

Chapter One

Introduction

Cinema as a medium of communication and mass communication

Cinema is one of the most popular media of communication. Through cinema, the director communicates with the audience. Audience is equally important in this process of communication. The action on the screen does not take place between actors of a film; rather the action takes place among the actors and the audience. Cinema is an audio-visual medium and uses images, sound and editing to communicate. It is a combination of several arts like, literature, (story, poetry) painting, music, architecture, sculpture, photography, dance etc. Merging of several arts makes cinema more complex as well as an effective medium of communication. Even illiterate people can understand what is happening on the screen. Cinema does not tell, it shows. Cinema has a magnetic hold on the mind of the audience.

Cinema is also a medium of non-verbal communication. In other words, cinema speaks through silence, facial expression, body language etc. Cinema shows the anger on the face without the use of verbal language. For example, Gulzar's *Koshish* is about a deaf and dumb couple. They live in society like normal human beings. They communicate through hand movements, facial expression, gesture etc. Facial expressions make cinema more effective.

Cinema is a very powerful medium of mass communication. Through this medium, different people like producer, director, story or scriptwriter, songwriter etc. want to communicate with the masses. It is a collaborative medium. It has the potential to reach the heterogeneous audience. Filmmakers produce films for masses not for individuals. In a single cinema hall, hundreds of people can enjoy a film.

Cinema is truly a mass medium. Language is not a barrier as far as cinema is concerned. Cinema has its own grammar. However, the visual grammar of cinema is not a barrier for the audience. To understand any other language, one has to learn the grammar of the concerned language. That is not the case with cinema. In other words, the nature of cinema makes it more powerful mass medium. The literacy rate in India is still low. Therefore, cinema as a medium of mass communication is very important in a country like India. To communicate and entertain illiterate masses, cinema as compared to other media of mass communication, is the best.

Cinema as an art form

Cinema, the fusion of several arts including painting, dance, music, poetry, sculpture, architecture, photography, editing etc, is a unique art. What makes cinema unique is its life like quality. People on the screen can be seen walking, talking, laughing, weeping, dancing, singing, sleeping, driving etc. as it happens in real life. Although the actions of a cinema do not take place in real time or in real life, yet it is believable. What distinguishes cinema from other arts is its 'movement.' The 'movement' makes cinema life like. Cinema does not look artificial. Through frontal shot, a director can make a character to 'talk' to the audience. No doubt, it is one-way communication. However, the audience becomes the part of the action that takes place on the screen. A house cannot move. Painting cannot move. The tree on a canvas cannot move. The photograph cannot move. Each image or frame is static. When twenty-four frames/photos per second are projected on a screen at a particular speed, the images appear to be moving. There is no physical movement on the screen; it is an 'illusion of movement.' What gives movement to cinema is the concept of 'persistence of vision.'

Life consists in movement. A dead body cannot move. Any person in deep sleep also has movement. When any person breathes, s/he moves. Therefore, it is the motion of events, which gives the cinema a unique identity of being life like. The nature of cinema to record the undirected objects also distinguishes it from other arts. For example, sun cannot be directed to set or rise in a particular way. The director cannot direct a falling leaf in a particular desired way. Some undirected objects are also recorded when the director shoots a film. When the action is being recorded and a leaf falls, the camera records the natural movement of the leaf. Rudolf Arnheim says that film, "...reproduces motion and events as accurately as it does the shape of things...the arts are greatly concerned from the beginning with things in action: hunting scenes, war, triumphal processions and funerals, dances and feasts."¹

As compared to other arts, films have high commercial value. Today cinema has become an industry. An industry can be set up only where a large number of people consume the 'product.' Cinema has become a multicore industry. It is an economic activity. Today it is impossible to imagine a world without cinema. In this connection, Satyajit Ray says, "Somebody - I do not remember who - has defined the Cinema as the highest form of commercial art. After ten years in this profession, I have no quarrel with that definition."² Cinema makes people laugh and cry, sad and happy etc. Today good quality literature is being translated into cinematic narratives. The director taken for the current study, Gulzar bases

most of his films on literary stories. For example, he bases his film *Khushboo* on a story by Saratchandra Chattopadhyay.

Brief history of cinema in India

Cinema is one of the most important inventions in the 19th century. From a mere silent movement of black and white photos it has become talkie (a film with speech and sound in it) and then with the developments in science and technology cinema has adopted new look and presentation with improved and manipulated sound and visual effects. For many people, cinema is like a magic and filmmakers exploit this magic to tell stories in different ways at different times. Therefore, the development and innovations in cinema continue to make an interesting history. A look at the brief history of cinema in India is worth here in connection to the present study.

The history of cinema in India has its roots in the late 19th century. In 1886, the Lumière Brothers' Cinématographe unveiled some soundless short films in Bombay. After this, Hiralal Sen in Calcutta and H.S. Bhatavdekar in Bombay had started making films. Dadasaheb Phalke, the father of Indian Cinema, made India's first feature film *Raja Harishchandra* in 1913.

Alam Ara, made in 1931, was the first talkie feature film in India. It was the time when every year around two hundred films were being made in India. The Imperial Movietone of Bombay produced *Alam Ara* and Khan Bahadur Ardeshir M. Irani directed it. The film was released on March 14, 1931. *Alam Ara* brought revolutionary changes in Indian Cinema. The film also featured Prithviraj Kapoor.

The 1930's was the decade of social protests in the history of Indian Cinema. Social injustice was the dominant theme in some of the films made during this period. Films like *Duniya Na Mane*, *Aadmi and Padosi*, Franz Osten's *Achut Kanya*, Damle & Fatehlal's *Sant Tukaram*, Mehboob's *Watan*, *Ek hi Raasta* and *Aurat* were made during this period.

