

**CREATIVE ANALYSIS OF SONG PICTURISATION TECHNIQUES IN FILMS  
DIRECTED BY VIJAY ANAND**

A Thesis

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BY

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UNDER THE GUIDANCE OF

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YEAR 2021

## **CERTIFICATE OF THE SUPERVISOR**

It is certified that work entitled – **CREATIVE ANALYSIS OF SONG PICTURISATION TECHNIQUES IN FILMS DIRECTED BY VIJAY ANAND** is an original research work done by Mr. Milind Madhav Damle, under my supervision for the degree of Doctor of Philosophy in **Journalism & Mass Communication** to be awarded by Tilak Maharashtra Vidyapeeth, Pune. To best of my knowledge this thesis -

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**(Dr. Prasad Namjoshi)**

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## Abstract

This research study aimed to analyse the song picturisation techniques director Vijay Anand used in his films. Vijay Anand's celebrated films include *Guide* (1965), to name one, which won a National Film Award, 7 Filmfare Awards and it was also an official entry to Academy Awards from India. Vijay Anand's films were recognised and acknowledged for its handling of various genres, different narrative styles and importantly the songs. Identifying the utility and need of the songs in the narrative structure of his films, the thesis has attempted to dig deeper into the aesthetics of song picturisation and the various roles that a song performs in the overall design of a film directed by Vijay Anand.

At the introduction point a creative as well as historical premise was established for the accomplishment of this research study. A historical perspective of world and Indian cinema has been chartered at first with the specific exploration on arrival of Cinema to Indian shores and the development of Cinema in India as its own. Step by step it further explains various transitions of cinema from silent to talkie era. Introduction and history of songs in Indian cinema has been elaborated discussing vivid cultures, religions, folk, rituals and its colourful impact on our society. Noting various types of 'situations and songs creation' it explains the art of song picturisation. Various theories associated to narrative structures, mise en scene, metaphor, and Nava Rasa have been delved with this research study. The songs specific to Vijay Anand's released films have been studied basis various parameters.

'Songs in Indian cinema' has always been a commercial proposition since the talkie started in 1931 in India. It has not been studied from the research perspective though a lot has been written about it in a few other forms. 'Why songs and How songs?' is the area which has still remained unexplored. The overall search was carried out for the literature on cinema, Indian theatre, Hindi cinema, Songs & Picturisation. The literature has been classified into sub groups such ascinematic narration, cinematic techniques, analysis of narrative, film styles and stylistic features in cinema. A perspective was drawn upon from this literature beneficial for this study. After a thorough study, a research gap has been established which highlights that there is hardly any research work available on Indian film director's song picturisation

techniques. A filmmaker's choice to bring a song in the narrative was missing to a great extent in the research works.

Vijay Anand's entry to Hindi cinema with writing a script *Taxi Driver* (Chetan Anand, 1954) could be seen as a requirement to have a commercially successful film for his actor and producer brother Dev Anand who wanted to keep his production company 'Nav Ketan' afloat. Vijay Anand's storytelling became his speciality with his debut as a director with *Nau Do Gyarah* (1957). His songs have remained a success story in various genres of Hindi cinema. Songs have been a main identity in Hindi cinema not only in India but across the globe too, recognising its importance and reach with creative and commercial perspectives both. Vijay Anand as a main stream commercial director has his own way to utilise a song and present it in a certain way in a film. Hence, the thesis carried out a creative study of the techniques that were first tried and then mastered by Vijay Anand towards song picturisation in his released films to underline the need for a song in narrative and how it enhances the experience with audio visual aspects being applied. To arrive at a comprehensive conclusion this research has studied 49 songs from films directed by Vijay Anand which were released as the sample. These films were released in theatres with the credit for Vijay Anand as the director of the film. His films as a writer, producer and actor were not considered for this study to keep the focus on his directorial choices towards the songs in his films.

'Song picturisation' meaning 'planning-shooting-editing' of a song has multiple possibility of measuring. This thesis has been planned, progressed and achieved by exercising multiple research methods, both in the form of qualitative and quantitative research tools, applied in a chronological exploratory 'research design'. Methodologies adopted for this research study are content analysis, in-depth interviews analysis, articles, books and video analysis along with surveys at two levels with film professionals at level one and with film professionals, students of cinema and mass media and film enthusiasts at the level two.

The content analysis involves the audio visual study of the sample songs in correlation to their 'story-narrative structure-character' association. It has brought out the techniques adopted by Vijay Anand to place a song in his films. Through the first

survey the voted 39 songs were listed, 9 songs floated through the in depth interviews of prominent film personalities, and a total of 48 songs were analysed on the five-point analysis basis placement of a song in a narrative, use of mise en scene, use of metaphors, creation of multiple Rasas, use of basic tools of camera and edit and many sub points under each of the key point.

17 film personalities including veteran actor Waheeda Rehman and Hema Malini, eminent film director Sriram Raghavan, late poet Neeraj, veteran Music Director Anandji Shah, film critique Ashok Rane, film scholar Karan Bali were also interviewed for this research study. The in-depth interviews have been extraordinarily helpful to enrich the analysis and reach to a conclusion.

Basis the above analysis, statements were created by coders and also by the researcher which were surveyed at level two on five point 'Likert Scale' and the opinions were tested on 'proportion test' and 'chi square test' to find out the validity of the hypothesis for this study. All four hypotheses were found to be valid on both the testes.

The results of analyses conclude that Vijay Anand has his own techniques to picturise a song and he went on polishing them film after film. His impressions could be seen on his immediate contemporaries such as Dev Anand and Amarjeet and filmmakers of today as well such as Sriram Raghavan. Vijay Anand was a bold director who experimented with his songs while he mastered a few techniques like use of moving elements in the form of automobile or an animal, shooting long duration and dynamic shots etc. He focused on 'mise en scene' and metaphors underlining a much required set of 'Qutub Minar' in *Tere Ghar Ke Samne* (1963) to even a smallest of property such as an engagement ring in *Jewel Thief* (1967) to mention. Vijay Anand never moved away from logic while bringing a song in the narrative, he avoided using dream sequences as they jump to imaginary 'time and space'. He used to choreograph his own songs and let the dance director to set the steps of the dance only. Vijay Anand's experiments and techniques with song picturisation were found to be many and have been recorded in the research in detail. The thesis conclusively suggests that Vijay Anand was a master of song picturisation and set his own techniques through his films.



## Chapter One

### Introduction

#### 1.1 Introduction:

Music and drama have been strongly related since the dawn of civilisation. Aboriginal people used music to complement ceremonies. Music followed dance and epic presentations by the Greeks, Roman, Japanese, Indonesians and Indians. Music in pagan rituals and liturgical drama was used throughout the medieval period. In Shakespeare's specific plays, for example, music was used in the Renaissance by baroque and ballet operas and contemporary theatre productions including dramas and cinema. Another aspect has played important part in creating a feel and clarifying the plot meaning by engaging with the audio to create a coherent combination between the audience's vision and the audience's senses and that is music. The viewers' mood can be impacted by the music being played.

The subconscious mind can be addressed by music while used in a film. The same can be said for the sound too. The feelings of the audience can be controlled by the various aspects being used in a film. It primarily serves to instruct the viewer about how and what to see. It will create a mood that is not inherently apparent. Music can push the viewer to the edge or make them happy. A scene could be supported with its help and extend hand to the transitions. Interestingly, from the beginning of the film period, many musical clichés have existed in movies. Each person listens to music in a unique way and the impact is unique too. There are many theories which discuss this aspect such as if any frequencies of different layers impact on the mood, does it have any relationship with the history of each human being. This could even be likely that our world and galaxy's frequency fluctuations may cause us to respond as we do. That could be the reason we are continually drawn to specific musical cultures, our emotional reactions the way they are. Music is an unseen character for the show, an alternate aspect, where no other item improves the picture.

The first original musical score written for a film was 'Camille Saint-Saens' score for a film called *L'Assassinat du Duc de Guise*, produced in France at the end of 1907.

String, piano and harmonium were the output. They were cooked and taken out on the move.

1913 is a significant year in the creation of written document music publications that could be seen on the projector. Sam Fox Moving Picture Corporation (Cleveland, Ohio) has released music volumes by composer J.S. These publications were designed specifically for silent film pianists and tended to standardise musical and emotional content for viewers. In my view, this was the beginning of the cliché style that we see today in many film scores. These publications included works that would produce results for different moods such as 'Hurry Music' for mob or fire scenes (Zamecnik, 1913), sinister moods or love scenes, victorious, theft of dacoit music, thrilling, horrifying, heroic, fighting, happy and humorous, tried to cover many such moods. The usual practice that a music director does is to 'time' while watching any scene for creating the score. They would then either create a new piece of music or search a piece in various music availabilities. The speed and design of these works will change basis the kind of the picture. As you might guess, this was a very ancient method to film music synchronization, but it was still a good move forward. In Australia, similar content was released by local companies during this period. The Australian company 'Allan & Co' and 'Paling & Co' published their countries music. This music had variants of short, sequential compositions of various moods and it was produced with the intension cover various emotional patterns in a film. The music pieces composed on piano, used with modification as they have cue marks, for concerts (Yewdall, 2012).

Writing music to suit visual timings is not a simple job. In those days, the research method used to be complex and intensive basis time than it is today. The processes was tedious, it was about creating music with markings of time on paper, then counting time in miniscule measurements and then having the sense of mathematics get recorded. Today the new age composers are missing these much required aspects of the ingenuity of composing music!

## **1.2 History of Indian Cinema:**

Approximately 53 million plus viewers went to 'PVR Cinemas' in our country in 2018 (Statista, 2019), however wide crowds well outside the Indian subcontinent and the Diaspora, in areas as unexpected as Russia, China, the Middle East, East Egypt, Turkey and Africa. People from very diverse cultural and social backgrounds enjoy Indian modern cinema, and many have been Hindi Films fans for over 50 years.

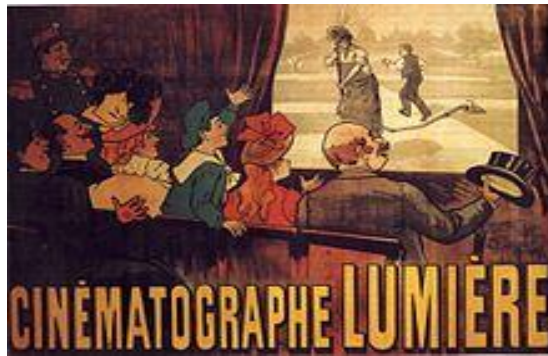
On the front of production and distribution of feature films, India has witnessed a certain increase in the past few years. The number of released feature films in digital format has reached almost to 2000 in the year 2019. As against India the number of films produced in America the same year is just around 500. The huge market that is available in India across the country is the main reason for such a large number of productions every year. In India the concept of film viewing has always been a family outing also alongside the first day first show followers be it single screen or a multiplex. In reality, as opposed to other choices like downloading, most Indian movie buffs tend to watch movies in the theatre. One has to agree that the number is declining but in India still there are more than 6500 single screen theatres which are working today. This makes India a great place to market films. In-cinema ads produced revenues in excess of eleven billion rupees as of 2019 (Statista, 2019).

It is important to note that after the arrival of sound in Indian cinema the Hindi and Urdu, the two languages spoken mostly in North Indian states became the languages of the main stream commercial Indian cinema.

### **1.2.1 Early Indian Cinema:**

It was already a 'talked about' and 'very excited about' thing when the six single shot films by Lumiere brothers were showcased as CINEMA in 1896 in Mumbai, the then Bombay. Dada produced two short films in 1897. However D.G. aka Dada Saheb Phalke produced the first silent feature film in 1913 and Ardeshir Irani made a dramatic shift in this industry by producing India's first talking film in 1931, which ended the silent period of the film industry (Binford, 1988). From the very early stages of Indian cinema the base or main source for stories for films was the great

content of mythological stories. After the talkie arrival this trend continued and the films were made in various Indian languages. In the early developing years working in cinema was a synonym to prostitution but the content shown on screen was mythology and the values. Though the Cinema reached the Indian landscape, it was treated with apprehension (Rangoonwala, 1979).



**(A poster of Lumiere Brothers' films, 1895)**

When Phalke began producing films; the ladies were not willing to act out of shame. In the public domain, that was perceived to be a negative image among the women. The film in this period had a poor social standing, so neither the State nor the working class community regarded it as useful. However, the situation shifted, when the genius developers in the 75's started to shape films in which the audience appreciated the motion pictures. The brilliant time was a period when the general public started to taste independence, a moment of division between Nehruvian development and Gandhian city society. The film makers have concentrated on topical issues of the moment. The essential aspect of each film was that it set aside a few minutes for a need for optimistic thoughts regarding the possibility of a better existence in the future. People expected film and music topics such as strong family bonds, fellowships, and passion for filmmaking. By the end of the 1950s, the overwhelming majority had an optimistic and open outlook towards the Indian silver screen, and they were pleased to see it. That was a moment where a motion picture with a strong social agenda was respected, and motion pictures were shot about a common boy or girl who had fought various challenges in his or her daily existence. The crowd of citizens who came to watch will resonate with these tales of the poor common guy as a hero, and at last they would appreciate his faults and find him / her to be a better person who could

solve his / her tough condition with distinction. From the late 1960s to the mid-1980s, a film like *Sholay* (1975) was made (Dissanayake & Sahai, 1992).

That is the time that promoted the presence of an unhappy young man, who made sure to be the savior of the young troubled lady. This boy was the hero with an aura around him. Time changed and with that changed the features that impacted the film narrative. It was the 1990's when the government started changing the economic structures in the country which eventually allowed the films to grow. The arrival of satellite TV in 1992 also made a great impact on the Indian film market. Post 1998 the Indian filmmakers started looking at the global audiences mainly Indians settled in overseas countries as their primary audience and started making films addressing their issues through their films.

The film turned out to be more radical, with a dose of Western ideals and a dose of lifestyle. The Indian film industry rose as the ever growing industry for cinema on the entire planet and a significant number of films with a high budget are currently being made in India. The Indian silver screen has made its impact all over the globe. Indian performing artists are in demand also in Hollywood films, forcing Indian actors in the mainstream to branch out to Hollywood movies.

Previously, the craftsmen who worked as cinematographers often relied only on the cameras that shot the reel-film. After some period, though, with video capture advancement, several films were produced with superior quality computerized cameras and other comparable optical equipment. Previously, the sector encountered a number of problems during the 1930s and 1940s owing to the freedom struggle and world wars. The period from 1940 to 1960 is considered the Golden Era of Indian Cinema (Schulze, 2002). It was *Mother India* made by Mehboob Khan, which was a hit and liked by the audiences was sent to academy awards as India's official entry. It was won the nomination as the best foreign film. Till date there are three Indian films who have got this achievement. Years have seen some modern methods and advances in film-making techniques. Since 1967 slowly and step by step the sound techniques went on growing and improving in our country. The 'Dolby' created such an impact that the old legacy of watching a film together in a theatre got back to the people and they walked to the cinema halls again in huge numbers. *Hey Ram* (2000) made by

Kamaal Hassan first attempted the sync sound technique in cinema, where the dialogues spoken on the shooting location continued till the end and got on to the silver screen. This opened up a new period of on location sound, and since 2001 a range of Bollywood films, after *Lagaan*, have started this phenomenon of on-site music. As a result, cinematography helped to render motion pictures worthy of creativity. As long as the graphic description of a project is concerned, the director is usually a strong collaborator with the production executive and was, for the most part, the second most notable person of most of the project departments. The capability available in the field of cinematography is to a degree close to that needed in still photography, but there are also various differences.

The camera and the performing artists frequently switch positions as a shot is being taken. There are also several devices, such as camera dollies, which the cinematographer will thoroughly recognize and which are not seen as part of still photography. But cinematography is the art of collecting images for a video, even if the director himself is not always the main person in control of an image. The director may be the captain but his deputy on the shooting and responsible more is the cinematographer. The director may direct the actors and emotions the cinematographer is the person responsible for lighting, angles and movements of the camera. In fact, there are a broad variety of courses for a director to affect the way an audience thinks about a film scene. Small improvements in the decoration, the adjustment of the hues in the building, and inconspicuous adjustments in the focal points and the middle will all be able to imagine a part of the atmosphere. The techniques of cinematography stand out distinctly in the visual context of the film. Sometimes these techniques are very low profile and natural.

### **1.2.2 Silent Era of Cinema in Indian (1899 TO 1930):**

It was on November 28, 1895 that the Lumiere brothers projected their moving images in a theatre. Their technology followed the Edison's ground work on the camera techniques. (*National Geographic*, 2019).

The film was seen on 17/07/1896 in Lonavla Siblings, Mumbai, without an illustration from India. It's only been half a year since his first performance in Paris.

Similar to the American film industry, Indian silver screen has over a hundred years of experience of these characters. It was a demonstration of change in the first screen scenes, traveling scenes and little more, and it provided a long list of motion pictures produced by talented Indians. Nowadays, there is the potential to be a nation in India that allows the most prominent amount of movie highlights per year. It was 1896 only when the Indian audiences witnessed the moving pictures for the first time. For the coming 15 years though, there was no production made which could be described as the Indian originals. It was Chitre and Torne who created a film titled as *Bhakta Pundalik*, in 1912, based on the life of a holy individual in Maharashtra. The following speed photo was taken in India on 3 May 1913, *Raja Harishchandra* of Dhandraj Govindraaj Phalke (Phalke, 1913).



(An image from *Raja Harishchandra*, 1913)

D.G. Phalke was praised as the father of Indian film because he set the foundation for the Indian film industry and because he created some young filmmakers in his studio in Nashik. Phalke grants this precursor to retain the producer's memory and to 31 individuals who hold the Indian silver screen through the sacrifices produced. After returning from England, Phalke made his studio with a lot of passion and dedication, besides providing a rough picture in 1913 and a punch to open on the edges of picture belts. He promised that Indians will have to watch Indian movies on Indian screens. After his *Raja Harishchandra*, Phalke started a variety of projects, but he could not complete all of them due to the lack of capital.

Many films from other parts of the country began which include *Satyavadi Harishchandra* (1917) and *Kechkavadham* (1919). Phalke Studios in Nashik was the

main model studio where he was also able to train several talented young people as film professionals. It's been a season with great motion pictures all over the planet so far. A thousand films were produced in India during the Silent Period (1896-1930); in any case, only ten of them remain, and are now restored and preserved in the National Film Archives of India, Pune. Meanwhile, American and European films rose in advertising while the colonial government's main focus remained in scanning the Indian characters. Silent period movies didn't 'talk,' but they were rarely shown without sound. Each screening had a musical score that used to go all the way for the entire duration of the film. The performance was by a 'live' orchestra and the experience was spectacular. Often there was just a backup of the piano, but there were several movies in which guitar, harmonium, tabla and other melodic instruments were used to support the picture on screen. Silent films had a decent life in India till the first talkie came out in 1931.

**Music in Silent Period Films:** Indian silent movies were not as quiet as they were in Hollywood; live musicians produced a soundtrack. The English-language films with title cards were shown in the big cities of India had a violinist and a pianist providing music. This two member musicians orchestra was usually from Goa, a Portuguese colony at that time. They were the people who could understand the written music and the fair reason that they had studied the same. The *Harmonium*, a wind instrument originated from France and *Tabla*, a percussion instrument which was evolved from a mridangam, were the only instruments performed for Indian silent actors. A music historian and practitioner himself (*Bhaskar Chandavarkar: Musings on Music*, 2017), observed that *Harmonium* and *Tabla* players were not only the first directors of music, but also dialog writers and dubbers.

### **1.2.3 Beginning of Bollywood:**

It was in the year 1913 that the father of Indian Cinema, Dadasaheb Phalke, produced the first ever full length feature film on the life of a mythological character and titled the film as 'Raja Harishchandra' (Phalke, 1913). The first venture in the cinema exploration, though silent, was a successful business product. An army man by profession Phalke was everything for cinema. He used to do the make up for the artists, he used manage administration, write, operate the camera, and everything that



was possible. In the slavery *Raja Harischandra* became the first Indian independent film that got the priceless possession to get a screening in London, 1914. According to the records, Phalke produced and directed 20 films from 1913 to 1918. As compared to the seamless growth of Hollywood in this period our country was much behind and lacking in a lot many things. A variety of modern organisations were founded in the mid-1920s. Films produced during the 1920s were mainly pulling ideas from the Indian mythologies Mahabharata and Ramayana. The audiences' on the other hand also were ready to watch Hollywood movies, mainly the action movies.

#### **1.2.4 Beginning of the Talkies:**

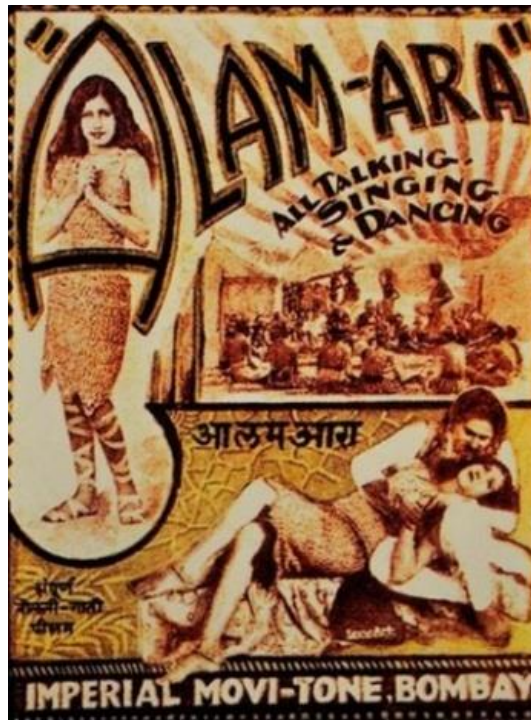
Early Indian cinema in the 1920s was focused on different styles, such as fanciful or reverent art. *Ram Leela* and *Ras Leela* are known to have special effects on the Indian silver screen. A shift in this trend occurred in the 1950s, particularly in local regional films. *Jiva Yatra* (boat of life) addressed social and family problems, family life and social commitment in Kerala, and it was one of the first Indian films to be extended for half a year. The ambitious concept of socio-financial inequality and impending societal disruption has been expressed in *Novalokam* (1951). As it may be, in the mid-1950s, from the socially incorporated motion pictures in Malayalam, the 1954 *Neelakuyi* (Blue Cuckoo) presented the tale of an unsuccessful love- affaire, there was a great output like *Chandrasekharn* in Tamil and three sets of Satyajit Ray (Cooper, 1991), which began with *Pathar Panchali*, which saw an excellent film depiction, quite different from the previous one.

Lots of the films have been made in Bombay and Madras Studios. During this process, the biggest films in Hindi, Marathi, Tamil, Telugu, Malayalam, Kannada and Bengali were released. In the pictures of the iconic moment of those days, Ankara was the key choice. At that point, *Mughal-e-Azam* and *Mother India* had landed. Raj Kapoor and the success of their RK gave the Studios a gentle yet successful response, along with *Shree 420* later, and related ones.

