around him also he is known as a rebellious star, because in a way he rebelled against the triumvirate of Dilip Kumar, Dev Anand and Raj Kapoor. So, he came at a point when these actors were the established three the great three they were aging and cinema was also getting more and more influential, but Hollywood Shammi Kapoor modeled himself after the singing dancing and extremely charismatic hero of this times.

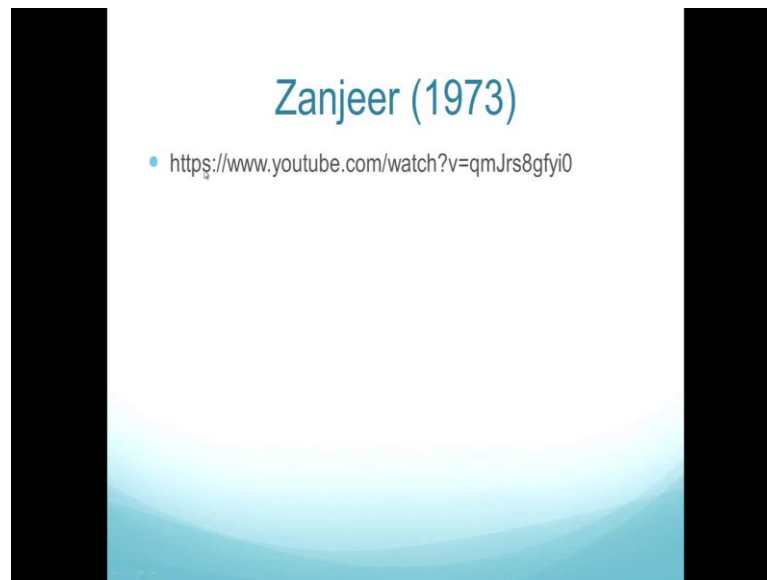
So, a great leading man he was known and his remembered, but the great music and dancers songs and dancers sequences of his films he has made a number of entertainers you can watch block master Ganguly and also the excellent [FL], which was directed by Vijay Anand and produced by Nasir Hussain and he teamed a beautiful with actress such as Sharmila Tagore and Asha Parekh. So, one of the greatest leading man of in Hindi films Shammi Kapoor.

And then, I talk about the greatest super star of Hindi cinema that is Amitabh Bachchan and his Zanjeer, Zanjeer is a 1973 film penned by Salim Javed directed by Prakash Mehra. And this film gives us Hindi cinema's first angry young man Amitabh Bachchan places a cop seeking revenge for the brutal murder of his parents with this film Amitabh Bachchan said the trend for the revenge based action hero who could resort to extreme violence before that Hindi film or Hindi cinema had not seen such that kind of violence portrayed on screen.

Interestingly Zanjeer role was rejected by stars such as Dilip Kumar, Dev Anand, Dharmendra and also Raj Kumar they founded to glow me to death at the could not see

them self as romantic hero's in this particular roll. But, this is the film that made Amitabh Bachchan the greatest super star of all time here is a remarkable seen from Zanjeer.

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Other great films of this period remain a Sholay, Amar Akbar Anthony, don [FL] in the many of which star Amitabh Bachchan this was also a period when the screen pair of Dharmendra, Hema Malini at rig great fights. And it was also a period when Jeetendra made lot of ways on screen in particularly earlier with his paring with actress such as Rajashri and Babitha and Mumtaz and later on with Rekha, Shri Devi and Jaya Prada I am talking about the 70's and 80's.

The seventies is also remarkable and remember today for strong cinematic movement in the form of parallel cinema, but also emerged during this period. We will be discussing parallel cinema from India in subsequent classes.

Thank you, very much.