Ardeshir Irani made a color picture in 1937 with *Kisan Kanya*. It was the time when first talkie films were made in regional languages. Films like Shantharam's *Dr. Kotnis Ki Amar Kahani*, Mehboob's *Roti*, Chetan Anand's *Neecha Nagar*, Uday Shanker's *Kalpana*, Abbas's *Dharti Ke Lal*, Sohrab Modi's *Sikander*, Pukar and Prithvi Vallabh, J.B.H. Wadia's *Court Dancer*, S.S. Vasan's *Chandralekha*, Vijay Bhatt's *Bharat Milap* and Ram Rajya, Raj Kapoor's *Barsaat* and *Aag*, were among those made in the forties. The 40s also witnessed two important events of the history- the Second World War (1939-45) and India's freedom in 1947.

The golden era of Indian Cinema started after independence. Satyajit Ray made *Pather Panchali* (Song of the Road) in 1955- the first of 'Apu Trilogy' and with this film Indian cinema made, its presence felt all over the world. Satyajit Ray who also assisted Jean Renoir on *The River* made *Aparajito* (The Unvanquished) in 1957 and *Apur Sansar* (the world of Apu) in 1958 thus completed the Apu trilogy. Gurudutt's *Pyaasa* and *Kagaz Ke Phool*, B.R. Chopra's *Kanoon*; the first Indo-Soviet co-production *Pardesi* by K.A. Abbas were made during the fifties. Some outstanding films of 50s include Bimol Roy's *Do Bigha Zameen*, Raj Kapoor's *Awara* and Mehboob's *Mother India*.

The beginning of sixties saw the release of K. Asif's *Mughal-E-Azam*. This film is one of the milestones of Indian Cinema. The film very beautifully highlights the poetic aspect of Salim's personality. In one scene, Salim is standing and his army is moving after the battle. He is very quiet and thinking something. He is a poet and forgets everything- even the battleground and his army. Some of the significant films of this decade include Raj Kapoor's *Jis Desh Mein Ganga Behti Hai* and *Sangam*; Dilip Kumar's *Gunga Jamuna*, Gurudutt's *Sahib Bibi Aur Gulam*, Dev Anand's *Guide*. Bimal Roy's *Bandini*, S.Mukherji's *Jungle*, Sunil Dutt's *Mujhe Jeene Do* and *Yaadein*, Basu Bhattacharya's *Teesri Kasam*, Pramod Chakravorthy's *Love in Tokyo*, Ramanand Sagar's *Arzoo*, Shakti Samantha's *Aradhana*, Hrishikesh Mukherji's *Aashirwad* and *Anand*, B.R. Chopra's *Waqt*, Manoj Kumar's *Upkar*, and Prasad Productions' *Milan*. Therefore, 60s is very important decade in the history of Indian Cinema.

Apart from the mainstream, the 70s was the time of Parallel and realistic cinema. The 70s was the diamond period of Indian cinema and in this period, Gulzar began his celluloid journey and made his finest films. Therefore, Indian cinema witnessed the emergence of one of the finest filmmakers and lyricist. Gulzar directed his first film *Mere Apne* in 1971 and made his presence felt as a writer-director in the film industry. Before writing and directing his films, Gulzar already had established himself as a lyricist in the film industry. *Parichay* and *Koshish* were made in 1972 and *Achanak* in 1973. Gulzar directed *Khushboo* in 1974, *Aandhi* in 1975, *Mausam* in 1976, *Kinara* in 1977 and *Kitaab* in 1978. Gulzar made nine films in the 70s and each film played a big role in the growth of Gulzar as an artist.

In the 70s, mass media did not reach all the corners of the country and cinema was still the popular medium of entertainment. Some of ambitious filmmakers like Ritwik Ghatak, Satyajit Ray, Shyam Benegal and Govind Nihalani etc. were the pioneers of Parallel Cinema. Whether one calls it 'New Indian Cinema', 'Parallel Cinema' or 'Alternative Cinema'- it was

a cinema of social shade and importance. It was meaningful and at the same time entertaining. Mrinal Sen's *Bhuvan Shome*, which was different from formula films and was commercially successful, set the stage for the new wave cinema. Mrinal Sen's notable films are *Chorus*, *Mrigaya*, *Ek Din Pratidin*, *Akaler Sandhane*, and *Kharij & Khandahar*. Satyajit Ray, after *Apu Trilogy*, made *Pratidwandi*, a film about the unemployed educated youth, *Jana Aranya* and *Shatranj Ke Khiladi*. Ritwik Ghatak was one of the well-known filmmakers of Parallel Cinema. Some of his films are *Meghe Dhaka Tara*, *Ajantrik*, *Komal Ghandhar* and *Subarnarekha*. Among all the films, *Meghe Dhaka Tara* is a multi-layered and most complex film.

Basu Chatterji's *Sara Akaash* was another film, which falls into the category of parallel cinema. Rajinder Singh Bedi's *Dastak*, Mani Kaul's *Uski Roti*, *Duvidha*, Kumar Shahani's *Maya Darpan*, Avtar Kaul's *27-Down*, M.S. Sathyu's *Garam Hawa* made in 1973 on the theme of partition, are some notable films of parallel cinema. *Garam Hawa* is one of the best films ever made on the theme of India's partition that took place in 1947. Shyam Benegal's *Ankur*, *Nishant*, *Manthan*, *Bhumika*, *Kondura* and *Junoon*; Govind Nihalani's *Aakroshi*, *Ardh Satya*, *Tamas* - TV serial on the partition of India, are some of the milestones of parallel cinema. With Saeed Mirza's *Albert Pinto Ko Gussa Kyon Aata Hai*, Mohan Joshi *Hazir Ho*, and Salim Langde *Pe Mat Ro*, Rabindra Dharmaraj's *Chakra*, and Ketan Mehta's *Bhavni Bhavai*, *Mirch Masala* and *Maya Memsahib* and *Sardar* etc. parallel cinema reached its high point at the end of the 70s.