In the 1970s, Amitabh Bachchan rose on the skyline of Indian film, performing the part of Angry Young Man of the Modern Century. It was till 1960s, that the films were made by the people who had worked and learnt the artistry of the medium.

Till the establishment of the Film and Television Institute of India (FTII), Pune, on the erstwhile studios of 'Prabhat Film Company' there was no training institute or school to give proper education on cinema. In fact, with the arrival of FTII a proper ground was created to provide a different platform for thinkers and practitioners of cinema which had been neglected previously.

Fault finders named 'Modern Wave Film' 'The Current Wave' in the historical sense of Indian Cinema. Godard and other investigative film makers are linked to the 1960s. The IPTA Theatre, the pragmatist book, and European film laid the groundwork in the Indian context. The latest trend shunned the idealist Hollywood and the Bombay movie traditions, and became more concerned with real-life concerns in Indian society than with anticipation.



(A poster of *Alam Ara*, 1931)

*Alam Ara* (Light of the Universe) was India's first talkie. This film was released at Glorious Cinema in Bombay on March 14, 1931. Ardeshir Marwan Irani was the founder and owner of the venture. The cast of *Alam Ara* featured some of the famous silent-era heroes including Prithviraj Kapoor. *Alam Ara* utilized the technological force of speech. It had lavish sets and allowed rich use of song, tuning and dance. It took two months to complete the script. There have been a few technical concerns

with sound processing. There were no secure testing stages among them, so a significant part of the film was filmed indoors and in the middle of the night. Cinematography is an art and used as a technique in the making of films, photographing moving images.

### **1.2.5 Growth of Regional Films:**

Not only the Hindi Cinema but also the regional film industries got established in the country one after the other. The first film made in Bengal was *Nal Damyanti*. It was a silent film but it didn't have Indians in the lead. The 1917 J.F. Madan film had Italian actors in leading roles. Mr. Jyotish Sarkar worked as a photographer. The first silent movie in South India, *Keechakavadham* was released in 1919. R Nataraja Mudaliar was responsible for the film. He was from Madras (Chennai). The first Bengali talkies is *Jamai Shashthi*, was produced by Madan Theatres Ltd in 1931. H. M. Reddy filmed the first Tamil conversation in Madras on 31 October 1931. The first child who acted as little Krishna in Phalke's *Kaliyamardan* in 1919 was Manadakini, Dadasaheb Phalke's daughter, she became the first child star of Indian cinema. Regional language films have been made extensively, apart from the Marathi, Bengali and South Indian languages, like Assamese, Odia, Punjabi and a few others. V. Shantaram's *Ayodhyecha Raja* (1932) was the first Marathi Talkie produced in Hindi too as 'Ayodhya ka Raja' both by the Prabhat Film Company.

### **1.2.6 Birth of a New Era:**

The Second World War had its impact on everything worldwide including the cinema business too. The production of Indian cinema fell very badly and with the historical perspective the cinema in India got started again around 1947 again to get a shock, which was very bad and last longing. During this time, there was a marvelous and unprecedented shift in the cinema production. Filmmakers with caliber like Satyajit Ray and Bimal Roy have produced high-quality Motion Pictures that have centered on sustaining the lower class from day to day. Such films dealt with topics socially relevant such as abortion and slavery that have become prevalent in our culture.

In the 1960s, Ritwik Ghatak, Mrinal Sen and a few others proved to be modern in their approach towards the subject they chose. They were new thinking film makers and they focused on the common man's issues and day to day life problems. The joys and sorrows were addressed through their films. These films brought more International attention towards the Indian cinema and the regional cinema and made a strong demand for the representation of Indian cinema on the international festival forum. Melody in music became a stand out point for the Indian cinema on the international forum as opposite to the western films. The Indian cinema is a unique place having constantly produced and nurtured a great fleet of writers of songs, producers of music and technicians to record the songs too.

Indian cinema saw its finest years from the second half of 1940s to the 1960s. Various surveys show that a lot of films from this period are recognized among greatest movies ever produced in India. There were directors Shantaram, Damle and Fattela who joined the film industry in 1930 and 1940, when the nation waged a struggle for freedom, and issues such as starvation, changing social mushrooms, and the worldwide struggle against totalitarianism, became popular themes of new films. The decade of the 1950's witnessed the rise of the new talent who changed the way forward of the Indian silver screen they were none other than Raj Kapoor, Guru Dutt, Vijay Anand, Raj Khosla, while the early masters were still working such as Bimal Roy. Since our independence till the end of the decade of 1960 is a very powerful time for the Hindi cinema in many ways.

Possibly the most critically admired Indian films were produced during this time. Hindi cinema saw great works from Guru Dutt and Raj Kapoor during the 1950, including *Pyaasa* (1957) and *Kagaz Ke Phool* (1959) and *Awara* (1951), *Shri 420* (1955). The responsibility to carry the narrative through acting was the responsibility of the three leading stars and they were Dev Anand, Raj Kapoor and Dilip Kumar. The leading ladies included Madhubala, Meena Kumari, Nargis, Mala Sinha, Nutan, and Waheeda Rehman and on screen they created ripples (Bannerjee, 1985).

In modern times, India can be called the world's largest film producer and Indian motion pictures are gaining popularity on the world stage. The group of three 'Apu' castings was noticed at all major foreign film festivals and encouraged "parallel

cinema" to remain on Indian silver screen. It also affected world film, "New transit dramatization, art houses absorbed since the mid-century, a major burden for the 'Apu' trio team. Satyajee Ray's cameraman Subrata Mitra has created a massive impact on the silver screen. The 1967 film *the beam and the name "Outsider,"* which had been left for a long time, was extraordinarily well received, influenced by Steven Spielberg for inspiration *ET* (1982). The other Indian filmmakers found Satyajit Ray and Ritwik Ghatak to be autonomous creators in the form of Mrinal Sen, Adoor Gopalakrishnan, Mani Kaul and Buddhadev Dasgupta. From 1950s onwards in Jawaharlal Nehru government and Mrs. Gandhi's intervention as broadcasting minister, a wave of unusual cinematic photographic works by the Film Finance Corporation was made possible. Hindi cinema had begun well, with milestone films mentioned above. Several magazines of the day found out that *Mother India* (1957), *Mughal-e-Azam* (1960) and *Guide* (1965) deserved the nomination at the Academy Awards which were directed by Mehboob Khan, K. Asif and Vijay Anand respectively. The composition of Bimal Roy and Ritwik Ghatak led to the resurgence of Western culture. Other important filmmakers of the period were Kamal Amrohi, Vijay Bhatt and Chetan Anand with his *Neecha Nagar* winning the Cannes Film Festival award.

### **Golden era of Indian Cinema:**

The golden period of the Indian film industry finally began in 1940, but only in the early 1950's did it much. The silver screen of that period was separate from the unmistakable speech of the nation, free from the grip of a show about 200years away. The emotions flew high, and there was a trap of confusion that could be felt all over. Last few years the nation witnessed the open-door war, independence and the unavoidable partition of 1947, followed by an unforgettable split of the land leaving a large number of human being getting thrown away from their homes. The fifties saw filmmakers emerging to change the way forward and lay successful path for the Indian film business. It also helped to strengthen the story telling with the experiments too. These names have been always tagged with the Indian film industry, having seen the changing landscape of a nation transforming before their eyes, including the inauspicious partition and the awful famine. They were the inhabitants of a nation that waged a war against a single meeting idea and a government that waged against its

collective rulers. Essentially, this added to the culture that got developed on the screen. It was in 1952 that saw the first ever International Film Festival of India (IFFI) which was organized in Mumbai. This was a very important event for the Indian cinema considering the growth of the international film exchanges. The era between 1951 and 1965 was, in actuality, a glorious time in the documented environment of the Indian silver screen for both industry and parallel undertakings. This period exhibited some great works on celluloid, different human and sentimental subjects, and fantastic music with hit songs with big stars performing them on screen. It was 15th August 1947, following the 190 years of what is regarded as the Indian Freedom Struggle; India took power of the British Empire. Incorporating this time of growth, the Indian film industry has entered into what is considered as the Golden Era. The country's freedom became a turning point for the cinema and also the industry in totality. It impacted minds and intelligence with cultural interpretation in storytelling. In turned it gave the viewers a choice of widespread social and political presentations. This period discussed in this chapter gave India its golden time on the front of the cinema.

### **Vijay Anand and his legacy:**

Vijay Anand, who is known by the nick name 'Goldie' born on 22 January 1934 and died on 23 February 2004, keeping back a legacy of being one of the important personality of Indian cinema. Vijay Anan was a story writer, screenplay writer, editor, actor in a few films. He produced films for himself too. He is known for his directorial works like *Guide* (1965), *Teesari Manzil* (1966), *Jewel Thief* (1967) and *Johny Mera Naam* (1970) (Times, 2008).

Vijay Anand having his own flavor became a 'to look forward to' director with his first film. His sense of song picturisation is seen in all his films specially the first fifteen years of his career. He had a way to tell a story and bring a song in the story. It can be studied that Vijay Anand had his own techniques for picturisation of Hindi songs and hence they became a very important landmark elements in the history of Hindi cinema. His ability showed some unique productions creating unexpected song possibilities. A song in *Johny Mera Naam* (1970) having a variety of windows, doors helping to create a mise en scene where Dev Anand romances Hema Malini

requesting ‘Pal Bhar KeLiye Koi Humein Pyaar Kar Le’ gives a glimpse. ‘Tere Mere Sapne Ab Ek Rang Hai’ from *Guide* (1965) shows his capabilities of lengthy, complex but equally beautiful work moving both the characters along with camera and creating a beautiful song out of a dialogue sequence. This whole song is designed in such a way that it has only three shots in it but the constant movement doesn’t allow the audience to rest giving a new image every now and then. He used the 3D plan of his location allowing the remarkable use of foreground and background, it played a major part in the beauty of the songs in his films.

Born on January 22, 1934, Vijay Anand was younger brother to director Chetan Anand and actor Dev Anand. Vijay Anand completed his graduation from St. Xavier’s college from Bombay University. He was not even 20 years old when he wrote his first film script with the guidance of his sister in law Uma bhabhi titled as *Taxi Driver* (1954). He was credited for dialogues in the same film directed by his elder brother Chetan Anand having Dev Anand as lead actor. This film gave Navketan, a production company of Dev Anand, a much needed hit, giving a strong commercial backing. The film had ‘Film Noir’ influence on it borrowing from Hollywood. Navketan, desperately wanted another hit to keep the film production running. In 1957, *Nau Do Gyarah*, got released, made in a very small budget brought a steady floating to the company and gave the Hindi film industry a new director in the form of Vijay Anand. This was his debut film as a director in the Hindi film Industry.

*Nau Do Gyarah*, proved to be a very much successful entry to the Hindi films. It was a road movie with twists and turns which were unusual. *Nau Do Gyarah* was an instant hit and earned big on the box office to be one of the highest grossers of 1957. The abilities of Vijay Anand's film sense and song picturisation skills can be seen in ‘Kali Ke Roop Mein Chali Ho Dhoop Mein Kahan’. This song has foregrounding and backgrounding in the open and uneven landscape with a constant movement of the vehicle too, which is a very important character in the film. The use of small room and attached bathroom in the romantic ‘Aaja Panchhi Akela Hai’ is another song with difference. It could also be seen as one of the first double meaning song of the Hindi Cinema. The film has other superhit songs like ‘Hum Hain Rahi Pyar Ke Humse Kuch Na Boliye’, ‘Aankhon Mein Kya Ji Ropahala Badal’ and ‘Kya Ho Phir Jo Din

Rangeela Ho'. This film also brought in a song before climax with Geeta Dutt singing 'Si Le Zubaan', and Vijay Anand made a difference with cutting the climax on various watches and clocks to build up excitement!

Vijay Anand brought *Kala Bazaar* following his debut film. It has a black marketer of film tickets from Mumbai and his salvation in the end. *Kala Bazar* (1960) has a unique recall for the famous Mumbai Monsoon song used in the background as the main lead walks on the footpath near marine drive and the song 'Rhimjhim Ke Tarane Leke Aayi Barsaat' is used in the background. The visual has Dev Anand and Waheeda Rehman in a same umbrella walking together remembering the past. With *Tere Ghar Ke Samne* (1963) Vijay Anand dared to cast a married actress opposite Dev Anand. She was Nutan, she was married and skeptical to do a lead but Vijay Anand was confident to give the film lovers one of the most romantic pairs of love stories of Hindi cinema. The 'Dil Ka Bhawanr Kare Pukar' a Qutub Minar masterpiece is an evergreen song but Vijay Anand astounded the audience with Dev Anand imagining his missing love in his whisky glass and brought the title song in this situation. There was *Hum Dono* (1961) too which according to Dev Anand was ghost directed by Vijay Anand but was credited as the writer for the film, which he was committed only for.

Perhaps it was *Guide* (1965) which could be seen as Vijay Anand's real success as a director where he lifted RK Narayan's Raju guide and gave him a backdrop of Rajasthan. The novel saw his hero and heroin in flesh and blood as the film became immortal by the daring, unorthodox takes of the director. In 1960s Vijay Anand dared to film a story in India that saw an unmarried couple living together overcoming the society restrictions. This happened in an atmosphere as conventional as that of Hindi film, which still does not encourage non-conformist ties. In reality, it is one of the first attempts at Indian Cinema to genuinely portray its two lead individuals as vulnerable human. They commit mistakes in life, and still be unwise about it.

*Guide* has been very widely praised and has always become a huge business hit. Vijay Anand's decision of shifting Raju Guide to Udaipur from Malgudi could have avoided the small town feeling that was in the novel but it surely gave the film a colourful vibrant look and feel. The book and Vijay Anand's *Guide* are different in many ways



and one of them is the ending. It has been always seen that Vijay Anand was never interested in copying as it is. He remained honest to his values while turning *The Guide* into an unforgettable cinematic experience of *Guide*. With *Guide* Vijay Anand's position as a promising director got strengthened. Songs in *Guide* were long but still got hit. It has its unique qualities for example the 'Aaj Phir Jeene ki Tamanna Hai' song begins with antara saying 'Katon Se Khich Ke Ye Aanchal'. The iconic shots of Waheeda Rehman running on the ledge captured in a equally speedy movements of camera continues to amaze the audience for DD National 'Rangoli' audience even after 50 years of its release. In 'Tere Mere Sapne Ab Ek Rang Hain', he designed shots and characters movements in such a way that the audience forgot to see a cut, it was a seamless joining of frame to frame in just three shots that the song was shot. These showed the class and greatness of Vijay Anand.

In a quick succession since his entry Vijay Anand became a hope for the Hindi film industry. He was a director who could produce engaging films that could be very helpful for the producer on the recovery front as well. *Teesri Manzil* was a Nasir Hussain story, also a production out of Navketan which was new for Vijay Anand but he injected his techniques in song to lift the film from a commercial hit to a musical commercial hit. In *Jewel Thief* picturizing 'Hothon Pe AisiBaat' was creating the lifetime moment in song picturisation in Hindi cinema with showcasing Vijayanthimala like never before and in *Johny Mera Naam* creating layers of thriller elements with an extraordinary climax made the pure Hindi cinema goer an all time masala film. The film was a leader in lost and found drama and brought a new villain possibility to the narrative. Vijay Anand's most desirable and close to heart work remained in *Tere Mere Sapne*. AJ Cronin's *The Citadel* was at the baseline for *Tere Mere Sapne*. This 1971 film is a very sensitive, mature story told by Vijay Anand. With this he became a producer too. The scenes and songs shot as husband and the wife interaction bringing a few metaphors and working on the mise en scene to his best also giving justice to the lyrics by Neeraj. Like his cinematic narrative though unfortunately Vijay Anand's career took a strange turns and twists after his dream project *Tere Mere Sapne*. His later directorial and production works shined odd Vijay Anand sparkle of songs but remained as big disappointments.

### **1.3 Songs: History in culture, Indian aspect, folk, rituals, religions and importance:**

Songs, the word itself can take the entire gamut of Indian culture, traditions, trends, rituals, seasons, festivals under its arms. For anything and everything we have songs. In all nooks and corners of our country we have songs. We have songs in different costumes, dresses, occasions, colours, patterns, accompaniments, male, female singers, group or individuals and many languages. In languages we have many tones, slangs and they reflect in songs. We are surrounded with songs. From drought to Monsoon, from birth to death, from sorrow to joy, from earth to sky, we have songs. These songs have occupied major part of Indian cinema and why not? Cinema is the mirror of the society. The filmmakers have their ways and methods to use songs in their films in their own ways. Some songs took the film on their shoulders and lead the path of success.

#### **1.3.1 Definitions of folk:**

'FOLK,' as Webster's dictionary ['Original English' 'folc,' people or country, as 'Latin Germany,' 'fries,' Denmark, and Sweden; peoples, Iceland, folk, and Dutch and German 'Volk,' perhaps related to English 'folc,' Lith. Palkas, multitudes, crowds, but further connections doubtful] People in general a separate class of people, people as the preservers of culture, in particular a large proportion of the society which represents its composite, customs, traditions and customs, also folk, originating from or represented by the common people; folk-music, of unknown origin and characterized by the common people (East & Angeles, 1985).

#### **1.3.2 Folklore:**

Folklore includes the ancient people's traditions, customs, stories and songs passed down orally from generation to generation (Bauman, 1992).

### **1.3.3 Folk Song:**

Songs derived from and conveyed by the common people of a country or region, sometimes in a variety of variations and typically distinguished by basic melody, narration, form, and poetry; traditional song written in imitation of this type by a known author (East & Angeles, 1985).

### **1.3.4 Concept of Ethnomusicology:**

#### **Indian Concept**

Research study on folklore in India was discovered in 1809. 'Captain James Malmardo' described the mythical tales and locations of 'Saurashtra' and 'Kutch.' In 1846, 'John Forbes' also studied folklore with the aid of the Gujarati poet 'Dalpatram' and wrote 'Raasmala.' The 'Parasi' guy, Formroj Baijoiiji, in his book, 'Folklore of Gujarat and Kathiawar' in 1872, first used the term 'folklore' in Gujarat. In 1887, James Campable wrote, 'Gujarat Sarvasangrah,' which included primarily the 'Vanchha' of 'Barot,' the copper plate, the Paliya, memorial stone built as a tribute to martyr a hero, folk tales and mythical legends. But we may claim that western scholars have begun work on the 'people' of India and Gujarat. We will never forget the work of 'Zhaverchand Meghani', the milestone of the Gujarat Folk Researcher.

'Lok' word originates from Sanskrit literature, as an affix to 'Danja' meaning 'to see the last 'Lakar' Note' in male singular number form is 'Lokate.' So 'Lok' means a person who sees and so uses it for mass driven, which is known as 'Lok.' This verb used in 'Regaveda' in various ways for common people 'Jan' is an alternate word for 'Lok'. 'Soul' and 'location' verbs which are also used in 'Regaveda' for 'Lok'.

The folk word is used in many contexts, e.g. craft, art, poetry, poems, and literature. In the view of western academics, the folk term has a limited meaning. It is used for rustic and illiterate people, but as an Indian term, folk words have been used in various ways. Due to the tension between the 'Arya' and 'Anarya' 'Lok' (folk) names, certain people who did not believe in the 'Vedas' traditions were listed.

### **1.3.5 Evolution of Folk Music:**

Folk music is popular music. When a non-professional performs a tune, he knows nothing about the variations used in it or about the rhythmic form. Intervals and patterns occur naturally to him. Folk culture is not the culture of the wild. On the other hand, it is a vibrant and indispensable part of every popular community that is worth a name. By the power of habit and the inclination towards emulation and implicit adaptation to the mood of a specific period, folk music may retain its old jewels in place and further enrich them by inventing new ways alongside the great developments in classical music. Folk music has its own charms, and even among the illiterate peasants, a good number of people are found to have a fine talent for this kind of music and a remarkable ability to sing. Simple in shape but rich in meaning, its appeal is immediate and almost infectious. The analysis of folk music demands one's interest even more, as it has a lot in common with the classical style of music. Thus, in many classical Ragas, one is often reminded of a popular song or folk music.

Likewise, yesterday's classic Ragas are also found to be represented in some of today's folk tunes. It should be noted, however, that, given the similarities between the two types of music, folk-music never gives the impression of any Raga or classical style as such, but bears its own stamp which eludes all the defined parameters of the Raga system of classical music.

It is because of the fundamental contrast between the development processes of both forms of music. In reality, they're just the opposite. As a product of conscious experience or the study of music theory, folk music uses no musical instrument. It does not try its theme or emotional material from music, but starts with one of its own choices, in the form of a poetic piece of song, and music serves as a guide or groove to the poetic emotion's overflow. On the other hand, classical music must follow the melodic law and order of the Raga chosen, and then make appropriate arrangements and combinations of tone and rhythm to reproduce the nature of the emotion associated with the Raga chosen. It is therefore emotional material that comes from music itself and is not pursued through any poetic or foreign means. This therefore has to accomplish the daunting task of getting as close as possible to the 17 intended emotions, and thus requires great care, accuracy, foresight and, above all, a thorough

understanding of the different stages of the emergence and development of emotion. Folk music is subordinate to their poetic theme and has to prune their notes and melodies to suit their needs at the end. So, it's that folk music notes are always cramped or stretched a bit away from the true notes and offer gross melodies. Nevertheless, the resulting incongruities and clinks in the music are cemented by the poetic emotion that spurts through them. Thus, the rugged musical contour moves off in the background under the gloss that poetry imparted to it. Thus, when a person is humming or whistling a melody, he often finds himself so lost in his music that he forgets himself and his surroundings for a while, while in his more aware moments, he himself would have called such music neither pleasant nor tolerable. However, the glides, turns and twists and music's rise and fall act as a true indicator of the singer's mood, or subjective experience. He loved his music more than the best music he had ever heard, not because it's good music but because it's his music and nothing else can fit half-so-completely into his mood. Therefore, the crudeness of the music was washed out by the mood's intrinsic strength and its complete association with it. Folk songs, in which the mood is low or there is a lack of self-identification, fail to make any appeal, and in the absence of these, the incongruities and faults of music at once become too brazen and unpleasant.

### **1.3.6 The Beginnings of Music:**

Music consists of artistic expression in tone and time or rhythm, and any sort of nature or human behavior may have something to do with it. In reality, any movement requires some kind of motion and is usually accompanied by some kind of sound. Thus, music may have its origins in the simplest of accidental and impersonal action, such as the roaring of the wind, the rusting of the trees, the raising of the bellows, and the thundering of the clouds, or the murmuring of the brook. The outcome may not be what we call music now, but it's definitely fun. The calls of some birds and beasts are much more beautiful than the sounds of the weather, and therefore must have attracted the attention of the primitive man. This should be noted, though, that both birds and beasts have endured a phase of development. The origins of human music are therefore deeply rooted in the evolution of human hearing and vocal systems, and not in the mere emulation of the calls of birds and beasts, as they are found today. Only expression was not the product of a day. In the absence of words, man's first language

must have been one of unconscious exclamations or mechanical noises, and it must have cost him many years of practice to create only observations such as the calls of birds and beasts, either orally or mechanically. The early forms of auditory speech must have been, however, rough and ready-made, verbal or mechanical. At this point, a human being must by no nature have been superior to birds and beasts. However, the songs of birds and beasts stayed mostly the same. The lion's roar, the goats bleat or the peacocks scream now just as they did in the days of our ancestors. Human voice, though, has been established by the innate desire of humanity to further evolve and is constantly enhanced by growing experience, and this is equally true of music.

As long as the infant continues the past of the species, several of these phases of the development of speech and music are easily discernible in their growth. In brief, beginning from basic exclamations and mechanical noises, speaking as used in simplistic storytelling and conversation, talking, recanting lines, folk songs and classical songs tend to be the main stages in the development of vocal language and musical style. These types naturally split into two categories, one having no musical accompaniment and the other having one as a matter of need. Thus speech in all of its types does not need any accompaniment, casting, recitation of lines, and basic folk songs scarcely need some, and even when accompanied there are poetic rather than ten musical results. The other genre, which usually involves accompaniment, comprises advanced folk songs, dance songs and classical style songs.

### **1.3.7 Origin of Folk Song:**

Folk melodies are capable of presenting significant inconsistencies and even big changes in their variants in various places. The singers of the same group also offer a specific shape to the melody. And inside the song itself, when the melody is replicated with various stanzas, adjustments can be made. The methods of putting terms in a tonal language have been constantly criticized by the tradition of upward development in India for thousands of years. It would be tragic if the noble research of ethnomusicologists caused them to distinguish themselves from musical archaeologists who operate a high culture. The versatility was the key factor in the creation of regional variants of folk songs, as it is present in the other branches of folklore, and here purists may disagree.

Not one theory of folk song aligns can explain everything about folk songs. Even the old theory of collective compositions, which stated that folk songs were formed not by an entity but, in some mystical way, by the inspired 'Singing dancing throng,' may someday seen to be real. There is a dispute as to whether it is the development of a society or an entity, and that is to be resolved by academics and practitioners sitting together in a dialogue. It is to be recalled that most of our new songs were produced by people at the same cultural level as the conventional songs; most definitely, the new singers themselves crafted songs in accordance with their culture. Which would be the principle to assess a folk song that we won't mind embracing such a song or a ballad in a folk song category that is an individual's development and that has been formed on the same cultural basis, where folk songs thrive?

In India, as well as in several other parts of the world, many songs and tunes of well-known authorship have been passed down solely through oral traditions, which are a valid part of folk culture. If we believe that Indian folk music from Gujarat has led to the creation of Indian classical music, it is appropriate to do so by means of a process. This method is to find out the principles of characteristic modes and of combination of musical notes in the songs of different regions. Scholars who study Indian music usually confined to the descriptive distinct types of music of their own. A similar analysis of various communities of tribal men, and their music can provide us with a valuable element that can be used to explore the specific social dynamics in Indian culture. There is constant transition and development in Indian Music. It takes us to the search of 'Community in Music'. Many of them derive their period from Sanskrit texts when researching the historical facets of Indian music. They seldom do this when dating the music of unsophisticated people, i.e. they neglect the reality that in India, citizens of various sects and castes have their origins.

After independence, Indian Music has traveled a long and nuanced path. Expressing humanist ideals, building on life-growing streams of multinationals residing in India, certain songs and styles have rendered distinctions of lasting meaning. New India faces the task of having the working people to learn the true art of educating them to understand this culture of all the different citizens living in this vast world. Some Indian musicologists and critics have set great enthusiasm for this difficult and noble task.

We have various collections of songs and dances to evoke specific gods and goddesses. A festivals or rituals are many in number and most of them have unique songs and dances for wedding, farming, engagement, and hunting. These songs belong to the community and are completely overlooked in the research of musicology.

It's worth noting here that the westerners are seeking to grasp Indian music with their own intelligence. The key aspect of Indian music is the creation of immediate communion, the source of our success pool. We want to express the emotions of happiness and sadness, enjoyment and suffering. The singers want to share and distribute their various moods through music to their listeners. As a consequence, Indian listeners are also members of this creation. Thus, a great relation is formed between the artists and the viewer.

### 1.3.8 The evolution of music and dances in Hindi movies:

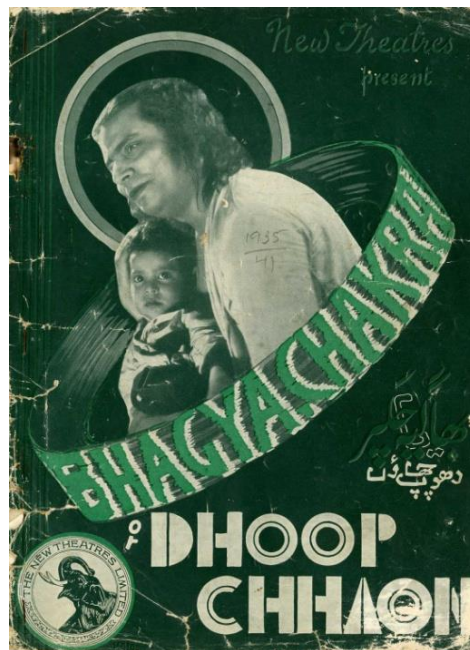


(A publicity card of *Indra Sabha*, 1932)

The history of Hindi film can be completed without considering the history of songs and dances in various and several important aspects to be considered in many respects. It is through the songs and dance sequences through which possibly the



history of Hindi and a few regional cinema's can be studied. As the sound arrived in films Hindi cinema has justified songs and dances on the silver screen. Music has been part of Indian movies since the first talkies. *Alam Ara* (1931) was comprised of seven tracks. The 1932 film *Indra Sabha* featured 72 to 82 tracks, the number here is a matter of discussion but the figure was too high is for sure. B. N. Sircar's 'New Theatres' produced *Bhagya Chakra* (Nitin Bose, 1935, Bengali) and *Dhoop Chhaon* (Nitin Bose, 1935, Hindi) used the first ever playback system in Indian films. This mention is a must as this began the journey of 'Lip Sync' method where the actor on screen just started moving lips where the pre-recorded song used to play for reference and later to get joined on editing. Today, most of the Indian movies contain six to ten tracks.



(A poster of *Bhagya Chakra*, Bengali and *Dhoop Chhaon*, Hindi, 1935)

Like popular music, Indian films influence much of the Indian genres through changing tastes, singers, repertoire, timbres, and performance styles (Arnold & Manuel, 1996). But what do we understand as cultural cinema about the way indigenous esthetics influence the sound and the atmosphere of films? And considering how these movies vary from Hollywood movies, despite the vast majority of Hindi movies having songs? The Booth scholarly program of 2000 examines the creation and use of background music in Hindi films, which could be traced back to Hollywood, to help dramas and storylines, including detailing of sound scape and religious significance.

(Hogan, 2003) used Indian aesthetic theory to include indigenous cultural viewpoints in the Hindi film and showed the limitations that western film theory alone has on performance analytics. This work applies both western and indigenous methods to ensure the effectiveness of the study. It analyses some traditions in music creations and the human emotions to connect with each other. It then compares the American film music with the famous Indian cinema in terms of its rich culture, heritage, traditions, and political scenario with cross ideologies, especially in terms of different song techniques, ultimately, the focus on the conceptual link between the song and the plot. The study chose a romantic social film for film review and comparison because of its popularity, its structure, and its theme. Despite healthy Hollywood inspiration and influences, cultural songs remain a historically recognizable characteristic of Indian cinema. Ancient Sanskrit dramas and traditional and local rituals flavours, such as Nautanki, Khayal (khayal: thought), and the Parsi theater (originated in Persia and migrated to India), can also be due to early audience predilection for songs. Songs are a permanent feature and economic engine regardless of their roots. Soundtracks are the central part of the victorious Indian music sales (Arnold, 1991), during extensive off-screen distribution and marketing drive consumer demand for movie songs. Soundtracks are available on audio cassettes, CDs, MP3s, and Radio stations including FM. At the same time, videos and images can be bought and downloaded from hundreds of Web sites on VCD's, DVDs, TV channels. Film songs develop its own language crossing all boundaries. In diverse areas in many continents as well as the United States, the cultural capital of this populous figure of speech gives a single identity both to Indians and non-resident Indians. Indian films have crossed the paths of many mainstream productions such as *Moulin Rouge* (2001) or stage productions that have got influenced such as *Bombay Dreams* (2002). An American soap opera, *Passions*, has capitalized on the Hindi film's emotional abundance. Indian cinema is identified as to have retained its identity as a strange folk heritage that has been converted commercially by the emotional and sensitive audience (Creekmur 2001).

In Hollywood, music is mostly viewed as less severe entertainment because of its artificial structure around the song, following decades of film hits. Cast doubt, seen as distractions, Song sequences, on the narrative continuity of a film, restricting imagination, story creation and characterization, contributing to a kind which, compared to other film genres, seems lacking in cinematic realism (Beeman, 1988). It

attributes a narrower Indian psychological gap between language and song to the more straightforward recognition of the 'broken' between story and song. But goodness there have been different cultural and political explanations for it to be included (Arnold, 1991). The chant is, in reality, a part of the everyday culture of India. Still, it is difficult to ignore in many parts of India that the country has a sound landscape filled with music because of the shifting economic circumstances and lifestyles. Sound of Bhajans going all night, bells of the town hall clock making sound all the night and the morning and of the evening calls of prayers, street musicians, theater of the village, songs, calming chansons, bands, and songs of the marriages. Almost every time, there are songs, and many villagers and even most towns people have a large number of repertoires. Singing is a demonstrative practice rather than an archaic or ignorant term as part of a more comprehensive Indian view of the world.

This study examines the role of 'film Song' in the life and success of a Hindi movie and discusses its specific narrative qualities and intent in relation to songs in other world cinemas. The Hindi film song was an important and incorporated part of the Hindi film script. Not only does it exist in a musical Hindi film, but it is also used as a narrative tool in films of all genres, from comedies and romances to crime thrillers and horror films, most of which may have a few songs. Lyrics of the song are used to express scene progressions and character moods much more succinctly than quantities of dialogs and visual sequences, accompanied by vocal music backed up by suitable orchestral tenor in both mainstream and art-house Hindi movies. While this may seem unbelievable to a spectator from another country, it is not so true of the typical Hindi film audience that the style and appearance of a song in a film narrative traces its origins to ancient Indian folk theatre, titled as Nautanki in Uttar Pradesh and age-old story-telling practices. Hindi films are not all about the plot, the director and the star, the music in a film has played very important role. Composers in the Indian film industry are as significant as directors and producers. Film songs have had an influence on the film industry and mainstream culture for decades. A curious thing about the songs in Hindi films is that they may be played as background sound rather than as part of a scene. They're performed by the pros and lip-synced by the performers. But because the words and choreography are closely coordinated, the audiences are left with the illusion that the song is part of the sequence, like it will be in the conventional musical theater. Indian films have also had an influence on

Hollywood productions. Several globally famous Hollywood films, such as *Moulin Rouge* (2001) and *Slumdog Millionaire* (2008) can be seen in this light.

The years between the 1940s and the 1960s are often considered to be the golden era of Hindi cinema. And it's not a coincidence that Raj Kapoor, a man with a golden eye, characterized the age with his acting caliber and as a producer. He orchestrated some of the most emblematic Bollywood movies and performed on a few most famous Hindi tracks. Maybe this is why we see some of the finest compositions, lyrics and Hindi songs in Raj Kapoor directed movies. Music directors and singing icons also exchanged stories where they disclosed how stubborn Raj Kapoor was regarding the fine tuning of songs and lyrics. Some of his most famous songs include 'Pyaar Hua Ikraar Hua Pyar Se Kyun Darta Hai Dil' from *Shree 420* (1955), 'Barsat Me Tumse Mile Hum Sajjan Humse Mile Tum' from *Barsat* (1949), 'Ae Bhai Zara Dekh Ke Chalو' from *Mera Naam Joker* (1970), 'Awara Hun' from *Awara* (1951), 'Dost Dost Na Raha' from *Sangam* (1964).

Hindi cinema is renowned around the world for its peculiarities such as the song and the dance, its distinctive love theme and its dramatic film sequences. However, they're the songs that have won a worldwide audience's hearts and minds and have as much meaning as the film. For example *Chandni*, directed and produced by Yash Chopra in 1989. The film stars Sridevi in the title role, a young woman torn by two lovers one in past and one today. The supporting cast included Vinod Khanna, Rishi Kapoor, and Waheeda Rehman.

Shiv Kumar Sharma and Hariprasad Chaurasia, known jointly as Shiv-Hari, composed the music for *Chandani* whereas Anand Bakshi was the lyricist. Besides the songs mentioned below, the instrumental melody was repeated and not part of a complete album. This melody became the song 'Kabhi Main Kahoon', also composed by Shiv-Hari, for Yash Chopra's next film, *Lamhe*.

In Hindi movies, love songs are vital and often the dream sequence is shot with larger decorations than life. Specifically, for songs, visual effects were added later. The songs are used primarily in a film to light the audience's emotional baggage while watching a film. A song is used as a relaxation exercise during a complicated plot and

subplots of the film. *Chandni's* director Yash Chopra is renowned for his passion for Switzerland and has shot many of his films and dream sequences in Swiss Alps. Since *Silsila* (1981) he shot many of his film's part in Switzerland. This helped Switzerland to become the biggest tourism destination for Indians as 'foreign' country. Chopra's films showcased this lovely country with its tourist attractions with lakes, snow clad mountains, and many more such destinations which resulted in a monument named after Yash Chopra in Switzerland was not a surprise.

### **1.3.9 A few selected types of songs in Indian cinema for our study:**

Hindi film songs help to shape the vast musical types in India by influencing audiences' tastes, performer collections, musical specialties and styles of renditions (Arnold & Manuel, 1996). In India we have different types of films produced in Hindi film zone itself. How does one look at the production of songs and how it shifts from decade to decade. Booth (2000) discusses the various developments when it comes to the creation of a meaning from a song particularly in Hindi films, study also includes the sound scape and significance that the religion has over the population and Morcom (2001) elaborate studies brings the Hollywood background music in the light of its use in Hindi films. It helps to understand how it affects the storytelling, the narrative and creates suspense. The categories of songs could be seen as follows over the years in Hindi cinema. Each category has created its own identity over the years and rules on the audiences' heart basis these genres.

**Love songs-** The overwhelming majority of Indian cinema songs are love songs which mainly deal with four stages on screen. Discovering the feeling about love, separation of the boy and girl, this to be followed by reconciliation and the ultimate completion of love winning against all odds. The love has a large umbrella and under which love for nation, God, friend, mother all have had their identity. Hindi film songs are often used as a device to express the characters' inner feelings or to support to the dream world that the audience goes to that starts with the film. The love songs have possibilities of solo, duet and chorus too.

**Theme songs:** The lyricist and composers of film music may have very different objectives while making the songs, however the producer of the film may look at it

with commercial proposition too. The director looking at the songs with the narrative perspective but to promote the film he may have to add a song which may be used as a promotional entity. This could become the theme song or theme music too and take its share in the album though may or may not be in the film. This creates a possibility for a song that may not be in the film and but sold separately or used on its own to promote the film. For example the song of *Uri: The surgical strike* (2018), *Lagaan* (2001). In Hollywood too this trend has been in existence for a long time now. One may recall the Theme music from *Titanic* (1997), and the famous track from *Godfather* creating a meaning and adding to the character built up. In India a trend that rolled out to have theme music and made it as a part of the album as the length of the film narrowed lessening the screen time for songs.

**Children songs:** The rhymes and songs provide material that introduces children to verbs, numbers and ideas, contributing to their language and cognitive development. Rhyming and singing helps prepare children to play with others, and some content also teaches them innovative guidelines. Yet, above all, language playing leads to the social development of children. Filmmakers have used the children to pull their number to the theater with introduction of songs for children. The film not necessarily be a children's film but if it had songs for children or song sung by a kid as a character it could work in favour of the film. There have been songs sung by the child character in films with varied emotions and requirements too. In a serious film and talking about a widow and a single man willing to marry her also had a song where the father and daughter sing, this was *Andaz* directed by Ramesh Sippy. In film based on a theme with a larger and great social perspective but made in a typical commercial masala space having many kids in leading role could have many songs with kids being a part of it. *Mr. India*, directed by Shekhar Kapoor could be seen as an example.

**Opening title and End credit songs:** The opening title montage or a song and the end of a film or the rolling credits on a song have been dealt with as a serious matter by a few filmmakers. Filmmakers like V Shantaram had their own way to open the film with a different title montages where as a few just rolled the titled one after the other mixing the tunes of the songs in that particular film. Vijay Anand paid critical attention to his opening credits bringing them as a part of the main narrative and

starting his story telling from the first credit on screen. In recent times producers, and filmmakers realised that closing a film with a great number with an item song or making of the film will have a certain effect on the audience and may turn into a mouth publicity vehicle. In *Guide* Vijay Anand used a different voice of S D Burman to sing the title song over the credits and made it a part of the most essential journey of Raju Guide running away from his past. The End Credits became a matter for wait till the song finishes in films like *Jab We Met*, where the last and novelty song also became a big hit.

### **1.3.10 Seven ways to render atmosphere and meaning on screen with music:**

Filmmakers play with emotions of the audience. If you do it well you are a successful filmmaker. It may involve several types of techniques, including camera positions, different lenses, scene lighting, dialog or the gestures of the actors, all is intended to create emotions. Music used in a song or even in the background could be seen as one of the techniques to create an emotion on screen to impress the audience, to make them laugh or cry but get involved emotionally in the narrative and make them a part of it. This makes it more important than the choice of music during a sequence. Songs are somewhat specific, yet much of the same efforts are being done to build a tone and sound in a scene. What and how it is used and how does it operate? Taking such into account when picking music for the next album (King & Krzywinska, 2002).

**1. Place the Aural Sound with the Visual Sound:** This is a very important aspect while selecting the music. Here the visual sound has to be supported with the aural. It could be the lyrics that may be considered if any song has words to it. Lyrics creating sad emotion with energetic music score will not go with the visual on screen. The lyrics going away from the image on screen. In case of happy and joyful words the same thing will happen if the tune is opposite to the idea. The same is true in slower tracks with positive words. One has to look out for the intended emotion that one needs to bring out with the use of both audio and visual.

**2. Opposites work:** On the other hand, artists may use an 'inappropriate' music or arrangement to express turmoil in a peaceful situation, or calmness in a tumultuous environment. This is used to comic impact a number of occasions.

**3. Diegetic and Non-diegetic Music and its use:** Diegetic music is the one where a source of the music is seen on the screen. Non-diegetic music is the music that is added from outside the screen space. In most of film songs the singer on screen sings the song but the instrument players are not seen. For example in 'Har Dil Jo Pyar Karega' from *Sangam* (1964) Raj Kapoor is shown playing an accordion and Vaijayantimala is shown playing a Piano, this is an example of Diegetic music but the other instruments such as the percussions are not seen and they become Non Diegetic Music.

**4. Underline the Moments which are Important:** Never be scared to be epic. Just make sure it blends in. The background music or a theme song at the end of a crucial match winning point is a must in any film dealing with sports. In Indian context it has worked the most when the nation factor is on work. For example, in a film like *Chak De India* or *Dangal* where an Indian has to win the game against a foreign opponent.

**5. Transport the Viewers to Period and Location:** Filmmakers will hone on particular dates and time spans only by utilizing those songs. Different audiences will have their own understanding about where and what time this story is taking place. The audience positions themselves in that zone and the music helps them to transport to the unknown land.

**6. Let Music Do the Job:** The filmmaker chooses the kind of music he wants to fill in the gaps. In a lot of films one sees that in a talkie scenes just a hint of music is given or not even given. The filmmaker decides to choose the way he wants to use or not use the music piece.

**7. Music is Not Mandatory:** Dramatic scenes require to push the emotion to achieve the necessary impact on the audience. For this a strong base or a helping hand of music is usually taken. A lot of filmmakers may not use the music thinking the realistic type of storytelling. It could be seen here that the use of music is not a compulsory thing. One may or may not use the music. Depending on the scene requirements this decision can be taken. A few filmmakers have a reference music in



mind even before shooting, they go along with their understanding of music and emotion bonding. It may or may not work for all as it is a matter of practice.

### **1.3.11 Transitions in cinema:**

When we talk about transition in a film is something about joining one shot to the other. This process could happen just over a frame or a few frames over single shot or shots on both sides of the transition. This is primarily a process which comes in editing and falls in the zone of post production process of filmmaking. A basic cut is used in which the first image is replaced immediately with the next in a time difference of a frame which is one/twenty fourth of a second. But what if the director wants to play around with the narrative trying to do experiments with going in flashback or flash forward, create a montage in a quick succession of time or try something more artistic to create a meaning for his own and for the audience? Then there are a few transitions which may be handy (Media College, n.d.).

**Transition Types:** There are a few big transitions that are commonly seen in films. Digital video producers also use certain forms of transformations, even if they have other choices.

a) **Fade In / Fade Out:** A fade in or fade out happens when either of it happens on screen. As the words suggest it is either goes in to the next shot or the next shot comes in with a few frames in use. This is called cross fade. At the opening of the film or opening of a major sequence or opening of a scene where the upcoming image appears from a single colour, mostly from white or black is when it is called a fade in. When the image on screen gets faded out to a single colour same way as mentioned earlier is called the fade out. This could be seen while titles or credits are appearing.

b) **Dissolves:** As the word suggests it is like on getting dissolved into the other. There could be two or more shot at use when a dissolve happens. A dissolve happens when two shots overlap each other in a kind of superimposition situation on screen. The earlier shot slowly or fastly leaves out allow in the overlapping shot to remain on screen. Traditionally a dissolve could be seen when a scene is changing or a sequence is changing. In various song situations also dissolves are used to enter a dream song

situation. Dissolve could be used to show a passage of time. It is an overused device to show a flashback or flash forward. With this time and space could be jumped.

c) **Wipes:** There is various types of wipe. It is just like a wiper working on a windshield of a car. The incoming shot pushes the outgoing shot using this transition called wipe. A wipe could vertical or horizontal.

d) **Whip Pan:** As the camera flips rapidly to establish a grim impact across scenes, a whip pan transformation occurs. It's a bit like wiping, but is a lot faster.

e) **Zoom:** Zoom is used as a transition when a quick zoom in is used and at the end of the zoom out a new scene is introduced to the audience.

f) **Cut:** the most frequently used transition, change from shot to shot immediately. The images from your camera include cuts between shots where you pause and record. The overwhelming majority of changes are popular in film and television output.

g) **Digital Effects:** Most editing applications provide a broad range of digital transformations with various results. So many of these effects will be listed here, but these include color substitution, animation effects, pixilation, focal lights, illumination, etc. Many of the cameras do include visual effects so, if necessary, they can be integrated better.