The 80s gave some romantic and big canvas and star films like *Sholay* that had western genre features in it. *Bobby* made in 1973 was a hit mainstream film about teenage love. *Sholay*, which was released in 1975, was based on the protest of villagers against exploitation by dacoits. This film glorified dacoit-Gabbar Singh. Amjad Khan played the role and it immortalized the character. The dialogues, character traits and names are still on the tongue of the people. During this period, Indian Cinema gave birth to the stream of cinema of angry young man. The Bombay film industry became almost oneman industry, and Amitabh Bachchan dominated the film industry for the next many decades. His films like *Deewar*, *Sholay*, *Amar Akbar Anthony* and *Muqaddar-ka-Sikandar* were great hits. Salim and Javed scriptwriters of *Sholay* and *Deewar* played very important role in the success of the films. These scriptwriters proved the script more important than stars.

The 80s also witnessed Gulzar's best movies. Gulzar made *Angoor* in 1980 *Namkeen* and *Meera* in 1981, *Ijaazat* in 1986. The 90s saw Gulzar's three films- *Lekin...*, *Maachis* and *Hu Tu Tu* made in 1990, 1996 and 1990 respectively.

Dance, music and disco started to be special attractions of the films since the 70s. Feroz Khan's Qurbani was a hit and most popular film of the genre of films with dance etc. The nineties was the time when family drama dominated the scene. Sooraj Barjatya's films like Maine Pyar Kya, Hum Apke Hain Koun and Aditya Chopra's film Dilwale Dulhania Le Jayenge were commercially the most successful films. Films like Dilwale Dulhania Le Jayenge were planned keeping in mind the NRI audiences and this started a new trend in Bollywood. Apart from this Subhash Ghai's Pardes, J.P. Dutta's Border, Yash Chopra's Dil To Paagal Hai, and Ram Gopal Verma's Rangeela did very well at the box office. Therefore, history of Indian Cinema is a history of ups and down, different colours and shades. Today more than one thousand films are being made in India.

Important legends of Indian Cinema

India has produced many legends in the field of cinema. These legends have become Institutions in themselves. They have left a unique signature in the field of cinema. They have inspired many other filmmakers in India. They are the lighthouse for the next generations who believe in quality cinema. Gulzar is one filmmaker who carried on the legacy of these legends. What follows is the brief discussion on some of the legends of Indian cinema.

Mehboob Khan (1906-64): Mehboob's films were realistic and dramatic. Roti made in 1940s projected Indian society ostentatiously. Mehboob made Aurat in 1940 in colour and with different metaphors. His most memorable film is Mother India made in 1957. The story of Mother India revolves around Radha, who kills her rebel son Birju to protect a village girl from his clutches. This film has acquired an epic status. This is one of the most popular films ever made in India. The film projects the image of 'Bharat Mata' (divine woman). Andaz is another famous film made by Mehboob in 1949. Star of the time like Dilip Kumar, Raj Kapoor and Nargis featured in this film. His film Aan was released in 1952. He is one of the landmarks of Indian Cinema.

Bimal Roy (1909-66): Bimal Roy joined Hindi films as a camera assistant. Bimal Roy, born in Dhaka, Bangladesh, made his first film Udayar Pathey (remade as Humrahi) as a director. Do Bigha Zamin in 1953 and Sujata were the most notable films of Bimal Roy. He made Biraj Bahu in 1954, Devdas in 1955 and Madhumati in 1958.

Guru Dutt (1925-64): Guru Dutt joined film industry as an actor. Born in Bangalore in 1925, and educated in Calcutta, Guru Dutt took up the job of choreographer and assistant director before his directorial debut Baazi. Guru Dutt's films like Aar Paar in 1954, Mr. and Mrs. 55 and C I D were solely entertaining films. Pyaasa was his dark romantic film, which

has become India's most spectacular achievement. Guru Dutt played the role of Vijay- the angry poet in his classic Pyaasa made in 1957. Kaagaz Ke Phool made in 1959 was his commercial failure. In the film, Guru Dutt played the role Suresh Sinha- the filmmaker.

Raj Kapoor (1924-88): Raj Kapoor, born in Peshwar, now in Pakistan was a successful actor, director and producer. He entered into the Hindi film Industry as a clapper-boy and went on to become one of the finest and sensitive film director who tried to project the plight of common people through his films. Aag was his first film as a director after he set up the R K Films banner in 1948. His Awara and Shri 420, Bobby and Satyam Shivam Sundaram are some of his most successful films. Awara established Raj Kapoor as a legend. Mera Naam Joker made in 1970 was his most ambitious project but it was a commercial failure.

These legends gave a unique identity to their films. The films reflect their personalities. Apart from the quality, audience remembers their films because their names were associated with them. We also can put them in the category of auteur. Mehboob's Mother India, Bimal Roy's Do Bigha Zamin, Guru Dutt's Pyaasa and Raj Kapoor's Awara are one with their maker's name. They chose the stories, which were close to the hearts and minds of the common people.