#### **1.4 Art of Song picturization**

Song picturisation is an art that few directors and choreographers have exercised to take a song beyond utility, if the sequences of songs have been the highlight of Hindi cinema, it is largely due to the melodies themselves and the actors and the vocals. Of course, there are well-known masters such as Guru Dutt, Vijay Anand and Raj Khosla, as well as a handful of other talented directors and choreographers who have tried to do exceptional work but, by and large, song picturing remains an underexplored art (Hindu, 2017).

Song's picturisation by filmmakers have added flavours to the films be it a dream sequence or a real sequence.

A few songs have been special in the history of Hindi cinema. A few of them belong to Vijay Anand too. All songs from *Guide* rank very high but 'Katon Se Khich Ke Ye Aanchal' remains special as it begins with the Antara and not with Mukhada, whereas 'Tere Mere Sapne Ab Ek Rang Hai' becomes three shot song, 'Piya Tose Naina Lage Re' covers seasons and festivals alongwith the day and night transformation covering both time and space. 'Ghar Aaya Mera Pardesi' by Raj Kapoor brings in grand sets and dream sequence and Guru Dutt's 'Hum Aapki Ankhon Me' goes close to it with white curtains and smoke machine with large fans at work adding to the dream elements. Vijay Anand's close spaced 'Mile do Badan' from *Blackmail* (1973) is recalled when one sees 'Mere Jeevan Sathi, Pyar Kiye Ja' being shot in a lift space in *Ek Duje Ke Liye* (1981). 'Pal Bhar Ke Liye Koi Hume Pyar Kar Le' from *Johny Mera Naam* (1970) brings a special set created with windows and doors to mesmerize the audience with long camera movements and competes with 'Dil Ka Bhanwar Kare Pukar' which sees recreation of a real monument of Qutub Minar from inside. There are cabarets and club songs too in many films and also have a few special which have let the leading lady occupy the center stage where the space was reserved for the vamp. There have been songs which the Hindi film lovers have seen which were single take such as 'Roop Tera Mastana' from *Aradhana* (1969) which had its reflections on 'Gallan Goodiyaan' from the 2015 *Dil Dhadakne Do*. Here there was a major difference and that was of space and actors. In 'Roop Tera Mastana' there was only two actors and around a fire place, in 'Gallan Goodiyaan' it is more people along with six main lead actors and a boat deck too to cover a big space with constantly changing dance steps and rhythm. There have been songs pre independence India which had stage shows promoting patriotism like in *Kismet* starring Ashok Kumar with words 'Aaj Himalay Ki Choti Se Phir Humne Lalkara Hai' and on the other side there have been songs like 'Mere Piya Gaye Rangoon' with dividing the stage into two parts one showing Rangoon and one showing Dehradun. The male and female changed their roles and played the opposite too in many songs. 'Reshmi Salwar Kurta Jali Ka' is one such example and Aamir Khan changing into a club dancer in *Bazi* is another example. Filmmakers have tried to make people laugh and cry too with the help of the songs. Padosan and Bombay to Goa both from Mahmood films brought

smile to the viewers face where as *Khamoshi*(1969) and *Dil Apna Aur Preet Paryi* (1960) and many more brought tears to the eyes of the audience. 'Jaane Who Kaise Log The Jinke Pyar Ko Pyar Mila' was considered a milestone from Guru Dutt and he brought the social issue out on screen with 'Jinhe Naaz Hai Hind Par Wo Kahan Hai?' Indian villages, small towns, cities were given identity on the silver screen with variety of songs. It brought 'Bombay' in 'Ye Hai Bambai Meri Jaan' and 'Chalat Musafir Moh Liya Re Pinjare Wali Muniya' brought a village in Uttar Pradesh on screen. With Santosh Sivan coming in action tying up with Mani Ratnam and providing images to the stand out music by A R Rehman brought a new breeze to silver screen. Rukmini Rukmini from Roja and Tu Hi Re from Bombay brought the south India in a very scenic way. With 'Pretty Woman' in *Kal Ho Na Ho* (2013) saw a new trend of buying rights from Hollywood movie and converting the song in Hindi Cinema. The Hindi cinema has seen disco and rock with fast beats and Gazals with a slow tempo on screen explored by different directors.

### **1.5 Creative uses of metaphor:**

Learning language and meaning includes studying metaphor through different approaches, to connect relations between the two from a variety of backgrounds including history, psychology, sociology, literature and so on. The impact in interpretation, conceptualization and behavior of a person and the cultural community, which lead to an understanding of abstract concepts which cannot be easily understood in ordinary language, is worked out by (Lakoff and Johnson, 1980). Thus, with the concept of metaphor the interwoven connection between language and culture has been reaffirmed. Metaphor shows that the development of conceptions based on shared experience is the outcome of an environment which is considered to be eminent in a particular context (Ahmed, 1992).

These mutual understanding values and assumptions form a common understanding that is appreciated by that particular culture only but is alien to the other community. Knowledge is unique, but individuals who have a common world view can only appreciate different interactions and can create a common way to define significance by metaphorical imagination. Steen and Gibbs share that view as well when they note that the plurality of modern conceptual metaphors does not necessarily involve the

same amount of cultural experiences that make such metaphors an important part of people's personal mental and linguistic repertoires.

### **1.6 Statement of the problem:**

The thesis “Creative Analysis of Song Picturisation Techniques in films directed by Vijay Anand” especially deals with the picturisation techniques used by the director while making the songs for his own films. As per review of literature there is not much research on the songs in Indian Cinema and the same is applicable for the Hindi Cinema too, the situation is the same. Filmmakers who are celebrated directors and the songs in their films are still cherished have not been studied from the research point of view in our country. The contemporary directors of Vijay Anand who are rated very highly for the song in their films are Raj Kapoor, Guru Dutt, Raj Khosla, Manoj Kumar. As previous study state that Songs and dances have been a very important part of Indian cinema and being Indians they occupy most of our lives too. As Literature Review done for this study clearly indicates to the need of research on this aspect is much required. The history of Indian Cinema gives instances where sometimes the songs are a hit and liked by people but the film doesn't do well. Hence this research is important for the study of songs and what goes in making them. Especially songs by a particular filmmaker which have visual elements and are remembered for their style of picturisation must be studied which has been stated as "wonderful" or "Masterpiece" but ‘why these terms’ is to be studied. The techniques used by the filmmaker to generate the emotions and further enhance them, is a research study. From basic techniques of camera and editing to use of mise en scene and metaphors, is all worth a study as it will open a wide horizon for the study of songs in Hindi cinema. For these all aspects researcher attempted to explore. It is very important to analyze how Vijay Anand used the techniques for song picturisation. This study is beyond the anecdotes, instances or gossip or memoirs discussed and passed on from person to person or written in film based magazines without any strong base.

### **1.7 Conceptual Framework for the study:**

Conceptualization of frame work provides an idea for analytical research. Operationalization describes what scaling has been employed to convert the variables into measurable items. For this study, the researcher goes through Auteur Theory. As per Britannica “Auteur theory is theory of film making in which director is viewed as the major creative force in motion picture.” This theory emerged in 1940s from France. An American film critic Andrew Sarris wrote his notes and studied the theory and helped it to reach to the filmmaking areas. This theory suggests the basic idea of ‘Camera-Style’ or Camera as a Pen or a writing tool. The present research is also work on the same concept as Vijay Anand is one of the directors have given popular films having songs which have recall on picturisation of songs. The theory states that “The most cinematically successful films will bear the unmistakable personal stamp of the director.” The present research work will go in the same way like analyzing the requirement of the song and how it has been shot with various elements? Watching songs of other filmmakers through their films and studying the length of their shots. Asking the professionals which songs they recall from Vijay Anand films to shortlist the number as a pre identified criteria. Finally the concept is to study his shooting technique to place a song in the narrative, use of camera and editing, use of special elements if any, use of audio visual elements on screen, creation of mise en scene and use of metaphors.

Methodological steps that have been followed in the present study are shown in the research design in the Research Methodology chapter (pp.75)

### **1.8 Purpose of the study:**

The key purpose of the research “Creative Analysis of Song Picturisation Techniques in films directed by Vijay Anand” is to analyze and do a systematic research of the songs picturised by a filmmaker who has given films with different genres. The film *Guide* which won Filmfare, National Award, an official entry of India to Academy Awards and also have made money on box office and various other platforms over the years. Vijay Anand dealt with different genre such as light comedy, social drama, thriller, suspense with various actors and also in a multi starrer films having songs

that are still remembered along with the films. He also has adoptions to his credit. In the past few years Hindi songs are being played on a big scale in foreign countries, especially in US at various universities and game interval. The Hindi cinema is celebrated all over the world. What goes behind bringing a song in the narrative is the study. The new media and film schools have many students who follow music and cinema, sometimes it is also observed that they look down upon at the Hindi Commercial cinema but it is the same cinema which brings in the unique characteristic of songs. The new generation filmmakers who are quick and doesn't keep the shot for a long time on screen and have all the possible help of animation, special effects, and digital technology but do not have time to sustain a shot on screen. This study is to introduce Vijay Anand to the new and young filmmakers and students of cinema.

### **1.9 Significance of the Study:**

The study of Vijay Anand as a filmmaker is as much required as the filmmakers in practice such as Sriram Raghavan have the impressions of Vijay Anand on their work. In today's India, where media schools are booming and growing like mushrooms, where the education becomes money-oriented, where students are looking at foreign films downloading from Torrent, it is necessary to give them an insight of films with an Indian perspective. It is important to note that after so many years of the flagship 'Film Appreciation' course with NFAI, now the premier film school of our country Film and Television Institute of India, Pune has started short courses showcasing the glorious past and present of songs in Indian Cinema, especially in Hindi Cinema. The songs, which have been a unique part of our culture and which have played a significant role in making a film hit or flop are definitely a matter of study. What were the elements that influenced Vijay Anand? What were his contemporaries doing while he was exploring the different takes on song and dance sequence? The new technology used in films such as zoom lens and how it affected the filmmakers technique, good or bad, is an essential study. Today with digital technology coming to help anybody can become a filmmaker by just a button switching on. This study will provide the basics of scene design and shot design with reference to the songs from films by Vijay Anand.

The work of Indian song makers needed to be put forward to new age students of cinema with artistic exploration which will help them understand it effortlessly. This study will explore Vijay Anand as a master craftsman who also failed sometimes, through his film analysis, interviews and analysis of the articles written about him. Vijay Anand's *Guide* is one film which needs a great amount of research in itself. Vijay Anand handled many genres in his commercially successful films and he brought the songs with his own special touch for the audience, this study will help to uncover the aesthetic filmmaker covered under the garb of a commercial filmmaker only. This study will add to the character of Vijay Anand with his plus and minus points handling many things that make a Cinema. The study will help the new filmmakers and students to see the minute details of song picturization and how the NAVARASA's can be enhanced through the taking of a shot. This study will benefit the Media and Mass communication students to know about an Indian filmmaker who was different in his filmmaking, leaving the commercial trump card tag aside.

#### **1.10 Limitation of the study:**

Present research "Creative Analysis of Song Picturisation Techniques in films directed by Vijay Anand" has some limitations which are given below:

1. Not all the films are available made by Vijay Anand, not many people have written in the form of research on filmmaker and his songs.
2. Many of his contemporaries and many of the artists who worked with him are no more, there are a few more filmmakers who were leading in song picturisation, everybody's study is not possible.
3. Vijay Anand acted in a few films which were hits such as *Mai Tulsi Tere Angan Ki* and *Kora Kagaj*, but this study is about his directorial skills hence these films can't be studied.

There are a couple of films where it's written about Vijay Anand's contributions in the films but due to not having a formal credit in the film these films can't be considered. For example 'Ae Meri Topi Palat Ke Aa' from *Funtoosh* is a song which was directed by Vijay Anand though the director of the film was Chetan Anand. *Hum Dono* was ghost directed by Vijay Anand and is claimed by the producer, actor of the film Dev Anand in his autobiography 'Romancing with Life' but the film is credited to Vijay



Anand only as a writer and the name of the director is Amarjeet hence that film can't be considered. Vijay Anand's first film with a credit was *Taxi Driver* directed by Chetan Anand. This film was not a directorial debut of Vijay Anand and has only credit for writing is not considered for this study, however the other filmmakers of that year who have won awards and also made box office collection are considered to compare their shot taking duration, if at all, has any influence on Vijay Anand.



(Vijay Anand (extreme left) directing Shashikala in 'See Le Jubaan', the climax song of *Nau Do Gyarah* (1957) with Lalita Pawar (in the chair) and Zohra Sehgal, Shyam Kumar sitting on the ground credited for 'Dances' and 'Cabret Dances' respectively.)

## **Chapter Two**

### **Literature Review**

The literature review is an important part of any research process and it adds value in all possible ways to the research at each stage. This chapter deals with a detailed review of literature related to critical analysis of various aspects of cinema.

The first section examines the literature in which authors represent how cinematography moves around Indian cinema. Also, in the later part of this section the researcher has reviews related to different types of songs. In the later part of this section the researcher reviewed work of Vijay Anand.

The second section discusses the filmic or cinematic narration, visual elements of narration and the importance of film style or stylistic devices in the overall narrative structure or film form. Review of the studies related to these areas leads to the identification of elements selected for analysis.

The third and the last section explores the technique of analysis i.e. Statistical Style Analysis in detail, with an emphasis on the method and the different studies undertaken in this area. This section emphasizes the need and importance of empirical approaches to film studies.

#### **2.1 Introduction:**

Almost all Indian commercial films, including around six to seven tracks per film, were musical since the very early days of the soundtrack in India in 1931. It was 1934 that the songs specially recorded for films and got played on the radio (Joshi 1988). Mass media, popular Indian music, began the film songs. Getting popularity in many Asian countries these film songs were also identified as 'film music'. Since 1980s after the audio cassettes arrived in India the film music remained as a popular music in the subcontinent (Manuel 1993). Audio cassette is a device which reaches the listener with the films songs. One watches the film or not doesn't matter for listening to the music. Since the year 2000, songs circulated massively over about 1 million,

for a film or music album audio cassettes to about 12 million audio cassettes. However, millions have remained since the catastrophe for a hit film. This figure is not part of the sales of pirated tapes estimated at 40% in 2001 (Screen 13 April 2001), down on 95% in 1986 (Doubashi 1986). Film songs are spread outside their home territory to create an international trend that is extremely popular throughout the South Asia. Songs have earned considerable popularity and varied interpretations over the long term in Hindi films. The argument that students, the film industry in India and "ordinary" people include songs in Hindi films is, by far, they remain the most common factor and the main difference between Indian films and foreign films.

"Indians enjoy music," Indian society and lives of people are full of music, songs, and dances. Each and every important point of our lives like festivals, marriages, births and deaths too are influenced by music, just like this Hindi cinema is over loaded with songs. Indian people are the key part of Indian culture. Although most Indians enjoy music and music in India, Europe and America are alike, as is traditional (and also modern) life. And only a few European and American films feature songs such as Indian films, that's, in a musical style in which the songs are lateralized in the background by the actors. This perception furthermore does not justify why the characters in Hindi films should 'sing' songs dietetically as opposed to the Hollywood film tradition since the 1960s (Kalinak, 1992). Any strategy will encourage the audience to value songs through their inclusion in a theatre environment. Songs is the key element that creates difference between a Hindi film and a Hollywood production. Songs have helped to look at it more as economic factor than just art, has been seen many times when a film song album is a hit and film flops on release. The songs appeal to all classes and masses. Set up in India in Satyajit Ray's film essays in the 1940's, and then in other authors, such as Kobita Sarkar, in the 1950's, company and the art are the class based difference in films (Vasudevan 2000).

What is it that the audience enjoy in Hindi cinema is an essential question which is answered usually as Masala or a spice. It has all kinds of spices such as songs, dances, fights, characters, comedy, goodies and baddies, etcetera. Commercial films are also described as "unrealistic," with songs and other items "interrupted" the storyline (Prasad 1998). The division between songs is regarded as impractical and illogical, particularly because characters sing in someone else's voice, and the song

placement is found to be outside the narrative. Commercial films are often melodramatic, with unrealistic feelings and actors portraying forms instead of objective social portrayals. Music is not usually defined as the villain in Hindi film melodrama, but it covers a significant part of the main character of Hindi films and that is melodrama. Considered 'unrealistic,' this melodrama character of Hindi film is regarded as a failure to create a sound track with its various titillating elements. As Ray writes, 'The fundamental idea of a consistent dramatic sequence that takes place in time in India appears to have been overlooked. In this way, 'economic' Hindi films compete against American films and Indian 'performance' films, all of which are chronological in characterizing themselves and are psychologically plausible. Indian film is still regarded as a fake organism in which, for reasons contrary to its historical nature, the very spirit of technology is used' (Prasad, 1998).

The Hindi film style was often perceived by the public as insufficient. Vasudevan writes that the writings of Sarkar 'are inspired by a writer who copes with a childhood environment he wants to grow up' and by the foreign audiences who demand coarse films with 'strong philosophical oppositions and simple claims.' Das Gupta sees such songs as fitting, considering the public's temperament, as they battle the 'built-in culture of the theatre' and move them back to the 'pre-industrial, magical kind of expression' prevalent in India. While less petrifying, this view is essentialist, and there is some question regarding the notion that film is a naturalistic device, with Hindi movies being an illustration. Songs provide an essential possibility promoting commerce and create potential platform for a film, and this addresses the obvious liking that is drawn by the Hindi film lover as an attraction to pull them to the theatre (Vasudevan 1995). However, considering the element of songs as an important proof and also that the Hindi films have not progressed enough, reason being Indian filmmakers fail due to immaturity. Recent melodrama studies (Brooks 1984; Ang 1991), Hindi films and melodrama (Thomas 1985 & 1995; Vasudevan 1993, 1995 & 2000) and indigenous cinema (Dwyer 2001) contributed to an increase in Hindi cinema's recognition of the role of the song in Hindi films, and opened space for seriously and less imperialist or ethno-centered discussions.

The style of Hindi films can traditionally be traced back to the pre-film romantic form. The nineteenth-century urban theatre styles, such as the Parsi Theater, Marathi

Theater or Bengali Jatra, have been adopted in Hindi films. Many of the early Indian films were shot on these stages, and a lot of crew members from early cinema also came from these above mentioned forms. Such streams were in reality a result of a variety of folk drama: in the nineteenth century, as contemporary Indian theatre began emerging, this kind of folk theatre had an overwhelming impact. Modern theatres had a wide range of song and dance available. The same storage tank pulled firmly on it once the sound image emerged (Barnouw and Krishnaswamy, 1980). The advent of sound enabled Hindi cinema as part of the dramatic language that goes back almost two thousand years in the Sanskrit theatre to sneak into this heritage of songs and music (ibid.: 69). Although silent movies have not been able to integrate songs and music into the film, the showing of silent movies by live bands, often featuring singers, has been introduced by music and songs (Hughes 1996; Naheli Ali interview, 15 November 1998). In this respect, it can be claimed that any Hindi film having no song, is a big disappointing.

In the 'orality' of most Indian dramas the existence of songs can also be seen in the Hindi movie plot. Vasudevan says that this 'orality' is there to conserve an outsider, declined musicality in countries mainstream film, opposed to the literary temperament, which is the way the reading patterns bind the reader / visitor with the texts (Vasudevan 2000). This argument demonstrates how an interpretation of a specific cultural perspective is rather than a representation of what is actual or normal, in contrast to an "art" or a Western film. The cultural complexity of combining dramas and singing in our tradition and the lack of superficiality in the transition from talkie to a song have a specific cultural complexity of combination of song and drama. However, while Indian drama history and its folklore studies show why Hindi films include tracks, lacks in giving us information in details on what does the track do in our cinema. The following query is the subject of the entire novel. The Hindi film songs, its music and compositions styles, various following from film industry is adopted from the traditions of city oriented theatre as Arnold claims in his documentary from 1991. Multiple composers moved from theatre to film and used theatrical songs or songs of a particular nature that combined traditional, light-classical and local folk style. However, in the mid-1930s, songs began to play Western music, harmony and orchestration. Western popular music was broadcast and performed on radio and, because of Persian and Christian cultures; it became

common to many citizens residing there in Calcutta or Bombay. Since mid 1930s film songs were separated by musical styles, their emphasis on modern music and the newness. There was no prohibition of creativity and the use of international film music influences in contrast to other mainstream styles. Instead, with the new Western and modern film style, a sleek feel was appropriate. By the mid-1940s movie movies have begun to demonstrate a number of different styles, including jazz-like movies like waltzes, or other common genres from the West and Latin Americas. In the world of musical trends such expression has persisted until today in film-songs. This modern revolutionary style of singing became rapidly a national craze, as 'the crowd overwhelmingly responded to different types and broad collections of western instruments (Arnold 1991).

Given the degree to which film music merges through various Indian and other communities and their deep penetration in our culture, film songs are fortunate to be taken seriously at the educational level. Many of the ethnomusicologists were always found to be fond of conventional folk and genuine or original art form than a hybrid form like film music. Indian performers have often focused on classical styles, and film music has often been deemed contemptuous – as a form of music that contradicts the core aesthetic of mere culture. Such opinions have shifted somewhat, but film songs have to date not been figured out. The theatrical vision of Hindi films has always been neglected and musicological work typically finds them distinct from their parent films. The most detailed film song analysis of the past is the unpublished research by Hindi Filmy Geet (1991) Alison Arnold which explores film songs in a broad cultural context. The study focuses on the history of Indian Popular Music. It discusses from a historical viewpoint how, from its origins, light-classical and theatre music, Hindi film songs evolved from social , political and technical influences and streams that were created in Hindi film industry in the decade of 1940s in distinct film type. Some analyses have been published on Arnold's work (1988, 1992/3, 2001), but its unfinished thesis remains the main source material in which film songs' music style and historical development can be studied. But this research does not speak about the past significance of film songs and it just discusses film music after 1955. In his article on Hindi film Music in People's Music in Non-Western World, for example (1988); Peter Manuel addressed movie songs in many of his papers, too. His relatively short study of Hindi's film song style mainly takes the same line as

Arnold's on the typical film song style. Manuel concentrated mainly on a cultural study of films and Indian folk music as well as on political concerns relevant to popular music, such as the Hindi film set. Manuel discusses the influence in India of cassette technology on popular Indian songs, in *Cassette Culture* (1993). He has a Marxist or neo-Marxist studies which are largely focused on Theodor Adorno's research at the Frankfurt University. He claims that the changes in the Indian popular music environment giving way to audio cassettes demonstrate the connection between the ground and the top, the development style and the traditional object. He says that the "traditional" media, including television, film, radio and gramophone albums, are 'one-way, hierarchically homogenizing' and are generally centrally regulated. On the other side, 'modern' media like audio and video cassettes are essentially 'political consumers,' as the content can be captured, duplicated and circulated quickly and cheaply. This also allows this possibility for tiny activist groups to capture and share songs, which for the 'present' media was virtually impossible (Manuel 1993). The transition to cassette technology has led to a movement in the Indian field of modern culture, a "democratic-participant" means of development. For the first time, Indian folk music expanded to include many other popular recorded genres beyond film music, like the popular bhajan, ghazal, as India was still under the influence of age old, ancient media, and the popular music offered only movie music. The citizens were, in the view of Manuel, had no choice than to acknowledge this particular music, since there was very less than this was available: This music was not produced by the population for the masses, but produced by a very limited fraction of the artists to the elite, "business society" as opposed to "people music." Manuel cites Lata Mangeshkar's voice as a specific proof of stylistic homogenization, which has influenced the Hindi songs.

Manuel found that film music's homogeneous style could be identified as a demand but it also has to be looked at as a liking by the common people. The people's demands creation of music, business of music and each aspect goes hand in hand (ibid.:53). Arnold and Manuel are scientists who talk a lot about Hindi films and popular Indian songs. Nevertheless, there are several smaller film studies which do include essential content. The historical study of Terry Skillman includes some items close to those of Arnold (1986), in comparison to western movies (1981), William Beemantries to scan the songs in Hindi cinema and its utility there. While not based

directly on the lyrics of the cinema, Barnow and Krishnaswamy 's classical analysis of Hindi cinema (1980) contains various film song references. Unintentionally, Satyajit Ray, a conventional critic of Hindi commercial movies, writes a sharp appraisal of Hindi film directors' potential to fuse (1976). While reviewing Raj Kapoor's famous *Awara* (1951), Gayatri Chatterjee tries to find out the utility of songs in *Awara*, while explaining Raj Kapoor's (1992) songs and placement in the storytelling. Nasreen Kabir is also writer, an unfinished film song analysis (1991), and an outline of the film songs and their importance to Hindi films (1995). Kabir's other released interview book Javed Akhtar (1999) also features some fascinating knowledge from one of the industry's leading lyricists regarding film songs and lyrics. Gregory Booth studied the synthesis, focused on a literary study of some Hindi devotional songs, of political, story, dramatic and theological codes as well as narrative understanding in the language of songs in Hindi cinema (2000). There are a number of articles, since they are used among different folk groups, to discuss the wider life of Hindi songs. In Indian Brass band Music Booth addresses the use of film songs.

They also address the how the nature is impacted by film music and how the selection of a particular genres apply (Qureshi, 1986) and Hansen (1992) in their reviews. Manuel also discusses the how traditional music reflects in film music and it gets reused in tunes in South Asian cultures, ranging from classical to modern and mainstream, and between them. 'Modern Bollywood: The Transnational adventures of Hindi Song and Dance' published by Sangita Gopal and Sujata Moorti is a series of essays on various aspects Hindi films and it will be one of the first books on such a topic. The conclusion has landed on Hindi films for a lot of thesis on film music. Professor Pradeep Kumar Dixit was the first to finish in 1978 at the Banaras Hindu University (BHU). He describes how Indian classical, folk and western music has been used in Hindi film music. Unfortunately it is hard to report this work in detail, due to unavailability of the same. Soma Dasgupta's (1998) study sees a possibility as to how people in India learn music due to the impact of film music. In his study Mala Sinha (1991) he explored Naushad's film career while studying his songs with great details. This is particularly useful as it details how Naushad used elements of various indigenous and classical Indian forms, musical instruments and European style



orchestra to develop moods and emotions related to the suspense, along with creation of the songs. This study was available in only a short summary format.

### **2.1.1 The 'reel' world of Hindi film songs:**

Do songs in cinema actually produce anything completely not related to films, something that is out of the storyline and alloyed only in their consumption to film and film culture? Or does the research between television and film studios at all these stages have a deeper dimension that is worth studying? Although the subject of their investigations is not the case, the fact that cinema and the Hindi films are important to film songs is clear from the facets of a theatrical, narrational or visual sense explored by Chatterjee (1992), Peña (1991) and Arnold (1991). Booth (2000) provides further proof of the fusion of music with video and images in his review of film songs. In this study, he explores films as "concerts" and explains how visual, dramatic, lyricist, harmonic and broader cultural codes converge to establish a textual significance in religious or devotee movie songs instead of addressing film songs as a common, distinct song from film. The stereotypes and myths contribute to film songs. They appear as unrelated from Hindi cinema and these things have been addressed Chatterjee, Sinha and Arnold's research, and Booth's comments. Their research indirectly, or directly, implies that film songs and films at all stages have a rather complicated connection, which is essential to understanding the essence and usage of Hindi films and films.

The connection between Hindi and Hindi film is investigated in this literature. In her narrative, storyline and visual style she looks at film songs - in her fictional 'true' environment rather than in her actual life. This investigates the link between film and movie songs in their production, style and reception. The main problem is how much are film songs inherent in film, and how much are they an independent genre of music that is specifically connected or "affiliated" with the community of cinema and video? While this study focuses on the relation between cinema and film at different points, its results are also relevant with regards to various problems, which overpowered music and popularity studies in the 1930s following the work of Adorno on popular music. Manuel's broadly-read perspective on Hindi films and Hindi movies, by his research of the music and cinematographs associations, open up a broader debate.

The 'songs in films' is a new area and little knowledge to function in film research. A few other areas in this section needs a look that may give information which is relevant and a perspective based on theories must therefore be examined. To analyze cinema songs in the context of the Hindi movie, details of the meaning of the Hindi movie document are required. The argument that film songs come from a specific society than films, that they are exempt of films and that they are not influenced by individual films, characters, stories etc. has already been dealt with in the movie. Vasudevan (2000) further researches into the Hindi film plot, which is theoretically important for film analysis? He characterizes Hindi films as a mixture of Hollywood's "real" codes of continuity that push linear, static visual codes, like drawing, classic speech modes and pre-modern Indian cultural views. These various film codes express significance and create different effects in different forms. Vasudevan states that more stasis, traditional frames and tables tend to be found in song sequences. As song music adds to the narrative, the different aspects of the narration allow us to understand the songs' musical style. The texts of Hindi films were all addressed by Vasudevan (1989 and 1995; 2000), Thomas (1985; 1995), Dissanayake (1993), Prasad (1998) and Dwyer (2000) were melodramatics or melodramatic, "invocation of a traditional ensemble in Manichaeism, the bipolarity and luxury in spiritual rather than intellectual, and the usage of coincidences" (Vasudevan 1995: 307). In a melodramatic way the plot may be explored, but the dilemmas and emotions of a character are actual plays (Brooks 1991; Elsaesser 1991; Gerould 1991).

The underlining of melodrama allows to more space for the "emotional realism" as compared to "empiricist" or "classical" realism (1985, As regards Hindi, quoted in Dwyer 2000). Plots hit viewers with a world of psychotic or manichaeism, unusual cycles of chance, a falsified person and unexpected turning points that deeply and efficiently illustrate feelings and spiritual problems. In Hindi films, this is very much the case.

Well, according to L. Ramakrishnan (1990), there are four main principles of general music therapy, (a) Contra:-The therapist will expose the patient to music that is completely different from his mental state or mood, (b) Similia:-this will mean playing music that matches the mood of the patient, (c) ISO:-h-and this treatment is attempted to intensify the symptoms and then cure them by toning down the

treatment. He writes, -Music is not only entertaining, but it also has the tension of disseminating values in an atmosphere of competition, rivalry, complexity and unfamiliarity. Generally soft music is performed in these circumstances, but often noisy music is also helpful like that of Shehnai (a wind instrument) at a wedding that generates a pleasant atmosphere in the minds of the guests. Therefore, music has a tonic and calming influence.

Mamata Sharma (1992) studied the relaxation effect of music and biofeedback on people with different levels of musicality, extraversion and neuroticism. The subjects were randomly picked from the postgraduate female students of the University of Punjabi, Patiala. The combined findings of all three studies have shown that, firstly, biofeedback preparation and music therapy have an acceptable therapeutic effect. Third, the care of music has an advantage over biofeedback therapy, irrespective of the personality characteristics of the topics. This was in spite of the fact that, in some types of personality, one treatment showed better results than the other and, in the other type of personality, the other was more effective.

Dr. Gauthamadas, a physician specialized in interpersonal behaviour, is the director of the Center of Behavioral Science and Management (1996). Together with the Raga Research Center, he undertook to evaluate the effects of carnatic music (A southern branch or Indian classical music tradition) on the mental state of individuals. A study of ninety emotionally stressed individuals, divided equally into three groups, exposed one group to 20 minutes of Shankarnbharanam every day for two weeks. The second group was exposed to film music for the same duration and the third group remained untreated. Twenty-two people in the first group reported a substantial drop in stress rates after a fortnight, while only eight in the film music category displayed a decline in stress levels when the third group was unchanged.

Manorama Sharma (1996) researched the influence of music on mentally challenged students. The study 'Effect of music education on school achievement and adaptation of mentally handicapped children in Himachal Pradesh' was conducted in Shimla, Himachal Pradesh. Music was distributed in the form of either classical music or folk music to mentally handicapped students during the trial. Students of music lessons scored higher than students who did not have music instruction. The study found that

students receiving music education showed a significant improvement in their behavior towards their classmates compared to students who had no music education. Students with music education showed better sociability, cooperation and awareness of the group.

John Ortiz, Ph.D., (1997), a 'psycho-musicologist' located in Camp Hill, Penn, researched the case of extreme depression of Charisse Lavelle, a 45-year-old marketing executive. She had no energy, no insomnia, no difficulty in concentration, and no interest in her friends and family. She was on medications, but there was little improvement. John asked her to choose three songs that sound like her depression. Three of them feel exactly what she needs to do, and three in between. Then he had her make all nine of the 'entertainment' tapes. She was going to fill the remainder of the tape with her favorite songs. Shopping for music and making her own tape has restored her sense of control in her life. Her next stage was to perform and dance music, which helped her walk again. In a couple of months of psychiatric and speech treatment, Charisse became substantially better off with antidepressants.

Dr. Goswami Nilakanth (2002), a qualified and practicing therapist, has done music therapy in patients with stress, anxiety, restlessness and even in seriously mentally disabled adolescents. He used to perform traditional songs on his flute to a patient who complained of extreme pain in his abdomen. Dr. Goswami performed the song 'KesariaBalam Mora' in raga Mand (Raga: A combination in the form of a composition addressed in a particular time or season or mood, of certain notes or a gathering of 'Do and Do not' notes in Indian Classical Music), the expression of discomfort and suffering will vanish from the patient's face. It took eight sessions of ten minutes each to cure him, and only then was it revealed that the pain in his abdomen was due to psychological reasons, Dr. Goswami said.

(Ali & Peynircioğlu, 2006)The author studies how the lyrics and music of a song that express moods. Instrumental music or same music combined with words, participants measured the strength of four forms of emotion. The songs express the same expected sentiment in various experiments such as relaxed music (positive emotions) unhappy and fast temporal music (negative emotions). In all cases, music of the songs was more effective in emotions as compared to words. Comparing the passion of the

songs appeared to randomly convey in Experiments 3 and 4 images of everyday items combined with the songs purely by mixture.

In the paper (Nayal et al., 2019), author propose a novel method for the recognition of emotions expected to come out from songs. Our understanding indicates that the efforts that is going in to tackle the question of emotional perception by integrating Bayesian Deep Learning Methodology. Audio spectrograms were obtained to check the time and information regarding frequency and to classify with the above mentioned method. An evaluation was done basis the dataset and achievement oriented improved performance over traditional mechanisms and methodologies of learning. These have been tried and tested in the earlier time for the same work.

North and Hargreaves (1997) have connected a few emotions arousing from music to similarities and potential by using a changed standard of the 'circumplex theory of emotion' (e.g. Russell et al., 1981). To put into perspective, 'circumplex' was separated in quadrants, and each of it came up with different similarity combinations. Out of several categories of people scored musical slices on the angle to what people conveyed different feelings, and another group graded the same sound slices basis their enjoyment of the music and thrill they experienced. The two ratings were compared with each other. More recently, Ritossa and Rickard (2004) searched for the 'circumplex' theory basis moods and emotions. They showed that feeling happy came out as a very deciding indicator of emotions shown through the music as compared to 'love.'

Sentiments can be communicated through Music or sound by the use of descriptive sound signals (e.g. tempo, pitch etc.) and through words in a song. It is not clear what kind of cues the children would follow, performance cues are the ones that they follow or verbal indications or command work. The author got children from 5 to 10 years old and adults for this experiment. They all heard various song fragments combining emotional orders from music perspectives with non sensible or moody words of songs. The listeners judged the feelings of the performer from the rendition of them. The children and adults judged the performance of the singer basis various indicators. When texts were emotional, the singer's feelings were trusted by adults, but the judgments of children were based on the lyrics. The interpretation from the

emotions of voice and performances by children in particular were affected by the findings (J. Bruce Morton, 2007).

### **2.1.2 Guru Dutt and his picturisation of film song, a vision of the choreographer:**

Rockwell (2003) shows us the intense link between the song's troubled and talented narrative in Guru Dutt's imaginative sequences of songs in movies like *Pyasa* and *Kaagaz Ke Phool*. Such tracks, which reflect auditory, lyrical and musical imagery of those statements within their protagonists' minds into a modern choreography of the intellectual ambitions of Guru Dutt have transformed the emotional states of the actors in the poetics of the movie tradition in Bombay. The conceptual design of the song reflects the artistic endeavor of the protagonist, while still re-imagining the design of a part of his media.

Guru Dutt's methods are recognised by both fans and critics as rare and fascinating. In the critical available information, a thorough review of his song sequence work is hard to locate. Within the following discussions, the researcher seeks to look at the Audio basis lyrics and visual basis various images of many primary songs, so that one can figure out a design of Guru Dutt, his mastery and methodology that he followed. This research was mostly done on a biographical sort, perhaps in the light of the tragical and romantic events that impacted his life. His research essentially challenged Bollywood's prevailing paradigms by rendering the contours of the art clear and requiring a major balance between picture, sound and lyrical juxtaposition in the Hindi film album. *Pyasa* and *Kaagaz Ke Phool*, (1959) are a category apart in some way from all Guru Dutt's films with their studies in culture, poetry, lyrics, filmmaking techniques and photography. The first is a lyrically complicated and visually straightforward, slide shows a sequence, and then the second the optically complicated and easy-to-visual sequences. As there are significant political and social statements in these lyrically complex songs that express much more than just the usual emotive experience of these film songs, these parts are more visually simplified than distracting or enhanced emotionally by the song's mood. Likewise, the image is more complex than less complicated texts and plays an equal or more significant role in the series' overall sound. For all these experimental videos, we find the actors on the stage to be substantially deficient for physical activity. For situations where you

might expect to dance, on the contrary characters in scenes do not move and there is no movement. This has been noticed that various songs are dynamic in nature and visually powerful.

Experimental song picturisation and the ironic design of traditional songs are eventually expressed not only in these two films as working of an artist with media which is popular of formulation, also in leading characters, poet and filmmaker, of the director's frustrations. *Pyasa*, The ever-popular story of Devdas, originally Sarat Chandra Chatterji's Bengali novel, is said to form a tragic tale about the down and out poet facing a capitalist society could be witnessed through poetry, passion for the same and his family equally involved as the situation comes. The hall has been developed into the lyricist, radical Urdu poet Sahir Ludhianvi. Speculation was also conveyed. Unlike Devdas, The love of his sweetheart is less fed up and Vijay is much more worried about his first wife's absence because of his abuse of human emotion. Vijay shows him fake displays. His loving deprivation of Meena makes him conscious about his poetry and it attracts Gulabo, a flesh worker. She is understanding of her work and has no regrets about it. She does not compromise her emotions and what her heart calls out, unlike Meena.

Guru Dutt, through *Kaagaz Ke Phool*, played a character called Suresh Sinha. He is a filmmaker by profession but he is lonely in his private life. In addition to this Sinha and his heroin Shanti love each other. *Kaagaz Ke Phool* is generally regarded as autobiographical, both because of the unhappy director's image as well as the love affair that slowly unwraps his life. Parallels become far more evident here between the film and *Devdas*, as Suresh Sinha was making a film (maybe the second filmed version published in 1935) when he comes across Shanti. Shanti is casted to play the role of Devdas' childhood friend, Paro. The line of built up of the lead character, the conductor, and his slowly descending into drunken state are the clearest parallel to Devdas's story in *Kagaz Ke Phool*. While Shanti's lack of fulfillment triggers Sinha's downwards plunge, its art is also the prime forces uniting his own life and making films in its own particular and restricted manner (as shown by several scenes in which his producers are exasperated by a high preference for casting, music, etc.). Films compositions which show the title of the film, as Sinha is returning to the studio where he worked in his career, death and poverty, underline the central importance of

filmmaking. While looking at the set from on high (where the whole film flashes back), he comes down and occupies director's chair as an authority. The next morning as the film crew arrives Suresh Sinha is found to be dead.

## **2.2 Cinematic Narration and Film Style:**

One of the essential ways we perceive our world is by imagining and telling ourselves mini-environmental tales based on stories we've already heard. Making narratives is a technique to make our universe of perceptions and expectations intelligible (Branigan, 1992). The analysis of myths unveils basic culture-specific views regarding truth and life, which are portrayed in tales and novels. According to Stam et.al, "Narrative can be interpreted as the recounting of two or more incidents (or circumstances and occurrences) that are theoretically related, arise over time, and are tied together by a coherent topic" (2005, p. 69).

Film narrative theory is based on the two key revolutionaries in semiotic thinking: structuralism and formalism in Russia. As all semi-iotic artwork, analysis of storytelling tends to eliminate purely "motivated" and of course "natural" relations among the context and the story world to deeply structured culturally-related bondings. From the semiotic theory lens, conventional narrative structure components - characters, layout designs, meaning, viewing and time – can be regarded by the various code-organized, symbolical structures (Stam et al 2005). The research of narrative constructs and narrative understanding practises is the focus of narrative review. The various forms of methods used for narrative research are listed below.

### **2.2.1 Formalist Approaches:**

The distinction that the Russian formalists establish between the fable and the syuzhet are among the fundamental concepts of narrative science. The fable, also called novel, was described as "the story of the interaction of characters with the series of actions as they occur in sequential order" in Victor Shklov's original description. According to Mieke Bal, "A fabula is a sequence of historically and chronologically linked incidents triggered or witnessed by actors .... Things, performers, period and place combined are the stuff of a fabula. It is generally known as the raw material or



essential description of the plot before its creative organisation. Theoreticians like 'Rimmon-Kenan' and 'Seymour' emphasized the hierarchical types of fables based on "immanent plot structure," the network of internal relations.

This immanent narrative framework is applied to the syuzhet, which is also interpreted as plot. Shklovsky stressed that there was a close correlation between the syuzhet and the tale point, or the fabula. He wrote that the focus in films on either structured responses or plot acts may describe the distinction between the genres of film.

In Narrator a detailed clarification of the manner in which the syuzhet reacts to the fable is provided by David Bordwell in the Fiction Movie (1985). The syuzhet's main task is to demonstrate the fable. The Syuzhet's job is to create – and to complicate – narrative meaning and narrative time and space. The precision of this definition of syuzhet patterning is a valuable addition to the study of films.

### **2.2.2 The Structuralize Analysis of Narrative:**

While Russian film formalists started to establish narrative structure theories in late 1920s, the structural theory of Claude Lévi-Strauss<sup>5</sup> and Vladimir Propp's studies of folklore were factors of importance and they impacted film narrative research and developments of narratives. Here, terms used may be different, but we look at the argument which almost duplicates the formal works of the value of syuzhet design or fabula. Although Lévi-Strauss had a tremendous impact on every semiological branch of research, its influence on the analysis of early film-stories was especially noticeable, encouraging a linguistic approach which used a wide variety of cultural representations of certain film genres, particularly western and music. On the other hand, Propp's analysis was influenced primarily by the usefulness of the study of the narrative structure for each film. The two influences led to two separate narrative research colleges, but largely distinctive today; a semantic analysis of the syntagmatic organization of the plot events, which examined the relationship between narrative signs and Messages to the wider cultural structure which gives meaning to it; and a syntactic analysis.

Nevertheless, Lévi-Strauss influence was spread very widely and it was extreme and the techniques of analysis were adopted by writers, merely utilising binary opposition as a tool. Another early contribution to narrative structure in films can be seen in Christian Metz's 'Grande Syntagmatique'. Metz claimed that the arrangement of photographs into storey was one of the most critical factors for creating cinema as a script. At the same period as the impact of Lévi-Strauss was seen in theory of cinema, an alternate form to the structuralize methodology appeared, led by research of Vladimir Propp. It was in 1928 that Propp's 'Morphology of the Folktale' was published for the first time, but the perception of his research was influenced largely by issues of narrative structure that emerged in the structuralized arguments in the decade of 1970s. Plot analysis, while not yet established as a study field, remains one of the cornerstones of narratological science. Theorists such as Laura Mulvey and Teresa de Lauretis, employed in feminist philosophy, have also utilised patented definitions as means of identifying gender and its norms in a film, implying that research and analysis may come out with more challenging fields of thoughts of the same period.

Almost all narratologists agree that there is no story without a storytelling instance, and this very instance can be understood as narration. "Narration refers to the methods, tactics, and signs from which the identity of the character may be interpreted, taking the shape of some pronouns and verb tenses in the literature. In film, however, the category of narration is linked to both voice-over and character-narration, and to a more elusive concept of general cinematic narration involving all codes of cinema "(Stam et al, 2005, p. 96). The filmic narration and its study has been experienced and explored by a lot of variety of approaches in various time zones of film history and theories on cinema, but it is with the widespread dissemination of cinematic narration. Gerard Genette has followed a tripartite paradigm, consisting of narration (plot), novel (novel), and tale, or narration. History, on the other side, is the context or plot material of a folktale. Narration, therefore, prefers not to recount the events, nor to the writings, but to recounting of the act. "producing narrative action, and, by extension, the entire real or fictional situation in which the act takes place" (Gerard Genette, 1980). Confirming the formalist notion of narrative analysis, Bordwell calls three aspects of film narration. The first element is the setting of the tale: its characters, situations, and surroundings; the second is the framework of the

storyline, the organisation of the pieces of the narrative as we see it; and the third is the interpretation, which is the moment-by - moment flow of knowledge regarding the context of the storey. He points out that "the storey universe is analogous to the textual aspect of language, the plot structure is comparable to the grammatical or syntactic framework, and the narration is comparable to the linguistic form that is controlled by the realistic sense" (Bordwell, 2007: 90).

Tom Gunning provides a detailed and digital interpretation of filmic storytelling. He argues that it is the channeling and organisation of the 'mimetic' of film theory that differentiates the function of narrative. This is achieved by a method called Gunning Narrativization, a term originated by Stephen Heath, this corresponds to connecting a film's abundance of 'mimetic' information in the area of cohesive narrative. According to Gunning, narrative discourse in film is particularly complicated that it works simultaneously at different levels, which are addressed as three. All these layers are pro-film — the actual content of the scene before the act of shooting, the captured shot, and the method of editing. The second stage of the film debate is the framing picture. This includes structure and spatial connections. It involves image motions and features basis optics. These could be overlapping, screen divisions, and different shots. Editing is the third and final stage of narrative play. These three aspects are considered as film narrator as they work though at various stages and levels finally work in the favour of telling a story through a film (Gunning, 1991).