Like these legends, Gulzar also gave a unique identity to the films he wrote and directed. Gulzar started his film career with Bimol Roy. The poet-turned director Gulzar showed his anger in his first film- Mere Apne, which is similar to Guru Dutt as a rebellious poet reflecting the same voice in his Pyaasa. Silence speaks in Gulzar's films. No other director has handled men-women relationships as sensitively as Gulzar. This is the uniqueness of his films. Beyond doubt, Gulzar is the living legend of Indian cinema. Gulzar is the last living link between old and new generation of filmmakers.

New trends in Indian cinema

Today Bollywood is going through a stormy change. Filmmakers in India are producing films with small as well as big budgets. In 2010 films like Kites, Raavan, Guzarish and Veer had big budgets, big stars and big banners. However, these films did not do well at the box office. On the other hand small budget films like Peepli Live and Ishquiya proved hit. The point is what audience likes is the story. What they want is healthy entertainment, not big star or big budget. Therefore, big budget, banner or star is not the key for the success of films. The story should touch the heart of the audience.

Nagesh Kukunoor and Madhur Bhandarkar made Hyderabad Blues and Chandni Bar respectively with small budget and these films proved that what you say is equally important as how you say it. Big budget films like Kabhi Khushi Kabhi Gham, directed by Karan Johar and Taj Mahal directed by Akbar Khan did not do well at the box office despite big star cast.

Now films have become a planned set of activities starting from idea to the final product from the point of view of economy. Filmmakers are planning films in such a way that the result is profit. For example, filmmakers usually hesitate to release any film during Diwali or Durga Puja and examination days in March-April. The content of the films is shaped in such a way that if it does not work in India, it will definitely work in the overseas market. Today, distributors and exhibitors also influence the content of the film.

The revolution in digital technology has made it possible for small and independent filmmakers to make a film. Now it is possible for any creative person to exploit the medium of cinema to tell good, great and memorable stories. Monsoon Wedding, a film by Meera Nair was made with digital camera and it was well received. Digital technology has given the chance to new filmmakers to experiment and produce films they want. Technology has changed the face of cinema; experiments are being made continuously in India in the field of cinema. A film like Krish could be possible because of technology. The film was commercially successful. However, content is still important. Whether it is small budget film or the use of latest digital technology, content is the king. Films like Teesri Kasam, Shri 420, Pyaasa, Kaagaz Ke Phool, Aandhi, Ijaazat, Mausam, Koshish, Megha Dakha Tara, Pather Panchali, Sholay, Deewar and Swaas are still in the memory of the people because of their story.

Audiences these days are more aware of the content of the films. Filmmakers cannot fool the audience by cheap comedy and unbelievable, unconvincing actions. Recently, there was one 'fresh' regional film titled Shwaas – directed by Sanddep Sawant in Marathi. It was completely a different film. Shwaas is a film about human relationships.

India produces more than one thousand films every year but few films work at box office and get critical acclaim. This is mainly because of weak script and immature direction. Now the film industry has realized the need of good scripts and stories. Even some Institutes in India are running scriptwriting courses. Film and Television Institute of India (FTII, website: www.ftii.com), Pune, and Whistling Wood (www.whistlingwoods.com), Film Institute being run by Subhash Ghai- a well-known filmmaker, also offer screenplay writing courses.

The last few years have seen the change in the way films are promoted. For example, Twinkle Khanna fixed Akshay Kumar's zipper to promote his film. Amir Khan travelled across the country to promote his film 3 Idiots with TV cameras with him. He even went to attend a marriage ceremony in one of the villages in Punjab all of sudden. Ram Gopal Verma had offered to pay viewers to watch Phook-2 alone in the cinema hall. Filmmakers are using these techniques to promote their films and it has become a very clever venture. However, all these techniques could help to fetch money to filmmakers but if the content is weak, these techniques do not turn the films into classics. The audience has proved that film is an art and cannot be treated like any other products.

Today most of Indian classics and milestone films are available on CD and DVD format. The revolution in digital technology has made it possible for audience to watch and enjoy all kinds of films at home. Few years ago, this was not possible to have access to old classics. These DVDs and CDs are available at very reasonable prices. In the 70s and 80s, Doordarshan was the only source where one could hope to see some old classics made by Mehboob Khan, Guru Dutt, Raj Kapoor and Bimol Roy. Today the films of these legends have become the part of any film buffs personal video library.

Impact and relevance of films

Films are relevant because films entertain, educate, enlighten and inspire audiences. As far as India is concerned, one cannot imagine life without films. Films have become part of Indian life and culture. The difference between reel and real life is disappearing day by day. Bollywood is making films on different issues and aspects of Indian life. Films like Munna Bhai MBBS, Taare Jamin Par, and 3 Idiots have affected the people in a great way. These films comment on the educational system of the country and have positive message. India is a country where people worship film stars like Amitabh Bachchan. This is a country where thousand commit suicide if their favourite star faces defeat in the election. At public functions, people wait for film stars. Political parties have been using actors or stars in political campaigns for many years. Film stars have the charisma to attract the crowd.

In a country like India, where people still live under poverty line and cannot read and write, mass medium like cinema plays a very important role. Watching movies are a cathartic experience for audiences. People identify themselves with the characters of the films and release their anger against injustice and existing systems. Even illiterate people can enjoy films. However, to understand and examine cinema properly and deeply, one needs to have the basic understanding of the art and craft of filmmaking.