### **2.2.3 Stylistic Features or Cinematic/Film techniques:**

Russian Formalists have argued over the time, this issue was discussed and took sides on the significance of type or plot while the creation of cinematic narratives is happening. The definition of narrative may involve aspects of film form. Both presentational techniques, such as cinematography, mise-en-scene, and scripting, are stylistic choices, but they are often unavoidable dramatic choices. They influence what kind of details we get and how we get it. The manner in which the objects are arranged coaxes one to create the storey universe in a specific way. If we look at a very apt definition of Bordwell's narration (1985), according to which it is "the process by which the film prompts the viewer to construct a continuous fabula on the basis of syuzhet organisation and stylistic patterning," the stylistic patterning / film

style or the cinematic techniques used to narrate the story are a complex area of the story.

Their style literally implies the organized usage of cinematic instruments because, unlike syuzhet patterning, which is separate from the media, style is an essential part of the process.

Yet how important style is, or what importance it has individually, is again a question of little agreements and disagreements. Bordwell (1985) suggests that film technique is widely used to conduct syuzhet tasks – presenting knowledge, cueing theories, and so on. Normally, the syuzhet mechanism governs the stylistic framework, and the theme of the film is essentially a tool for the syuzhet. Fashion is also a noteworthy consideration in its own right, even though it just serves the syuzhet. Bordwell often speaks of the "focused type" storytelling and labels it 'parametric narration.' Throughout parametric storytelling, the stylistic structure of film produces patterns that are different from the demands of the syuzhet method. Stylistic patterns are there for their own sake and not that they have a storytelling function. Malcolm Turvey claims that although Bordwell is right to assert that in certain films stylistic patterns do not have a narrative intent it does not imply that they necessarily occur.

Such perceptions are highly questioned by the work of Barry Salt (1992), *Film Design and Technology: Context and Study*. In this rather detailed research, he explores the development of film design by historical design study. His thesis stresses the value of film techniques and the need for some significant study in this area. In his second essay, 'The Form of 1999: The Stylistics of American Movies at the End of the Century', he does a comparative analysis between the data in the resultant form and the data he has gathered while his previous research on cinema in Hollywood. His argument states that it is the stylistic pattern that the American films following in the contemporary scenario, marked primarily by faster editing patterns and with more close-ups. It is also a very specific type of methodology that has not been taken seriously by other scholars, but Salt's research allows one to learn more about film style / techniques than just a help mechanism for syuzhet patterning.

Conventions are also found in any type of art or media, stylistic strategies or storytelling tools that are characteristic (but not inherently unique) of specific traditional practices. Bits of speech, musical figures or forms and patterns of mise-en-scene are all elements of films that are replicated from film to film in a genre and are known as conventions. Conventions serve as a tacit compromise between producers and customers to embrace such artificialities, but these artificialities function in particular circumstances (Grant, 2007, p. 10).

Suzanne Speidel (2007) in *Film Form and Narrative* examines both the techniques that make up film narration and the structures that combine to make a narrative. She explored the dramatic dimensions of mainstream American films and art and avant-garde filmmaking at the level of storyline and storey and film codes, narrowly splitting the visual codes of films into mise-en - scene and scripting, and the audio codes into voice, music and noise.

In *Cinema Narratological*, Peter Verstraten (2009) reflects on film narratives, highlighting the unexplored and fundamentally separate narrative results that film can create through mise-en - scene, cinematography and editing. He reworks the narrative philosophy of the literary theorist Mieke Bal and explores dramatic methods such as external and internal interpretation, visual and auditory focalization, the explanatory influence of sound and the confusion created by voice-overs and flashbacks. It highlights these storytelling concepts with a broad variety of references taken from avant-garde films, the golden era of Hollywood, blockbusters and European art film.

The diverse critical approaches to the study of film render it a dynamic field of research. The text of the film is multiple, dynamic, at the same time stagnant and even shifting, created by the creators who put it together and by the viewers who watch it. It is united by a variety of proven forms in which shots are produced and edited together. These systems are as traditional as the tales they make. By studying the internal framework of the film plot, the manner in which pictures are produced and brought together to tell us tales, we will learn a great deal of knowledge on what filmmakers expect from us and vice versa. Examination of the form of the film text focuses on the two fundamental building blocks of the script, the shot and the cut, and the arrangement that falls into existence as the picture is constructed, the mixture of

the shot and the cut that is the finished product. The first dimension, the image, is the photographic record taken when the picture is exposed to light. The second falls into being when the image is stopped, when the device is turned off, or where one piece of film is removed and added to another during the cutting process. The third aspect is the complicated picture and editing system that expresses the storey. This is the initializing aspect of the text; the dynamic relationship between film and viewer, form, meaning, context and community. (John Hill and Pamela Gibson Church, 2011)

### **2.3. Statistical Style Analysis:**

#### **2.3.1 Theory:**

Thomas Elsaesser and Warren Buckland (pp. 101-16) describe the concepts and the method of predictive analysis as proposed by Barry Salt in his work *Studies in Contemporary American Cinema: A Guide to Film Analysis*. Study of movies' statistical style is mostly a formal version of a critical staging – or, more specifically, a criticism of staging. Eisenstein coined the word "shot" to reflect on the shooting – that is, how the actions and events in the film are represented by the conditions for the shot. In contrast to scenic / shooting criticism the benefit of mathematical style analysis is that it offers a simpler, more oriented mode of study. Research in statistical form numerically characterizes form-that is, by calculating and quantifying style. The most basic approach is to count the elements or variables that describe the picture design and then to carry out statistical tests on those variables. More precisely, there are three basic goals for mathematical design research: (1) provide a feature now made possible by the use of computational technology, usually for the use of pattern detection. (2) The allocation of anonymous or pseudodeed texts for the allocation of authority in the case of the contested authorship, and (3) the object of the chronology in which the composition series is uncertain or contentious.

The first task, the quantitative form study, comprises descriptive statistics; the second and third tasks (authority grade and chronology) include both descriptive stats and inferential statistics. As the name suggests, descriptive statistics describe the text basically in terms of its numerical characteristics and measure it. The impact will be to describe the documents formal variables (or group of texts) in an integrated,

internal, molecular way. This formal explanation is used to render predictions through inferential statistics. In other words, they use this data as an index, mainly an index of the style of the author or, on the basis of calculated changes in the work style over time, to put the author work in chronological order. Although descriptive statistics provide absolute confidence in outcomes, inferential statistics concentrate on statistical decision-making based on definition. The declarations made by the inferential statistics are only luck rather than security.

### **2.3.2 The Quantitative Analysis of Style:**

Unlike others that have applied structuralism, psychoanalysis, formalism or semiotics to film studies, Barry Salt applies a technique and incorporates figures and may offer a meaningful addition to film analysis. Salt explained the basic style of directors through the clear data collection on the structural requirements of their films in his paper 'Statistical Design Analysis in Motion Pictures' (salt of 1974), and later in his book 'Film and software' (salt of 1992). The sum and period of the standardized criteria are then represented by Salt in the bar graphs, ratios and total arrow length. As he explores and compares various directors' format films, he sets out to research design. Style defines in this sense a set that varies greatly from social standards in measurable behaviours. Barry Salt, for example, measured how long the film shot in the 1940s lasted around 9-10 seconds. A movie from the 1940s, with an average length of 30 seconds, thus diverges considerably from the normal.

#### **Method-**

Barry Salt tried to determine a certain director's style in his film quarterly essay 'Statistic Style Studies in Motion Pictorials' (Salt 1974) by regularly collecting data from the film's official parameters, particularly those that are most clearly influenced by the director, including the shot time (including measuring the medium length o By traveling through the photographed video, salt collected data from these parameters. In reality, he collected data on all shots in the first 30 minutes of each film in a large number of his studies, as this is typical of the movie. Salt is often involved in comparing the tests for each parameter. For starters, he suggests that it will be helpful to incorporate 'shoot length' with 'shoot size' with each film (or even the filmmaker's entire output) in order to calculate 'the relative average period expended with each

form of shot' (Salt, 1974, p. 15), "When you use this sort of shot you give an idea of the director's decision" (p. 15). Therefore, for a total of 20 minutes a manager will use close-ups during a video, long shots for 30 minutes, etc. Sall considers that the size and the ASL of films are important after examining a selection of films created by four directors, and describes the features of the director's style. The distribution of the size of the shots is, however, identical for the 4 directors he discusses. (The measurement of the ASL includes dividing the length of the film by the amount of footage.)

### **2.3.3 Academic Research on Style Analysis: An Overview:**

Barry Salt's (1974), *Statistical Design Analysis in Motion Pictures*, contributes some objectivity to the area in directorial design, both in terms of structural elements and in terms of emulation of mathematical study of the literary and musical characteristics that have been in practice since the thirties, and thus discusses his preliminary research in the book. Compared to him, although it is generally known that individual styles should be identified by at least certain film directors in the structured aspects of their films, because other directors have markedly specific types that are readily recognizable, yet he claims that what comprises such individual styles has so far become more of a matter of loose declaration than of presentation. He calls certain factors that are more specifically under the influence of the maker, and even to a certain degree certain that are the most readily quantified; the duration of the shot, the size of the shot, the position of the shot, the orientation of the frame, and the intensity and power of the shot changes. For this analysis, he uses a specific sample for contrast with the early thirties Jean Renoir movie party.

In their research *Shot Structure in Hollywood Cinema* (Christine E. Nothelfer et.al 2009), the analysis analyses how frequency cuts have risen since the advent of film and how their composition shapes framework through shooting categories. For research this, films come from three categories (action, satire, drama) and four years (1945, 1965, 1985, 2005). The findings indicate a drop in mean shot length over the years. Auto-correlation calculation of short length pairs shows that shot pairs are positively correlated, across both genre and year variables; this reveals that structure is present in the same pattern of shot length sequences across groups of shots. This



result indicates that the myths and apparently intuitively-placed changes contain far more meaning than one would expect.

In Alfred Hitchcock's films (2010), Nick Redfern 's mathematical study of the method of shooting, examination and usage of shot sizes evolving in Alfred Hitchcock 's films from *The Pleasure Garden* (1925) to *The Birds* (1963) as a consequence of the arrival to British cinema of sound technology in 1929, and his transfer to Hollywood in 1939, the films of Nick Redfern. A selection of 42 films was split down into three subgroups and evaluated using linear regression of rank-frequency plots and non-parametric variance analysis. Overall, the results indicate that the introduction of sound technology did not affect the film style of Hitchcock, but that the move to Hollywood resulted in specific changes in Hitchcock's film style.

Cutting et.al. (2011) discover a selection of 150 films in Hollywood design from 1935 to 2005 in their research *Why Act Form Sculptures Target Lengths and Fired Transitions, Hollywood. Diversifying films into sections, utilising statistical style study, four acts of generally the same duration, the set-up, the complicated action, the production, and the climax, they demonstrate that the shots are longer at fourth and usually shorter at the heart of a section. However, aside from the early and final films, the paper reveals that in the third and fourth quarters of films, fades, dissolves and other uncut changes are more usual. This shows that such acts are not only focused on the plot form. But in shots and transformations they have a tangible expression.*

In their study *Quicker, quicker, deeper*, Cutting et.al (2011) analysed 160 films in English from 1935 to 2010. Four changes were noticed, following a design review, in Hollywood movies over the last 75 years. Next, shot lengths were reduced, a phenomenon that other parties have recorded. Firstly, modern videos are travelling and running further than past films. Thirdly, in contemporary films, shorter shots are more moving than longer films, although in older films such a connection does not exist. Films have finally become darker. This is, over time the mean luminance of frames has diminished over the length of a video. We often speak about psychological consequences related to these four shifts and indicate that these four sequential patterns have one cause: filmmakers gradually have sought to regulate filmmakers'

attention. These changes are the signature for popular film evolution that reflects no film style changes.

Cutting et.al (2011) has documented the usage of 150 films published from 1935 to 2005, *The Evolving Poetics of the Dissolved of Hollywood Film*. (b) that the shots around single dissolves are very long in contrast with the mid-lengths of a given picture, indicating visual planning before dissolution for the scene shift and re-acceleration after dissolution and (c) that dissolves have gradually re-appeared after a pause between 1970 and 1990, but have not yet been so popular as during the study era;

In his paper *Exploratory Data Analysis and Film Type* Nick Redfern (2012) analyses Slasher film editing mechanisms by utilizing a basic ordinal time series approach, studying the hierarchical process of editing four Slasher films published between 1978 & 1983. This reveals that the matrix for the order structure is a valuable way to evaluate data for the disclosure of the editing system without making any conceptual conclusions about the goals of a script. By comparing the matrices of the order structure of the 4 films, he noticed that Slasher film shares a similar editors' pattern, closely associated with different narrative events through multiple editing regimes with changes in editing patterns which occur with great changes in mood.

In *Picturing the Photographs*, Mike Baxter (2012) takes one dimension of the film-styles figures and has introduced an alternate solution, influenced by Barry Salt's research, which is more obviously seen by its effects. Mike Baxter (2012) while he does not demand fresh understanding, his study reveals findings, which would take certain work in order to obtain and appreciate, quite conveniently and efficiently.

Nick Redfern (2015), in his work, 'Log-Normal Distribution is not an appropriate parametric model for Hollywood film length distributions', examines the assertion that the 'two-parameter log-Normal Distribution' is a perfect model for Hollywood film length distributions. He analysed 134 films from 1935 to 2005 produced in Hollywood and concluded that the 'log-normal distribution' is not a credible claim as the appropriate parametric model for Hollywood film shooting duration and suggests

the use of reliable statistics that do not include the simple parameter models for film analysis.

Nick Redfern Rashomon (2013), in *Rashomon film style and narrative*, analyses Rashomon's usage of film design (Kurosawa Akira, 1950) in order to decide if the rape and murder accounts by the bandit, wife and husband are distinct from one another by utilizing multiple mailing analyses (MCA) to identify connections between shots and the other by analyzing shot duration details. Results reveal that Rashomon's four tales of the rape and murder not only vary in their details but also in how the films are informed. The speed and the style of shots that are used to create the narrative view of different characters differentiate them as either aggressive or passive narrators representing their conceptual degree throughout the picture.

Nick Redfern (2013) in *Time Series Clustering and Film Style Analysis*, defines a framework for applying time series clustering to film duration data based on uniform shot density for a uniform point cycle. Providing a brief overview of the cluster analysis and explaining how Shot length data must be prepared prior to the cluster analysis, it demonstrates the application of time series clustering to the data length analysis. It cites (Jain, Murty, & Flynn 1999) and uses the Cluster framework as it is known. Segment large datasets into homogeneous categories and simulate the layout of large databases to help observers define relevant classes and subgroups based on correlations between data artifacts (Jain, Murty, & Flynn 1999).

The paper *Film Studies and Statistical Literacy* by Nick Redfern (2013) points forth the importance of statistical literacy to higher education film studies. He concludes that statistical literacy includes a collection of skills and attitudes required for all film scholars and that it is a major deficiency in film education in the United Kingdom that such skills and attitudes do not form part of the curriculum for film students with adverse implications for their comprehension of film science.

In his invited lecture at Nick Redfern (2014) addresses work on movies in the field of higher education, its textbooks, its viewers' and political culture, calls for the abolition of cinema studies as a topic or a subject, and considers movies as an ecuman study background. The work is based at the University of Glasgow for Quantitative

Methods and Film Studies, Nick Redfern (2014). He claims that quantitative approaches are currently not used by film scholars and further claims that the study of film and its viewers is based on a variety of empirical tests, and demonstrates this argument.

Jeremy Butler (2014), *Statistic Study in Television Style: What Do Statistics Teach Us About TV Editing?*, discusses the importance of splicing together a humanities-based TV-style study with digitally produced statistical results. Studying the editing pattern of the situational comedy 'Happy Days' (1974–1984) this essay tests the reduction levels correlated with each method of development and considers a statistically important distinction between the two. In addition, the essay talks about the reduced rates on the American rates and the general increase in it after the fifties and reaches to a somewhat unexpected decision on the effect of publishers on the design of television.

Jonathan Olliver (2015), in his paper 'Poetics of early Hammer horror films: a comparative study of the theme', examines the production done by the Hammer, a British film production company during 1957 to 1960, basis the seven films falling in the 'Horror' genre. This is a literary review that utilizes mathematical stylistic research. These 'Hammer' productions were compared to seven different independent creations of 'Horror' genres films from the same time. These fourteen films were examined minutely on the shot by shot basis and documented against a number of technological factors, often perceived to be under control of the director: duration of each shot, composition of shot, movement in a shot, and camera angle. Inferences are drawn from this collection of information to answer the question: if studied basis a structure, 'what is a horror film produced by Hammer?'

In the Exploratory Data Analysis and Editing Design of Friday the Thirteenth (1980), Nick Redfern (2015) analyses the complex editing system of the film utilizing the time sequence of the lengths of the film as an exploratory data analysis tool to expose the editing mechanism of the motion pictures without making a priori hypotheses regarding the features of the animation design. He notes that Friday thirteenth consists of several editing regimes with transition points between editing styles that coincide with large mood shifts and regional bursts with shorter and longer durations

correlated with different narrative incidents. Various editing systems produce various forms of terrifying encounters for audiences with slowly edited lines, generating a common feeling of foreboding and fast editing related to the chaotic brutality of body horror.

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#### **2.4 Variables Classification:**

The present study attempts to conduct an empirical study of film style and structure. The analysis will be done using both the Qualitative and the Quantitative Methodologies. Drawing from the literature review, the parameters or variables most appropriate and relevant for such analysis are identified as: duration of the shot, movement of the camera and actors or any other property, creation of sets. These elements are studied in order to find out the pattern of the songs placement in the narrative and its impact on style and structure of the selected songs and films.

#### **2.5 Research Gap:**

Through this literature analysis, we discuss how Hindi cinema and songs in films have influenced popular culture in India and have often made their presence seen strongly on several of global contexts. Songs from these films were described as highly uniform and eclectic on the one hand. Here, by analyzing songs in cinematic complexities, the researcher addresses a number of eccentricities and myth paradoxes

not only for Hindi songs but also about Hindi cinema. While the existence of songs in Hindi films is commonly written off mainly one point of commerce this study shows the most effective way to shape and describe the songs and their performance from the point of view of musical and commercial life. Film songs are also built up on situations; they are dramatic and have an inherent multi-media style and design, even though they are still the leading kind in India of popular music. This research is focused on a thorough review of Hindi film lyrics, song sequences, as well as a wide collection of resources of the Hindi film and music industry. Its findings advance to various great ways of viewing Hindi film songs, identifying their important roles in Hindi cinema, and how this impacts their life across the globe. Scholars would get help who try to find similarities and differences between Hindi films and songs. It contributes majorly to film studies, film music studies, writings on cinema and addressing issues related to culture, media and cross boundaries exchanges of Hindi cinema pertaining to music. This study is open to both film specialists and a wider audience.

Songs are important to the commercial value of a film, and this is definitely linked to the apparent enjoyment of Hindi cinema by viewers as an 'attractive' format. In the orality of most Indian dramas, the existence of songs can also be seen in the Hindi film plot. This is a study that gives rise to various unexplored ways to appreciate music and its various styles. This provides an in-depth theoretical analysis for more exploration of a critical and vibrant musical genre that is just now starting to make its unexpectedly innovative presence felt to the outer world. 'Art, Audio and the Visual Picture' the work is focused on ethnomusicology, which can be extended to film analysis, art and cinema. We demonstrate musical style and its vulnerability to the predominant importance of a created 'situation' in Hindi film and its narrative. This gives this study a definite place in the literature. This work is mainly a view of the film industry pertaining to a filmmaker. This study gave the researcher an insight into the premises of song picturisation and it certainly taught to be more sensitive to the different ways in which words and visuals together conveys a meaning, this could be the greatest lesson of the study. This study, while adding to the academics of Hindi songs in a specific way, looks forward to the study of Hindi cinema in a larger way.

Vijay Anand's films are remembered for their music and well-choreographed songs as much as their star power. Vijay was a versatile director, making films across genres, but his legacy is most widely felt in picturisation of songs. New-age filmmakers have consistently paid tribute to Vijay's work through pictorialization of their films and songs. The most important aspect of his filmmaking, however, was his modern approach to characters. The study consists of a qualitative textual analysis of Vijay Anand's songs. In other terms, the case study approach was used to carry out a thorough analysis of the songs. The study uses qualitative methods of research to find answers to the research questions of the study. Qualitative study focuses on the quality of work, not on quantity. The quantitative study is carried out to study the comparison of the of shots with contemporary film makers, also to see how many of Vijay Anand songs have created more than one Rasa and how many films of his have used the element of moving objects in the songs and a few more questions.

In this chapter, the researcher finds that all of these studies demonstrate the power of audiences to invest text with meaning and to use it in new and creative ways. They highlight the need to consider, or at least be conscious of, the reception of a cultural object in any given study, the social processes by which a given text is consumed, obtained or adopted by audiences, and any secondary socio-cultural phenomenon that might arise when people communicate with the text. As the audience-based analyses of Cook, Radway and Frith all suggest, audiences will learn even more from film songs than Manuel credited in his Adornian Review (1993) which, oriented on the finding that a limited number of people create film music for a mainstream audience, suggests that audiences are passive receivers, disconnected from their musicality. We've also discussed how music, songs and emotions relate to each other.

After a thorough and systematic analysis of the literature the following void was noticed, which endorsed the need and value to research Vijay Anand's stylistic and narrative framework in song picturisation.

- 1) There is a considerable and evident lack of research on song picturisation. It can be clearly observed that song's picturisation have hardly been addressed as a distinct genre and no study has been traced which tries to understand the style of direction of songs in Hindi film.

- 2) Vijay Anand was a master of song picturisation, many reviews and articles have mentioned this but still there is no research found where anyone analyzes his work although there are few studies which examines the work of Guru Dutt in context of songs picturisation.
- 3) Narrative form (style/structure) of songs has not been studied, especially in Indian Film context.

The thesis is thus an attempt to work on the identified research gap by performing a critical analysis of techniques that Vijay Anand's uses in picturing his songs. The comprehensive technique for performing the study is described in the next chapter, Research Methodology.



## **Chapter Three**

### **Research Methodology**

#### **3.1 Introduction:**

In the light of the requirement of this particular study a research methodology was adopted by the researcher. The research was focused towards a few very important aspects of the study. The ‘songs in Vijay Anand films’ was a priority concern to be studied with the creative analysis in application. The techniques that the filmmaker used to shoot his songs were to be studied. This was primarily in the films that Vijay Anand has directed and considering the requirement the analysis of other contemporary filmmakers was also essential, especially with regard to the shot duration and taking. One of the hypotheses which is proposed towards the duration of shot required the assessment of the work done by the filmmakers of the time when Vijay Anand was working. It is extremely important to have a correct methodology to do any research. Here in this case a research is based on both qualitative and quantitative methodology. There are a few important elements that are essential in this study. The analysis which the researcher intends to carry out for the research purpose is creative in nature and it has a perspective and it has been done for the techniques that the filmmaker Vijay Anand has used in the shooting of the songs in his films.