Some Institutes like Film and Television Institute of India (FTII), Pune in collaboration with National Film Archive of India (NFAI), Pune are conducting Film Appreciation courses to teach interested and serious film lovers how to appreciate good cinema. Every year around 70 students from different fields (particularly from fields like Television, Cinema etc.) participate in this course. Apart from film appreciation, the students are given the basic knowledge about script writing, cinematography, music and sound, direction etc. Mumbai University also runs a Film Appreciation course. Federation of Film Societies of India (FFSI) is running a film appreciation movement throughout the country. FFSI was established in 1959 as an apex organization of all film societies in India. Shri Shyam Benegal- a well-known filmmaker is the present president of FFSI. The main objective of the film society is to propagate film as an art form by way of screening films, organising seminars and film appreciation courses. At present, there are 300 Film Societies in the country. From the facts given above one can easily understand the importance, relevance and the impact of films in our daily lives.

Today, cinema is an economic activity. It has become a multi-crore business. Thousands of artistes, technicians are earning their livelihood in this business. In India, film industry is the third biggest industry after steel and coal. Cinema is the medium, which provides economical entertainment for masses, both literate and illiterate. Now most of the people keep some money for movies from their monthly income.

Films also have the healing impact on patients or people who suffer from traumas. The cloudburst tragedy in Leh town in 2010 created fear in the mind of those who saw it closely. Children also suffered trauma because of the tragedy. However, films helped them to recover from the shock. Mr. Prasad Eledath, Principal of Druk White Lotus School where 3 Idiots was filmed, says, “To help students overcome their horror, we have started special co-curricular activities and movie screenings.”³ Nowadays doctors are using films to improve the mental and physical health of the patients. People are finding the solution of their problems in films. Mahesh Bhatt, a well-known filmmaker, says, “How often one has heard people say that sometimes the answers to life’s problems are in good movies. In the United States of America, a psychotherapist, Dr. Gary Solomon, has been successfully prescribing movies for his mentally disturbed clients for over five years. Solomon believes that a right story, which shows us how others have coped with life’s challenges, helps us heal. In his book, The Motion Picture Prescription, which has become a landmark healing guide to the movies, he says that everything – from addiction, abuse, abandonment, alienation, bigotry, marital conflicts, and physical illness...can be magically resolved by watching movies, which

effectively deal with these living issues.”⁴ There were times when parents used to scold their children for watching films. ‘Children learn what they watch on the screen’ was the common conversational topic among woman in the 70s. Day by day, the magic of films has been influencing in a positive way. People have changed their attitude towards films. People are conducting studies on the positive impact of the movies. Considering the importance of researches in film studies Nona Walia informs, “This is an area that Head of Department of Psychology at New Delhi’s Daulat Ram College Meetu Khosla, is exploring in her PhD on how movies affect your emotions and their impact on real life.”⁵ www.gettingunstuck.com is a website dedicated to therapeutic cinema. This site has listed films according to the subjects. For example Surprised by joy, Falling in love, Emotions and Feelings, Parents and Adult Children, Abuse, Change, Co-dependency, Adolescence, Guilt, Friendship, Dreams and ambitions, Hope, Challenging Realities, Secrets, Living With Danger, Childhood, Family lies, Loss, Matters of Trust are some of the subjects under which films have been listed. In future, hospitals are going to have a special ward on therapeutic films where people suffering from emotional problems, will be treated.

As far as Gulzar’s films are concerned, his films too provide solution to lead a meaningful and positive life. For example, each of Gulzar’s film has elements of humour in it. Whatever the subject matter of the film, Gulzar never forgets to make humour part of the film. Even his films like *Maachis* and *Hu Tu Tu*, which are visually and thematically dark, have the elements of humour. His message is clear- be happy even in the most difficult times. In *Namkeen*, which is a dark film- visually, and thematically, all the three sisters are always happy. Ravi in *Khushboo* is facing unemployment problem, but he is always in a happy mood. He also sacrifices his job for the needier person. *Mere Apne* – Gulzar’s first film, suggests that death is not the end of life, it is the beginning of a new journey.

Gulzar’s brief biography

Gulzar: A ‘Sampooran’ filmmaker: Sampooran Singh Kalra’s pen name is Gulzar. Sampooran is a Punjabi word, which means complete, whole, entire etc. Gulzar is a ‘sampooran’ man. Gulzar is ‘sampooran’ as a film director, storywriter, lyricist and poet. Gulzar explains, “yah maora pona naoma hO. jpnama hO. yah maora tkilausa hO. [sal naama sao saBal mauJao jaanato hOM, phcaanato hOM . Asala naama tao na mauJao yaad hO na Aapkao yaad haogaa. eosaa nahIM hO ik mauJao yaad nahIM hO pr [T hoja gaana. jamaa tfri ko baad isaf- ek naama gaulajaar hO”⁶ (Gulzar is my pen name. It is my surname. Gulzar is my identity. People know and identify me by this

name. I do not remember my real name, neither would you remember. Just joking, I remember my real name but it has gone. All is left is Gulzar).

Gulzar was born on “18 August 1936”⁷ in Deena, now in Pakistan. Partition in 1947 compelled him to come to Delhi. Gulzar, born and brought up in a Sikh family, shifted to Mumbai. In film industry, he started his career as a lyricist and was associated with the Progressive Writers Association (PWA). Gulzar joined Bimal Roy Productions in 1961.

Gulzar- a sensitive man, laces his films with human sensibilities. With Bimal Roy’s *Bandini*, he started writing songs for films. “*maaora gaaora rMga la[- lao maaoho Syaama rMga d[- do*” was the first song he wrote for film in 1963 and rest is history. Then he began working as an assistant to Bimol Roy. He became Bimal Roy’s full-time assistant. He also wrote films for directors like Hrishikesh Mukherjee and Asit Sen. Some of the stories, scripts, dialogues and lyrics that Gulzar has written for other filmmakers include *Anand*, (Dialogues and lyrics, 1973), *Guddi* (Story, screenplay, dialogue and lyrics, 1971), *Namak Haram* (Dialogues and lyrics, 1972), *Khamoshi* (Lyrics, 1969) etc.

With *Mere Apne* Gulzar turned Director in 1971. Student unrest was the subject matter of *Mere Apne*. The story revolves around Anandi Devi, Shyam and his gang members. Anandi Devi- an old widow migrates from village to city and slowly relationship develops between Anandi Devi and the boys. Anandi Devi becomes the head of the family.

Since then Gulzar has directed many beautiful films and written memorable songs. So far, he has directed 17 films. Gulzar made *Parichay* (1972) loosely based on *Sound of Music* (1964) and *Koshish* (1972), a sensitive look at the travails of a deaf - dumb couple superbly played by Sanjeev Kumar and Jaya Bhaduri. With these films also began a mutually beneficial partnership with Sanjeev Kumar. The Gulzar - Sanjeev Kumar affiliation resulted in such exceptional films like *Koshish*, *Aandhi* (1975), *Mausam* (1975), *Angoor* (1981) and *Namkeen* (1982). These films are also representative of Sanjeev Kumar’s finest work as an actor. Today, Gulzar has become an institution in the film industry. His films are the best examples of artistic creation.

Gulzar is an appropriate choice for auteur study because his films have consistency of style and theme. Films like *Namkeen*, *Ijaazat*, *Mausam*, *Aandhi*, *Khushboo*, *Kinara* etc. have thematic and stylistic motifs. Recognisable style and consistency of theme is one of the characteristics of auteur director. In this regard, Buckland says, “*Auteur* critics study the style and themes (or subject matter) of a director’s films and assign to them the title of art if they show a consistency of style and theme. Directors whose films show a consistency of style and theme are called *auteurs*.”⁸

The flashback forms an integral part of Gulzar's narrative techniques in all his films. With his sensitive yet successful films, stars like Jeetendra (Parichay, Khushboo, and Kinara), Vinod Khanna (Mere Apne, Achanak, Meera and Lekin) and Hema Malini (Khushboo, Kinara, and Meera) worked with Gulzar and gained reputation as artists. Some of their best and most thoughtful performance has been in these films. Beyond doubt, the credit goes to Gulzar- the living legend of India cinema.

Gulzar's contribution to cinema

Gulzar's greatest contribution to cinema is his films and lyrics. However, people know him as a sensitive filmmaker and songwriter. Apart from Mirza Ghalib, he also directed many other TV serials based on the works of great novelists and storywriters like Munshi Prem Chand. Gulzar is a person who can sell a film by having attached his name to the film as a director, story/scriptwriter, lyricist and dialogue writer. This is also one of the qualities of an auteur director. His films reflect his personality. There is a strong autobiographical element in his films. *Kitaab* has some of Gulzar's childhood memories in it. *Aandhi* and *Ijaazat* to some extent have the shades of his broken married life. One can quote Blandford et al in this connection: "An auteur (French for author) is, usually, a DIRECTOR whose work is characterized by distinctive thematic concerns and stylistic traits discernible across a number of films. True auteurs elevate style to a thematic level and stamp each work with their personality."⁹ Gulzar does not forget to add humour in his films. Humour is an integral part of Punjabi culture or way of life. Whatever the setting of the film, Gulzar uses a Punjabi word 'ਨ?ਤ/ਆ' (ਏਵਏ) (AOvaOM) in his films. This word appears in eight of his films. This is enough to prove how close he is to his culture and language. He says, "Punjabi is my mother tongue. *Bahut kareebi rishta hai*. My sensibilities are with my mother tongue."¹⁰ Most of Gulzar's films speak about human relationships and have common themes. Films like *Aandhi*, *Ijaazat*, *Mausam* portray the subtleties of men women relationship. Even his camera work conveys the attitudes and mind sets of characters and establishes the relationship among them. The protagonist characters of all these films are very simple and reflect the personality and life style of the director. Gulzar uses flashback technique as part of the narrative in his films. Visual style of most of his films is also recognizable. *Namkeen*, *Mausam*, *Ijaazat* etc. open with long shot of green hills. Bird in flight is a recurring motif in his films. Films like *Maachis*, *Khushboo*, *Ijaazat*, *Mausam*, *Aandhi*, *Kinara* etc. are told through flashback techniques.

Apart from theme and style auteur criticism also considers some other criteria for study. One can mention Graham Roberts and Heater Wallis's outline in this regard. They mention:

"If the film –maker was to be seen as author they would have to exhibit through a series of films clear 'auteur' characteristics:

- visual style – mise en scène and cinematography;
- narrative structure and features;
- particular character traits/situations;
- sets of theme.

These characteristics will be clearly seen in all of an auteur's work (in whatever genre)."¹¹

Gulzar's film style and his themes that he explores in his films are sufficient to define him as an auteur. Source of his films are the stories written by others. However, Gulzar signature stamp is visible in all the films following the criteria given by Steve Blandford et al. Blandford et al advocate "...three criteria any director must meet to be an auteur: technical competence, personal style and interior meaning."¹² Most of his film's themes are clear enough; incomplete relationships, love, death, anger etc. Characters in his films are driven by regret. For example, Dr. Amarnath Gill in *Mausam* and Inderjeet- the architect in *Kinara* have guilty consciousness. Gulzar have a strong personal participation in his movies. He has the complete creative control over his medium.

Gulzar's films are one of the most excellent and philosophical chapters of Indian Cinema. From *Mere Apne* to *Hu Tu Tu*, it is a well-travelled journey. Each film is a signpost. Each film is like a pearl in the necklace. His lyrics form an essential part in his films. His song 'baD,l jala[- la,o ijagar sao ipyaa ijagar maom baD,l Aaga hO' in Vishal Bhardwaj's *Omkara* contributed toward the success of the film and same is true about his own films.