#### **3.2 Objectives of Study:**

The objective of the study “Creative Analysis of Song Picturisation Techniques in films directed by Vijay Anand” is to ascertain the song picturisation.

**Broad Objective:** Broad objective of the present study is to find out the song picturisation techniques in films directed by Vijay Anand.

**Other Specific Objectives:** The present study is taken up to achieve the following specific research objectives.

- 1) To explore the relationship between the theme and songs in Hindi cinema.
- 2) To explore the time and space factor in placement of songs in selected films directed by Vijay Anand.
- 3) To explore the shot taking techniques in selected song sequences directed by Vijay Anand.
- 4) To study the use of camera and editing techniques in selected song sequences.

### **3.3 Research Questions:**

This research work is an attempt to understand the “Creative Analysis of Song Picturisation Techniques in films directed by Vijay Anand”. The Study highlights the following research problems.

- 1) How does Vijay Anand place a song in the narrative?
- 2) How does Vijay Anand create the 'Rasa' through his song sequences?
- 3) How does Vijay Anand create 'Mise En Scene' with use of on screen audio visual elements in his songs?
- 4) How does Vijay Anand use metaphors in his songs?

### **3.4 Hypothesis:**

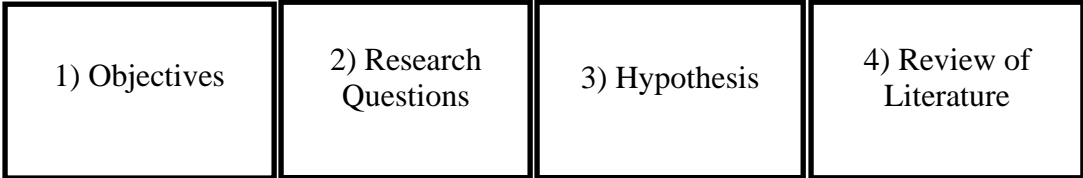
The hypothesis of the present study is as follows:

- 1) Vijay Anand uses moving elements on screen in various forms in his songs.
- 2) Vijay Anand uses long take (shot with a longer duration on screen) as one of the techniques in his songs.
- 3) Placement of songs in the narrative play an important role in films directed by Vijay Anand.
- 4) Vijay Anand enhances a song with creation of more than one 'Rasa' out of the 'NavaRasas'

### **3.5 Research Design:**

For this study the researcher followed the steps and the design as follows:

Research Design



5) Methodology

**Qualitative Methods**

A) Content Analysis

- Placement of Song in Narrative
- Mise en Scene
- Metaphor
- Navarasa Creation
- Use of Camera and Editing

B) In Depth Interview & Analysis (Questionnaire Design)

C) Articles Analysis

D) Books Analysis

E) Video Analysis

**Quantitative Methods**

Sampling 1: Survey

- Pilot Study: Film Professionals
- Questionnaire Design
- Judgement Sampling 1
- Selection of Songs for Analysis
- Judgement Sampling 2

Sampling 2: Survey

- Sample Study (Film Professionals /Students/Enthusiasts)
- Multi Coder
- Findings from A, B, C, D, E
- 5 Point Likert Scale

} Creation of Statements

Data Collection

Data Processing

Data Analysis (Hypothesis Testing)

Findings & Conclusion (Basis Qualitative & Quantitative Analysis)

### **3.6 The research methodology could be seen in the following methods bifurcating Qualitative and Quantitative methods:**

In their article 'How to construct a mixed methods research design', Schoonenboom and Johnson help the researcher by mentioning various ways of using both these main methods in their research work. Their article helps to understand how to design mixed method for research study. To design methodology with multiple ways the authors suggests the researcher must be careful and be able to understand dimensions of various methods that are required basis his or her research requirements. The author while exploring and on guiding various possibilities suggests strongly that a researcher should be vigilant for the validity of the research. Here the researcher considering all the possibilities has decided to explore qualitative and quantitative methodology with various aspects and possibilities of this research.

#### **3.6.1 Qualitative methods used:**

One of the key elements in this study was the films directed by Vijay Anand and the songs that he has made in these films. Here the researcher has watched Vijay Anand films over and over again to do a systematic content analysis. There are a few essential elements that were considered and applied to the content analysis considering the title and the study, which has been discussed in detail later. The songs from the films were selected by a sampling method carried out with the film industry professionals basis the recall value of the songs created by Vijay Anand in his films. The opinion was accepted which was given by the film industry professionals from several fields. Out of the songs selected or voted by the industry professionals the judgment sampling was applied to the sample and songs with distinction scoring percentage were chosen for the analysis. The songs which got 75 % or more votes were analyzed on various factors of cinematic analysis.

**A) Content Analysis** is a methodology that is used when analyzing any content. It is used mostly while analyzing creative and aesthetic content such as novel, book, poetry

and also cinema. This methodology has been used before and hence the researcher found it suitable for this study.

In their article ‘Content Analysis: A Flexible Methodology’ the researchers Marilyn Domas White and Emily Marsh in *Library Trends* 2006 say that “Content analysis is a highly flexible research method that has been widely used in library and information science (LIS) studies with varying research goals and objectives. The research method is applied in qualitative, quantitative, and sometimes mixed modes of research frameworks and employs a wide range of analytical techniques to generate findings and put them into context.” Their article identifies content analysis as a systematic and rigorous approach in analyzing the research. It also explores various steps that are involved in content analysis and show that content analysis serves the purposes of both quantitative research and qualitative research.

In their paper ‘Communication Research chapter on Content Analysis’, Huma Parveen and Nayeem Showkat from Aligadh Muslim University in Pathshala in July 2017 analyze the importance, process and methods of content analysis as a research method. They explore the processes after understanding the concept and conduct a qualitative as well as quantitative research through the help of content analysis. They discuss the issues to be taken care of while applying the method. The paper also underlines strengths and weaknesses of this research method. They say that, “With proper examples, we have demonstrated how we can deconstruct or construct a meaning or concept of the content of text data. Now, we can apply this method in our research for the interpretation of the content to draw meaningful conclusions. Through the help of this technique, we have learned to explore theories, and further contribute paramount literature to the body of knowledge.” The researcher records that this is an economical method for research. It can be applied to both Qualitative as well as Quantitative research.

According to the topic it was important to follow a few very important elements that either plays a role in deciding the place where the song would come and a few more

rotating around the song. Each director uses his own technique and for bringing a song in the storytelling.

The first is the situation where the song comes in and with what purpose it comes in the film. Establishment of the situation and the positioning of the song with a brief background study of the beginning and end of the song and also what happens before and after the song becomes a very important part in the study. The song coming in the narrative and how important it is for the entire film is also a crucial point of study. Does the song fit in the overall design and does it add to the narrative make it a song worth coming in the narrative.

Each film has a visual design. The visual design has each and every minute detail that goes on the screen and it is pre-decided before the shooting begins. The visual coming together makes a *mise en scene* for a film. These elements usually are Colours, Costumes, Property, Make up, Set, Location, Special characters. The use of exterior or interior location, day or night matter a lot too when a song is brought in a film. The usage of these things in a song adds or reduces the impact on the audience's mind.

A song without music is not a song. Music is an essential part of any song. The instruments used could be less or many but together they create music according to the decision and approval by the director and efforts put in by the music director. A song having a specific instrument used to create music could be seen as a main feature of that song. The use of music or the song itself with the actor lip syncing or in the background with visuals going over the song is also an important point of study. A few songs become important due to the use of a specific voice of the singer male or female. A few filmmakers or music directors make the use of a song to create a great sound design. This could be studied with the property used in the song as visual elements. The property which is given to the character and makes a part of the narrative is also weaved in the song. The property is seen with the character or as a part of the character and doesn't stand out of place.

Any song is incomplete without the words. The words in a song called as lyrics and in India there are many great poets or lyricists have given great words to the tunes or the words have got the tunes with the work done by the music directors. The use of lyrics adds to the song becoming the words of the characters. How the lyrics bring out relation between the characters with the situation, how the lyrics have been used to justify the situation, how it has been carried on in the film taking visual and audio hand in hand, are all very important points of study. The song in film has lead actors, secondary Actors, junior actors, dancers, group dancers performing. The expressions of the actors, the presence of the actor on screen, the dance or the movements of actors, use of space by the actors and the appearance with performance. How over all time and space has been filled with the actors helping the overall impact to go upwards is also studied. All these points are decided while the execution at two stages one while shooting and then while editing. Here the use of camera becomes extremely crucial which includes camera movement, composition, camera angles and lighting for the sequence. The editing includes cuts, transitions, rhythms, pattern such as montage or any other techniques. The two utility tools which are used by the director to convey the meaning that he wants to create the desired impact on the audiences mind. The director uses metaphors to convey a meaning. The emotions that the director wants to get generated on screen and then from the audience address the creation of Rasa. The Navarasa is a famous concept coming out of Natyashastra and it addresses to the emotions created by the performer and the impact it creates on the audience. The effective use of these tools and how best they have been used in a song is studied as the objectives of this research.

The research is important as it covers a span of a few years and a few films made by Vijay Anand. Over the years how Vijay Anand has used any or many elements over and over again or repeated it from one film to other. If the same aspect from the above or any other aspect has been repeated in any other film or song how better it has been used is worth a study. With this the researcher is able to assess if he was trying a particular methodology to shoot using techniques or repeating any elements. Thus by using a certain techniques how Vijay Anand has been able to create anything unique through his songs in the history of Indian cinema. Any specific element, identity, new thing, cracking

moment or magical piece in the song worth mentioning is also studied and recorded in this study.

The above important elements were summed up in the 5 important and decisive points to go in the content analysis and analysed in each song that has been used for this study. These points are basis the techniques used by Vijay Anand in his song picturisation method. They make deep impact on the plot, theme, character and progression of the film. These points are:

**A1) Placement of the song in the narrative of the film and the impact that it does to the story telling:** The narrative is decided at the point of scripting. The requirement of the song, a song replacing a scene, the before and after scene of the song making the song a much required element in the structure, the song coming out of a scene, the importance of a song to take the story forward, brief background both about the film at the beginning and at the end of the song. Song as used by almost every filmmaker in their films barring a few exceptions in the history of Hindi cinema. The song comes naturally to our films but the song coming in a story could be irrelevant. It could come and stop the flow of the narrative. Here this point analyses how Vijay Anand has brought in the song in the stream of the narrative. Does it come as a helping hand to the character, does it save screen time by reducing the scenes and dialogue and importantly does it serves any purpose.

Kulkarni Anagha has analysed the song sequences in Films of Guru Dutt by exploring the placement of a song in the narrative. She explores how songs perform the dual function of replacing a scene and representing the “unrepresentable”. For this she sees how a song fits in the narrative and analysis how the form and content works. She has chosen five films of Guru Dutt. She begins each chapter for each film with a brief about the storyline. She translates the Hindi words into English wherever she seems fit. She also provides screen captures from the films to support her argument. She also gives her reason for choosing these films is that they were his most significant works, for this there is no supportive data given. She claims that the films were a hit on the box office but that is also not supported by any data.



**A2) The use of metaphor to create a meaning out of a sound or an image:** A metaphor serves a purpose and could say a lot many things without saying it. Metaphor could be brought in as a representative of many emotions, many ideas, many incidents and many thoughts too. A metaphor could be an image or a sound which can cover a lot which a director wants to convey through his film. A usual and over used metaphor in Hindi cinema is two flowers coming towards each other to communicate that two lovers are kissing or hugging or much more which can't be shown on screen. In Hindi cinema a metaphor could be a very big helping hand to the director considering the limitations that he or she has to show things on screen which are not allowed or would get cut during the censor process. Sometimes the filmmakers also have used metaphors not only to show adult content but to cover a lot of screen time and space. A property item or a piece of sound comes very handy and can create something which is not shown directly on screen in the flow of the narrative. According to the definition on studio binder "A Metaphor is a figure of speech in which a word or phrase denoting one kind of object or idea is used in place of another to suggest a likeness or an analogy between them. Metaphors are closely related to analogies or similes". In simple words with the use of a metaphor, a simple sentence gets a poetic effect or a poetic feeling. It helps in emphasizing the meaning of that sentence. Metaphor is extensively used in movies as well as in the songs of the movies. Use of a metaphor may increase the quality or impact of a movie. Various scenes in a movie are metaphors indicating something, by showing something small. Metaphors are incredibly conveyed through a song. It is often in the lyrics. Also, the production design, the sets, the costumes, movements of every character during that song, helps in conveying metaphors. In Hindi cinema, there are various songs behind which the primary metaphor is love and affection. The 'heroines' are often compared to the moon, the stars, the ocean, etc. In the movie, *Gangs of Wasseypur*, at the end of the part 1 of the two part movie, there is a song- "Jiya Ho Bihar Ke Lala". The protagonist- Sardar Khan (Manoj Bajpayee) dies at the end of part 1. The last scene in the movie is of his assassination. When he is tremendously hurt by bullets fired by the men sent to kill him, we know that he is going to die now. No one can save him. Hurt, he is trying to walk with blood all over his kurta. At that time, this song starts playing. Now, the lyrics of this song are actually for praising and glorifying the main character. However, this song is not played

when Sardar Khan is rising as a dangerous, cold-blooded gangster. It is played at the time of his death. This creates a bittersweet yet beautiful contrast. That song is a metaphor for all his greatness. The lyrics literally mean- “Long Live the son of Bihar, may you be immortal”. All his life, Sardar Khan’s main aim was avenging his father by killing the coal king-pin Ramadhir Singh. He is dying now, but his goal won’t die. His sons will avenge him and their grandfather. This song glorifies both the actors and character with Manoj Bajpayee’s Sardar Khan upto that point. Playing this song at the end, or, at the death of the main character was a very unconventional move as far as Hindi cinema is concerned but it resulted in an amazing metaphor and also a great goodbye to the different but lead character.

**A3) The creation of the emotion through the Rasa Nirmitee of Rasa creation, primarily to address the kind of emotions that Vijay Anand likes to evoke from his songs:** When you see a play or a drama, what is the one thing about it that you find the most interesting? Everything about it! A play is performed live, it’s nothing like a film where many takes could be done. And what is the thing that differentiates a play from a movie, A Play IT IS WHAT IT IS, it is real, and as it is performed live, you are able to understand and feel each and every emotion of the actors as well as the overall setting of the play. There is a science behind the making of a play. ‘Bharat Muni’, who was a ‘rishi’ or a ‘sadhu’, has written the book, ‘NatyaShastra’, for preaching the knowledge of the science behind a play or drama, to the common people. In that book, he has covered every single aspect of a play and has written the information in the simplest of ways, so that even a ‘layman’ could understand each and every thing thoroughly. If we say that a play is a school, then the book ‘NatyaShastra’ is its founder. In the book, there is an important part about ‘Rasas’. ‘Rasa’ simply mean emotion. In that, Bharat Muni has briefly stated about the number of primary emotions, their importance, how they are supposed to be portrayed, what is their impact, etc. ‘Rasas’ are considered one of the most important parts of the whole ‘NatyaShastra’.

Importance of Rasa: Rasa is one of the most crucial elements of a play or a drama. An actor or actress is expected to portray a varied range of emotions. Therefore, an actor

must know everything about Rasa. He should gain proper knowledge about the science of Rasas. The rasas help in indicating the mood of the actor, or the feelings of the character, which the particular actor is portraying. Each Rasa consists of many expressions and expressions help in elevating the overall performance of the actor. We can say that the rasas mentioned in the 'NatyaShashtra' form the basis of the art of 'acting'.

What is Rasa Theory: Rasa consists of the combination of Vibhavas, Anubhavas and Sthayibhavas. There are basically four types of acting techniques or 'abhinayas', namely, Vachik Abhinay, Angik Abhinay, Aharya Abhinay and Satvik Abhinay. The performance revealing the idea of the writer/ director through Vachik, Angik, Aharya and Satvik Abhinaya is called 'Bhava'. When the theme conveyed by the Vibhava is brought into realization through Anubhava by means of gestures, it is called as 'Bhava'. 'Rasa' and 'Bhava' are like ice and water. They are same, but their form is different. There is no Rasa devoid of Bhava nor Bhava devoid of Rasa. Their effectiveness is mutual in regard to Abhinaya (acting). Hence, Rasa consists of all the above mentioned aspects. And generally, Rasa and Bhava go hand in hand.

There are 9 different types of Rasas. They are as follows: Hasya Rasa- (Humorous), Karuna Rasa- (Sadness), Bhayanak Rasa- (Frightening, terrific), Veer Rasa- (Courage, Bravery), Shant Rasa- (Peace), Adbhut Rasa- (Surprise), Rudra Rasa- (Anger), Bibhitsa Rasa- (Disgust), Shringar Rasa- (Love)

There are 9 different types of Rasa and each Rasa has its own significance. Each Rasa greatly contributes in conveying the mental and physical state of a particular character. For example, Hasya Rasa signifies laughter and there are many ways to showcase this laughter depending upon the situation in the play. All this information about all Rasas, their significance and their types or ways are briefly stated in the 'NatyaShashtra' by Bharat Muni. Every Rasa helps achieving the emotion which the audience can easily relate to. These emotions are grounded and human and not god-level, as the common 'layman' also should be able to understand and appreciate the play or drama. There are several ways of expressing a particular Rasa. The amount or range of portraying a

particular emotion or Rasa depends on the situation. These 'Navrasas' are the base of 'NatyaShastra'. Every single expression that any actor gives or delivers, not only helps his/her performance, but also helps in enhancing the overall quality of the entire play.

Functions of Rasas: As mentioned earlier, Rasas help showcasing the mental and physical state of any particular character. It also helps in showcasing how a particular character would react to a particular situation. For instance, a ghost or a haunted mansion will elicit feelings of fear in one's mind resulting in his showcasing of Bhayanak Rasa, whereas, the same situation or place may elicit feelings of courage or bravery in one's mind depicting Veer Rasa. Every character reacts to a situation through a range or set of expressions depending upon the Rasa which ultimately depends upon the situation. Because of Rasas, it is easy for the audience to understand each and every reaction and this may result in, the audience 'feeling' something or the other for the character, may it be love, disgust or sympathy. The expressions define the character. His / Her reaction to any particular situation helps the audience to understand his/her personality. For instance, if a character is loving or caring in nature, there will always be expressions of love and laughter on his face, or in the 'NatyaShastra' language, that character will showcase Hasya and Shringar Rasa. Any play or drama without Rasas or expressions will always appear boring and bland. Therefore, Rasasaur expressions are the first and foremost necessity in any play. Any artist who masters this art of Rasas can be called a talented or successful actor/actress.

A brief example of the accurate application or showcasing of each and every Rasa can be seen in the classic, *Sholay*. All nine rasas are portrayed in *Sholay* through various relationships between the characters. To name a few, Shringar Rasa (love) can be seen as one of the main themes throughout the movie. Although Jai and Radha and Veeru and Basanti were the two main couples in the movie, the real 'Shringar Rasa' or the real love was in the friendship of Jai and Veeru. It was showcased so accurately that the audience felt that this duo can never be separated. They laugh, cry, tease, they will be with each other and for each other forever. The unbreakable bond of friendship and fortitude between them cannot be broken even after death and because of this raw and real

portrayal of their friendship, this duo went down as one of the most influential and legendary one in the history of Indian Cinema. Also, the character of Gabbar Singh was like the definition of disgust ‘Bibhatsa Rasa’. His costume, his nature, his dirty teeth, the words coming out of his mouth, even his breath is disgusting. There were bad and evil villains in Indian Cinema. But few are as evil and disgusting as Gabbar Singh. If the story or direction or other aspects of any play or drama aren’t good enough, then the only saving grace is the acting or performances of all the artists. And, as we know, Rasas or expressions play a vital role in showcasing any actor’s talent and also helps in elevating his/ her performance. How to react in a particular situation, what body part to use or shake, all this is thoroughly instructed in the ‘Natyashastra’ by Bharat Muni. For instance, when showing surprise, our eyes gape, they open wide in surprise or tears trickle down our eyes due to immense amount of delight that we have felt due to the surprise. All these reactions are human reactions. Everybody reacts the same way. Everyone laughs, cries, fears, feels angry, etc. All these emotions are very much grounded to the reality. Therefore the audience can easily relate to any particular reaction in any particular situation. The audience will say to themselves, “Yes, I react exactly like this in this situation.....this is me!” This realism goes a long way as the audience understands and relates to every character and if they relate to a character, that means they love the character or hate the character. The point is, the audience feels something for the character, the same way they feel for someone they know. This enhances the relationship between the characters and the audience. Thus, Rasas or Expressions play a very vital role in any play, drama or film and if portrayed accurately by the artist, it definitely leaves an impact on the audience.

Charu Uppal in her paper titled as “Rasa: from Natyashastra to Bollywood” discusses the role of Rasa in Bollywood. According to her ‘Rasa’ is the essence that one feels while experiencing any art be it static or performing art. Rasa is applied to both the performer and the audience as well is considered as other worldly experience. Through examples of Bollywood she illustrates how improvisation and newness is brought in performance and that affects the Rasa. Uppal states that a Rasa could be seen as a ‘concept’ in itself for a film and an entire film could be mounted upon this theme. A film casting Sanjeev Kumar

titled as *Naya Din Nayi Raat* was based on these Navaras only. In the film only one actor plays nine here the nine main characters, each represented a *rasa*. For the audience even the presence of the actor evokes a *rasa* from memory and their own experience of similar nature from their lives get associated. So in a way one may say that watching a film is like being with an extended family. Uppal concludes her paper by underlining the importance of *Rasa* and its presence in the Hindi cinema. She says as long as the audience likes it the *Rasa* Theory will remain relevant.

Alisha Akbar in her paper 'The *Natyasastra* and Indian Cinema: A Study of the *Rasa* Theory as a Cornerstone for Indian Aesthetics' writes that Bharatmuni (200B.C) formulated the reference text on the various art forms for performances. He also created the *Rasa* theory which has been used since then. Bharat Muni's role in the entire world of Indian art history is very important. It is the actor's performance that guides the emotions of the audience. According to Bharata a *Rasa* is the one which creates a psychological state for the audience. She states that, "The role of the eight *rasas* is quite central to Indian cinema and its structure. It not only works to drive the plot and accentuate the behaviour of the characters, its function is deeply engraved in the basic storyline." In this paper she writes about example from Bollywood and argues that each and every thing in Indian cinema including actors performance, their methodology and style of acting, the songs and background music and the emotions that runs over the audience has a basis of *Rasa* and it is based on the principles of *Natyasastra*.