What do Gulzar's films offer to the audience? Do Gulzar's films help audience to understand life in a better way? Do they answer some of the basic and philosophical questions of life? What Gulzar has to offer to the audience? Does Gulzar's recurring dialogue: "plCo mauD,kr doKnao ko ilae hma daonaaom ko pasa kuC nahIM hO (We have nothing to look back) reflects his belief in 'living in the present moment' ? The one word answer of all these questions is yes. Gulzar's films help to understand life and relationship in a better way. Gulzar's films answer the basic philosophical questions. *Mere Apne* conveys that there is a life after death. Death is not the end. It is the beginning of another journey and journey never

ends. For Gulzar, relationship too never ends. It just changes. Death of someone is the rebirth of something else. For example, in *Mere Apne*, Anandi Devi is accidentally shot dead by Shyam and Chainu- the protagonist and the villain, respectively in the film. Her death brings a regeneration of Shyam and Chainu. Their facial expressions at the climax of the film communicate the feelings of regret. His *Maachis* is a play of desire and destiny. The young boys who join a terrorist group want to give up arms and lead normal life in their villages. However, destiny has something else for them in store. Destiny never allows them to fulfill what they desire. Human beings are puppet in the hands of destiny. For example, in *Achanak* destiny also plays an important role. Major Ranjeet Khanna has been shot in his chest. There is no hope of life for him. According to Dr. Chowdhry, eventually Major Ranjeet Khanna is going to die. In one scene, he says that Major Ranjeet Khanna should have been died by now. However, destiny has something else for Major Ranjeet Khanna. At the end of the film, Major Ranjeet Khanna faces gallows for killing his friend- Parkash and wife- Pushpa.

Gulzar is optimistic. Most of his films end with a hopeful note. For example, his first film *Mere Apne* made in 1971 ends with the death of Anandi Devi giving regeneration to Shyam and Chainu, putting an end to their rivalry, and establishing peace.

The focus of the thesis will be on all of Gulzar's feature films except *Libaas*, which is still unreleased. There are numerous reasons for deciding Gulzar for auteur study. Gulzar is the link between new age directors and old generation of films makers. Gulzar has seventeen films to his credit. Gulzar has worked with different genres. Gulzar reflects his worldview in his films. Gulzar's films tell a lot about the 'real person' behind those films. Gulzar's character demand psychoanalytical inquiry and this is the area where further research could be carried out.

Objectives of the research study

Objectives of the research study are the following:

1. To analyze Gulzar's films - thematically and stylistically in order to argue for his status as an auteur
2. To explore Gulzar's philosophy, which he reflects in his oeuvre
3. To determine Gulzar's contribution as an auteur filmmaker
4. To critically examine and appreciate the films of Gulzar
5. To find out and highlight the persona of Gulzar as a filmmaker through his films.

Significance and scope of the study

This research will contribute to the field of film studies.

Today people are taking films very seriously. Films are being studied all over the world for their positive and negative impact on the audience. In today's environment when laughter is missing from society, comedy films and TV laughter shows have become success formula. The most popular and powerful medium of cinema has the capacity to make people laugh and cry.

Gulzar is a sensitive filmmaker and lyrics writer. His films are valuable documents about human condition and relationships. Gulzar also makes audience laugh and cry. Gulzar's characters have great sense of humour. In today's world when relationships are losing their importance, Gulzar's films become very important. Most of his films speak about human relationships and their value in life. Films like *Mere Apne*, *Aandhi*, and *Mausam* talk about the importance and value of human relationships, not only about men women relationship, but also about father-daughter, lover and beloved relationship. Therefore, in today's environment, his films are relevant and it is the need of the hour to study his films and the philosophy, which he reflects through his films. Gulzar's films are socially relevant. His contribution is equally important like the other film legends like Mehboob Khan, Raj Kapoor, Guru Dutt and Bimol Roy who also made films that were socially significant. They highlighted the problems of common people.

Gulzar also highlights the changes that were taking place in the 70s in India. He compares villages with the cities. The development was taking place very fast and at the same time, people were turning their back to culture, values, language etc. Gulzar beautifully reflects this aspect through language - dialogues.

There is a presence of nature in all of his films. Human being and nature are inseparable in Gulzar's films. Human beings depend on nature for solace, bread and butter and many more things. Flowing river and sea appear in his films. Gulzar talks about subtleties of relationships and uses camera work to establish relationships. The findings or results of this research will also influence those who love and watch films to solve their problems.

The study highlights the philosophy and individual style of Gulzar's filmmaking. Gulzar, a renowned director and living legend of Indian cinema, deserves to be studied for a Ph.D. thesis. His film-directing career spans 27 years from 1971 until 1998. His films are different from mainstream Hindi cinema in many ways. Today Gulzar is a household name. Even in Pakistan Gulzar is a well known as filmmaker and songwriter. His simple lifestyle, quality of his films and songs, make him unique human being. Therefore, this is the right time to explore his philosophy and personality.

Definitely, the thesis will be valuable document in the field of film studies and it will prove beneficial for those who take films seriously.

This study will inspire others to carry out research on directors. Yash Chopra, Ram Gopal Verma, and Mani Ratnam have developed a particular style of filmmaking. Therefore, any research scholar interested in auteur study can select these directors for research.

In future, there will Film Studies College and universities all over the world and this study will be a step taken in that direction.

There is a lot of scope of further research in Gulzar's films. This is an auteur study of Gulzar as a film director. However, Gulzar's characters need psychoanalytical inquiry. It will be a valuable document/thesis on the films of Gulzar-the storyteller and lyricist. It is need of the hour to highlight his philosophy that he projects through his films and songs. It is very relevant to study a legend to learn from his art and craft of filmmaking.

Research methodology

This research is an auteur study of Gulzar as a writer-director of his films.

The study consists of qualitative textual analysis of Gulzar's films. In other words, the case study method has been used for qualitative analysis of Gulzar's films. The study uses qualitative research methods to achieve the objectives of the study. Qualitative study focuses on the quality of work rather than quantity. Therefore, qualitative tools of information collection have been used.

The present study analyses his films with clear application of auteur theory and approach of film criticism, to extract meanings from the texts and arrive at a conclusion that Gulzar is an auteur who shows thematic, stylistic consistencies and expresses unique worldview and philosophy in his oeuvre.

Auteur theory is the most debated theory in films studies. The theory became popular in 50s and 60s and film studies became serious activity with the emergence of auteur theory. Andrew Sarris talks about three premises of auteur theory in his article 'Notes on the Auteur Theory in 1962.' These three premises are technical competence of a director, distinguishable personality of the director and interior meaning. With these three premises, auteur theory examines any director's work to find out the thematic and stylistic consistencies. The first premise means if the director knows the grammar of filmmaking or not. The second premise points out if the director has reflected his personal touch or not throughout his films. The third premise of auteur theory is 'interior meaning' where the director reflects his philosophy and worldview. Alexandre Astruc, the French film director who laid the foundation of auteur

theory, generated the concept of *caméra-stylo* (camera-pen). He advocated that director should use camera to create deeper meaning in the cinematic text as writers use their pen.

The present study examines Gulzar's films based on the three premises of auteur theory. Gulzar is an appropriate choice for an auteur study because he dabbles in different genres and is the writer-director, lyricist and dialogue writer of his films. His career as a filmmaker spans almost three decades. He is the living legend of Indian cinema. His films are one of the most important and philosophical chapters in the history of Indian cinema. Gulzar made his finest films like *Mere Apne*, *Parichay*, *Koshish*, *Khushboo* and *Aandhi* in 70s only. Gulzar is also the link between legends of Indian cinema (Mehboob Khan, Bimal Roy, Guru Dutt, Raj Kapoor and Hrishikesh Mukherjee) and new generation of filmmakers (Manmohan Desai, Prakash Mehra, Subhash Ghai, Yash Chopra, Mahesh Bhatt, Mansoor Khan, N. Chandra and Sooraj Barjatya etc.).

Gulzar's films are the primary text for study and primary sources of study. The study analyses and examines Gulzar's sixteen films stylistically and thematically to collect data keeping in mind some parameters. These parameters are frame- connotative and denotative meaning of the image, viewpoints, symbols, themes, editing, visual style- *mise-en-scène* (setting, colour and lighting, costume and make up, props, actor performance and movement), cinematography- shots- close up, big close up, high angle, low angle camera positions, camera movement and narrative structure and technique of the films.

Secondary sources include newspaper and magazine articles, internet and in-depth interview with Gulzar.

Sample

The thesis examines all the feature films directed by Gulzar. From *Mere Apne* made in 1971 to *Hu Tu Tu* made in 1999, Gulzar has directed seventeen feature films. Gulzar's *Libaas* made in 1993 is still unreleased. Therefore, Gulzar's sixteen films are the focus of the analysis. The films included are *Mere Apne*, *Parichay*, *Koshish*, *Achanak*, *Khushboo*, *Aandhi*, *Mausam*, *Kinara*, *Kitaab*, *Angoor*, *Namkeen*, *Meera*, *Ijaazat*, *Lekin*, *Maachis* and *Hu Tu Tu*. All the films are available on DVD and CD format. The study extracts recurring thematic and stylistic motifs from the films.

Organisation of the study

The study has six chapters.

Chapter One: Introduction

The introductory chapter presents the subject of film and discusses films as an art form and medium of communication and mass communication. This chapter also discusses significance and scope of the study, research methodology, and objectives of the study, new trends in cinema and the impact and relevance of films in our lives. This chapter also includes brief biography of Gulzar and his contribution to Indian Cinema. The chapter also justifies Gulzar for auteur study.

Chapter Two: Review of Literature

This chapter attempts to review the literature available on Gulzar and his films and on auteur approach of film studies. The chapter also discusses some of the research articles written on renowned auteurs like Ozu, Orsen Welles etc.

Chapter Three: Films and Philosophy of Gulzar: A Conceptual Framework and A Theoretical Perspective

This chapter discusses the concept of film studies, film as a narrative text, film studies as an academic discipline and different approaches to the study of films.

The chapter also discusses the concept of auteur theory, origin, development and the impact of auteur theory on film studies.

Chapter Four: Films of Gulzar: Analytical Description and Narrative Structure

This chapter descriptively analyses all of Gulzar's films. In particular, this chapter looks into the narrative structure of the films and some common narrative techniques that Gulzar uses in his films.

Chapter Five: Films of Gulzar: Stylistic and Thematic Analysis

This chapter examines the films of Gulzar thematically and stylistically/visually from an auteur approach. Aspects of Gulzar's individual style of film making, mise-en-scène- (setting, costumes, props, lighting and colour, performance of actors), cinematography, editing, sound and themes have been discussed in this chapter to argue for his status as an auteur and to find out his 'world-view/philosophy that he reflects in his films.

Chapter Six: Conclusion

The concluding chapter summarises the findings and results of the thesis. Some proposals are also included in this chapter for further research on the films of Gulzar.

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