Here the researcher has tried to analyse the creation of *Rasa* and if and how Vijay Anand could manage to create multiply emotions from one song

**A4) Mise En Scene and its use in the songs to add meaning to the storytelling:** The song not to be made just as a novelty but with a great amount seriousness addressing all the elements of visuals in the frame promoting or creating the *mise en scene*. Here the researcher also tried to analysed the *mise en scene* theory being applied to the song. *Mise-en scene* refers to everything that is shown on screen. In a theatre production it is everything that is shown on a stage. In simple language, *mise-en scene* means all the

things that the audience sees in any scene either on screen or stage. Placement of everything including set or location, properties, actors, movements in any scene is guided in one direction. The cinematography defines and adds to the mise-en scene. The costumes and the makeup of the actors being visual elements play a very important role in mise-en scene.

Mise en scene is often utilized in every scene of the film if the director understands it well. Each composition in any film moves towards conveying a meaning and thus taking the story forward. Where the character is, occupying any part of the frame, left right center, standing or sitting, walking, running moving, in the background mid ground or foreground, what costumes is he or she wearing, how much and what kind of makeup is he or she wearing, how is the camera controlling the situation of the character, how is the characters and the setting is lit, is the production design helping the scene, all of this things matter and define mise-en scene.

Renowned French and early filmmaker also a practitioner of mise-en-scene produced many special effect films with exercising control over each and every frame. He extended his understanding of magic to film production. He used big sets and properties in his films supporting the narrative. In 1902 he made a film 'A Trip to the Moon' which sees a huge exercising of mise-en-scene and all imaginative.

Stanley Kubrick is widely regarded as one of the most influential and legendary filmmakers of all time. He made films from different genres and set the bar very high for anyone to surpass him. He was famous for his precise shot composition and his excellent use of mise-en-scene. His film, '*The Shining*', was rich with terrific performances, amazing cinematography, a horrifying background score and an aesthetic but scary production design. Each frame from the Shining signifies horror and unsettles or disturbs the viewer. One such frame or scene in the Shining is an incredible example of accurate 'mise-en scene'.

Danny, the boy, is sitting in a hallway, between the rooms, in the Overlook Hotel, playing with his toy cars. The basic scene is that, he is playing with his toy cars, and a pink ball comes rolling at him from the front. He looks up and sees no one. He sees in every direction, but does not see anyone. So, this is the basic premise of the scene. The carpet in the hallway, on which Danny is sitting and playing, is in orange- brownish hexagon patterns. The lighting is neither extraordinary nor minimal. It is sufficient as far as the lights in any hotel are concerned. The angle used is a top angle. Thus, we see Danny playing, with his head down towards his toys; the toys are somewhat arranged in a semi-circle manner. And suddenly, a pink ball comes rolling at him and stops near his toys. Although there is no ghost and the light is plenty, we still feel a little bit scary. All the aspects in this scene, rather in the entire film elicit the horror element. The camera is positioned in such a way, that we see Danny right in the middle of the frame and it also appears he is sitting right in the middle of the hallway. The design of the carpet indicates that though Danny has not seen anything yet, he is trapped and it is going to be hard for him get out of the hotel.

In his research article Jayakrishnan Sreekumar analyses mise en scene from a film '*The song of Sparrows*'. He tries to see how meanings are created through interpretations with the help of mise-en-scene. He writes "Cinema is a mass medium and it stimulates experiences in its pursuit to put across ideas and perceptions" (Acker, 1991). The adoption of various thoughts and transferring them to their audience is what the filmmakers do. Various on screen elements such as sets, properties, lighting, costumes, make up and acting all this together becomes and could be addressed as mise-en-scene. This plays a very important role in 'creating mood and meaning' in a film (Barsam and Monahan, 2010). His paper concludes that with the mise en scene elements can be created and communicated as a meaning in a film with the help of various shots. A film watching experience could be enhanced with the help of these elements and therefore an observation and analysis of these elements become important.

**A5) Basic technique of a filmmaker without which he can't make a film and that is camera:** How the techniques of Camera and Editing have been used by Vijay Anand is



studied or analysed. Any filmmaker has camera and editing as his basic tools. With these tools he creates a dream world and a language that tells his story. Each director decides how to use the camera and how to edit and join the shots one after the other.

‘Adorama’ gives a long article on the 14 basic cinematography techniques for better cinematic shots. It marks that visual storytelling comes with the cinematography. The cinematography art is the basis of creating visuals on screen. Cinematography is multilevel process that involves great operations of camera, composing the frames with a great lighting, and it also involves a great amount of control on what the audience sees. So eventually cinematography could be summed up as deciding the correct technique of presenting the story in the best way. While saying this Adorama lists the tried, tested and also regularly used cinematography techniques that decide and come to help of the director to describe any scene and how the audience should feel it. These cinematography techniques help new and old filmmakers alike to create images which impact the audience.

Matrix education gives education tools on basic filmmaking techniques, in their introduction they say that the audience immerses in the cinematic experience called films. While understanding the film and come up to a meaning the audience may fail, where the filmmaker techniques come to help and make the audience understand or develop the meaning. The techniques combined together by the director help the audience to develop their own understanding of cinema. While describing the concept the online site gives a list of techniques which includes a few important techniques including mise en scene, long takes, various compositions and shots.

## **B) In depth Interviews and analysis:**

Vijay Anand’s films have been mainly made from 1957 to 2000. Out of which his peak period was from 1957 to 1977, the twenty years where he made most of his films. In this period there have been many film professionals who worked with him. Here the researcher tried to speak to a few of them to have their opinion and views on the song

picturisation of Vijay Anand. These interviews had its own limitations as not many specially the crew members such as Dev Anand his producer and also the actor in a leading role in many of his films, Fali Mistry his cameraman for many films and his co editor Babu Shaikh for many films is no more but the researcher tried to find a few of very close associates who have thrown light on the work of Vijay Anand in terms of songs and his thoughts behind it. There are technicians, academicians, critics and also actors like Waheeda Rehman and Hema Malini who have been leading ladies in his films like *Kala Bazaar*, *Guide* and *Johny Mera Naam*, *Chuppa Rustum*. The researcher has carried in depth interviews with the film personalities with an inclusion of his assistants too who have watched him closely on work. One of the important personalities who spoke about Vijay Anand is Poet Neeraj. He spoke despite being ill and not in a good healthy condition on the camera on his home in Aligarh. He has been the writer of lyrics of Vijay Anand films such as *Tere Mere Sapne*. The researcher has managed to shoot, record or have telephonic interviews too during the Covid 19 pandemic times.

### **C) Review of articles, videos and books:**

The researcher has used articles, videos and books as a secondary data. Researcher has examined various articles published in print and online sources which have important inputs for the subject. There are various articles written about Vijay Anand and his films and also about his songs shooting techniques from time to time. The articles are in various languages such as English, Hindi and Marathi which the researcher has studied. The researcher has found a few videos available focused or referring the filmmaker and his style of song picturisation. The researcher has analysed them from the study point of view and have recorded a few points which have floated from the audio video sources. Similarly, there have been some references of the filmmaker and his work in the books written by various writers. The researcher has studied them too. The researcher could find a few interviews of the filmmaker too. They are in various formats such as written, published and audio-visual format. The researcher has used them for the research and to find the correlation between the analysis and these findings. There are a few videos that have surfaced which have been shot after the death of the filmmaker. A few

contemporary filmmakers have paid their tribute to Vijay Anand, these videos are also being considered for the research.

### **3.6.2 Quantitative Methods used:**

To support the research with data analysis the researcher has used quantitative methods too. They were followed in scientific way to get the data at the two stages. At the first stage to select the songs for analysis the sampling method was use and at the second stage the multi coders were used to create the statements for data sampling.

**2A) Sampling 1:** There are total 15 films that Vijay Anand directed in his career from 1957 with *Nau Do Gyarah* to 1982 *Rajput*. Out of these 15 released films 13 films are available for analysis. *Kahin Aur Chal* (1968) and *Ek Do Teen Char* (1980) are the two films which are not available for analysis. Out of these two films *Ek Do Teen Char* didn't have any songs in it. There are total 88 songs in all the films directed by Vijay Anand, starting with 'Hum Hai Rahee Pyar Ke' which is the first song in his first film and the last song in *Rajput*.

For the first step of sampling and to choose songs to be analysed the researcher sought the opinion of the film industry professionals as a pilot study. Their opinion was used as they are part of the production and contribute to the filmmaking process. Their opinion would be considered as an experts' opinion hence. The researcher took all the fields of specialization working with films such as Writer, Lyricist, Music Director, Choreographer, Dancer, Costume Designer, Director, Cinematographer, Editor, Animator, Production Manager, Producer and many such specializations. A list of pointers was given to them to choose songs with its recall value basis the points or any point given as reference. The professionals chose songs and submitted via Google forms. Calculating the percentage that each song has received basis the votes is calculated and the songs which have got 75% and above votes are selected for Content analysis. To choose this percentage the researcher has chosen the judgmental sampling. Total 44 songs have been selected basis the percentage of votes.

Along with these songs there are a few songs which have been very important and have impacted in the future songs of the director have been analyzed too. These songs floated in the interviews of the various personalities. These songs were not part of the sampling. These songs have made impressions of the director in his future works in later films.

**2B) Sampling 2:** An analysis is to be objective, its measures and procedures must be reliable. A study is reliable when the repeated measurement of the same material results in similar decisions or conclusions. In the present study, multi coders have been used as advised by Neuendorf (2002) two coders helped during coding, one of them is Dr. Prem Kumar, an Indian Information Service Officer posted as Field Publicity Officer Bilaspur, (CG) and the other is Dr. Debjani Haldar, a PhD from University of Jadhavpur working as Film Research Officer at FTII, Pune. Along with this the researcher himself coded a few statements. These statements were sent to film professionals, film students and film enthusiasts for their feedback. For this a Google form was created and sent to the above mentioned sample for their feedback. They will be on a 5 point ‘Likert’ scale test. The following five options were given to the sample. Completely Agree, Somewhat Agree, Completely Disagree, Somewhat disagree, Can’t Answer, were these five points.

In the JALT conference proceedings Beglar and Nemoto throw light upon the Likert-Scale questionnaires. They write the commonness of the Likert Scale for measuring affective variables. These variables could be motivation, liking, self-efficiency. The best part of this scale is that it allows gathering huge data and it could be achieved with limited resources. They have pointed out a few guidelines to construct the questionnaires and the process to be followed which includes the developing items, outcomes, gathering feedback, piloting the questioners. Gerald Alabum examines Likert scale, and its “effect of alternative scale formats on reporting of intensity of attitudes on Likert Scales of agreement.” In his thesis he has studied ‘one stage and two stage format’. Pierce and Maurer address the Likert measurement format can be used as alternative solution to the traditional measuring self efficiency. They considered the practicality and commonalities of empirical studies from the two results the Likert test gives acceptable alternative

method for the measurement of self efficiency. Hence the researcher here decided to use Likert test for this study too.

Basis the feedback from the sampling and from the findings of the researcher the conclusion has been drawn. The hypothesis has been proved basis the sampling and statistical analysis output.

## **Chapter Four**

### **Analysis**

This chapter has been divided into two sections as Qualitative and Quantitative analysis as the researcher has tried both the methods for this research.

#### **4.1 Qualitative Analysis:**

In this section the researcher has analysed the songs from the films directed by Vijay Anand in the sub topic 'Content Analysis'. The film professionals who have worked with Vijay Anand in different capacities and also critics were interviewed, this has been analysed in the sub topic 'In Depth Interview & Analysis'. The material that has been written about Vijay Anand, his films and his name reflected or his film actors have been reflected, has been analysed in the sub topic 'Article Analysis'. There are books written about films, a book about Vijay Anand and books generally related to the cinema have been analysed in the sub topic 'Book Analysis'. There are a few videos which were found by the researcher and they have been analysed in the sub topic 'Video Analysis'. These sub topics and further points especially in the 'Content Analysis' have been discussed in detail in the chapter Research Methodology.

##### **4.1.1 Content Analysis:**

The films and the songs in these films have been analysed basis the main key points which are as follows and they have been discussed in detail in the chapter Research Methodology.

- A)** Placement of the song in the narrative of the film and the impact that it does to the story telling
- B)** The use of metaphor to create a meaning out of a sound or an image
- C)** The creation of the emotion through the Rasa Nirmitee of Rasa creation, primarily to address the kind of emotions that Vijay Anand likes to evoke from his songs
- D)** Mise En Scene and its use in the songs to add meaning to the storytelling

E) Basic technique of a filmmaker without which he can't make a film and that is camera and supporting technique of editing

#### **4.1.1.1 Nau Do Gyarah /Vijay Anand/ Nav Ketan/ 1957:**

Vijay Anand directed a song 'Ae Meri Topi Palat Ke Aa' in the film *Fantoosh* (1956) and also had written the script as a co writer for *Taxi Driver* (1955) both directed by Chetan Anand and produced by Dev Anand. *Nau Do Gyarah* (1957) is Vijay Anand's debut as a director. Vijay Anand begins the film keeping in mind the title of the film. From the first frame itself he takes control of the audience and doesn't waste any time in entering the story. Alongwith the title cards he goes on introducing the audience to various monuments in Delhi. In the first scene itself it is revealed that the protagonist Madan Gopal shifts various houses as he doesn't have money to pay the rent. In the title sequence the director shows various places and people on their cycles. Following this thread, the first two scenes show that Madan is also changing his places.

The first image after the introductory title 'Nav Ketan presents' with the lit street lamp, is of a huge clock tower. A similar image is used in the climax, reminding of the first image of the film. It is interesting to note that the title 'Direction: Vijay Anand' appears on screen where we see a tilt up shot of 'Qutub Minar'. This could be seen as a metaphor as his graph as a director and growth as all rounder filmmaker touched heights as 'Qutub Minar', film after film.

He has introduced Delhi again in *Tere Ghar Ke Samne*'s opening sequence with a different approach because *Tere Ghar Ke Samne* (1963) though set in Delhi is a film with a different flavor than *Nau Do Gyarah*.

The first scene shows the ability of Vijay Anand and his command over the medium. He introduces the lead character through a monologue of a lady, played by Tun Tun. The character she is referring to is later revealed as 'Madan Gopal'. A long take (A long take is a long duration shot. A shot is the duration between camera switching on and switching off) going over various photographs of girls and paintings hung on the wall reaches to the

pile of stuff near the feet of Madan Gopal. This long shot gives a hint of mise en scene (addressing everything in detailed regarding the visual elements present on screen) theory which covers all the elements which are required for the establishment. This kind of introduction has worked beautifully in *Guide* as well. The various characters have been introduced in long duration constantly moving shots.

*Nau Do Gyarah* was one of the high grocer films of 1957. According to Anita Padhye's book 'Ek Hota Vijay Anand' audiences gave two reactions, one was that they have never seen songs like these and the climax, a fresh, a new way to conclude the film. The film helped Nav Ketan as it was made in a very small budget of Rs. Five lakhs. Most of it was shot on roads and the unit used to stay at PWD guest houses. With *Nau Do Gyarah* a trend got set to give Dev Anand a lite hearted comedy script and new ways of songs taking the story forward.

#### **4.1.1.1.1 Hum Hai Rahi PyarKe:**

In a musical montage (Montage: a French term used for editing. Also collection of shots to create a meaning could be with or without words. In Indian films context a song sequence could be seen as a montage.) Madan tries a scooter, a car and gets settled for a tempo truck. He needs a vehicle for long journey. This truck is a highlight of the film. The number plate on the truck '9211' is the title of the film. Vijay Anand uses the same tune as a theme which in turn goes on to introduce first song 'Hum Hai Rahee PyarKe'. It begins with a whistle. Vijay Anand uses this as a metaphor to underline the character of reluctant Madan Gopal, this is how he has introduced him at the beginning of the film too. A lighter used in *Hum Dono*, Directed by Amarjeet, written by Vijay Anand and according to 'Ek Hota Vijay Anand' by Anita Padhye he also ghost directed the film, reminds of this whistle of 'Hum Hai Rahi PyarKe'. In the scene just before the song Kalpna Kartik is introduced in a long take and in her room we see a photograph of Swami Vivekanand. Vijay Anand was a strong believer and admirer of Swamiji. He had read a lot of books of Swamiji. He wanted to show Kalpana Kartik as a strong headed woman and one who has decided to leave the house and leave her marriage too. It's a decisive



moment for Kalpana Kartik and she overhears the conversation outside her window and gets to know that Madan (who is unknown to her as yet) is going to Mumbai in his truck. (Annexure, I. 1, pp. 456)

With the words 'Hum Hai Rahee Pyar Ke' we enter the first song in directorial debut of Vijay Anand. It's a monologue by Madan Gopal giving the philosophy of life, converted into a song. 'Who so ever comes with love and meets with love I surrender to that person'. With these words Vijay Anand has used the vehicle in the form of a truck as a metaphor of constantly changing life. The movement is the truth of any human beings life and the life is ever changing. This moment changes into next and so on and so forth. Vijay Anand was fond of various vehicles and has used them extensively in his films to shoot songs. (Annexure, I. 2, pp. 456)

The truck leaves Delhi showing important monuments like Delhi Gate and Taj Mahal. As the terrain changes from outskirts of Delhi the musical notes change.

The rhythmic movement of the ladies with the water pots on head, show the foreground and background movement. The passing of the ladies in the foreground and then passing of the car in foreground and then ladies going in background is an example of using the 3 D space on screen. The mukhda or the signature line of this song keeps appearing again and again.

From Kalpana Kartik's (Raksha) point of view this song plays a very important part. She hiding inside the truck is something that leads her on the journey. From Madan's perspective it's a journey that he has to go on wheels. He is going to get a lot of money and through this song Vijay Anand shows this happy and free kind of Madan who hits the road. Vijay Anand could have gone anyway or it could have got a cut to the property where Madan is supposed to be going. Vijay Anand chooses to bring the boy and girl meeting on the road over this truck and after the song finishes.

The most common thing in cinema could be 'a boy meets a girl' but how they meet is the

uniqueness of every film. The usual incidence coming across unusually is the key to remembrance. The two films which have a girl running away from the house were *Roman Holidays* (1953) and *Chori Chori* (1956). The meeting happens accidentally on these films, in *Roman Holidays* the girl runs away in a catering truck and she doesn't know where she is going to land, in *Chori Chori* both bang on each other in a bus. The common thing in these three films is the use of vehicle but the uncommon thing in *Nau Do Gyarah* is that the girl knows that she is running away with the boy in his truck going to Mumbai.

The introduction shot of Madan shows a couple of pictures of girls in his luggage that is getting thrown away. The same are carried on the truck that he is driving. Most of the film happens on the truck with a couple of songs too. So the truck becomes important location of the film alongwith many other locations that the characters travels through. In this film once the characters reach their destination the truck goes into hiding and comes back in the climax scene. The journey happens from Delhi towards Mumbai. So character of the city and the key locations is a must and the glimpses of the exteriors of the key monuments are woven in the visual chain to emphasis the journey. The song stops for Madan to realize that there is a young Sardar ji travelling in his truck so far. He finds that there is a gold jewelery box with that Sardar ji. Madan takes the young boy as a thief.

The sound of breaks scratching and both vehicles coming to a quick emergency halt is used just before the words come in the song after long prelude of music. Madan declares and surrenders saying 'Hum Hai Rahee Pyar Ke Humse Kuch Na Boliye' with these words the young enthusiast lady peeps out of the car that has halted in front of the truck. His surrendering is a very important element because he puts the reverse gear and takes back his truck. It is in way gives to the character that he is ready to accept his mistakes too. This has been hinted in the scene in the beginning of the film where Madan talks to his friend. The song ends with a sound and Madan stops the truck. He turns to see a couple of shoes and he goes to find.

The truck going zigzag gets a car halted on the way. Madan shows that he is sorry and takes his truck next to the car back seat where a young lady is sitting. Madan gives and

takes gestures with the lady in the car which annoys the men travelling in the same car. In a small piece of time Vijay Anand narrates a story. He uses the charm of Dev Anand now playing Madan as he blinks his eyes towards the young lady in the car. She shies and looks otherwise smiling.

The song happening on a vehicle gives the director a lot of challenging moments to shoot it with constantly moving shots. Shots taken from various angles on the road and inside vehicle too give a lively feeling to the whole journey. A long shot of 'India Gate' taken from the vehicle and a top angle shot taken from the 'India Gate' shows the zingzag going truck. Taj Mahal, Fatehpur Sikri, exterior of Delhi are the visuals that support the song and the words too. While the filmmakers of those times were using back projection system to shoot songs in or outside moving vehicles Vijay Anand decided to do it on real locations, though it was tough. The huge Mitchell camera was used to shoot outdoor too. (Mitchell Camera Corporation was a motion picture camera manufacturing company established in Los Angeles in 1919. It was a huge bulky camera made for shooting indoors in a studio, which is supposed to be safe place.) 'Dard Bhi Hume Kabool' is a stanza shot as a long take. The use of shadow and light goes well with the words suggesting its happy and sad moments keep coming one after another but one is happy whatever the situation is.

In a long duration shot we see Taj Mahal at a distance and then comes a shot where the truck is moving left to right in a silhouette shot. (A *silhouette* is the image of a person, animal, object or scene represented as a solid shape of a single colour, usually black, with its edges matching the outline of the subject.) Suddenly on the same shot the tune changes from a whistle to a flute tune. We see a water body and a few ladies wearing Braj Bhoomi costumes walking with their pots filled with water. Next shot they walk towards Madan's vehicle. (The term 'Braj-Bhoomi' is recognized as the name for the region or land full of hills, forests, ponds and groves, and of course the Yamuna river where Krishna grazed his cattle and played out his '*lilas*' with his foster parents and cowherd playmates.) The uniqueness that the researcher finds in this song is the change in the location and change in the tune. The tune changes into a very beautiful soothing flute

denoting to the lord Krishna and a few women are seen in the foreground denoting the Gopis. The ladies are seen in the 'Ghagra Choli' costumes and give a good change in the rhythmically moving women with their pots of water. The tune of this song has been used again and again in the film and it becomes a signature tune. In this song as the first stanza Madan comes across a car and as he is about to get over with the small ruckus there is a donkey again holding his pathway. The words suggest 'Jo Bhi Rah Me Mila Hum Usi Ke Ho Liye' Madan looks at the donkey while this thought is in his head. In life we meet so many people of different kinds but we move ahead with them being around. Madan salutes the donkey stopping his way. Vijay Anand has used a truck for Madan to begin his travel from Delhi. The song's lyrics suggest the word Rahi, i.e. traveler, one who is on his way. As the word 'Rah' stands for the road. So the visuals justify the words of the song. Being first film of Vijay Anand there are no repetitions in this but in later films vehicles have been used to underline a point which is important to the song.

This is the first song that introduces Vijay Anand as a filmmaker. It has its own elements such as use of vehicle, use of multiple magnifications, various camera angles which promise a talented director doing his job. It doesn't look like a first timers work in this song. The two Rasas are seen in this song one is 'Hasya' Rasa with elements of teasing, donkey coming in the way and another is 'Shant' Rasa, especially when it comes to Mathura and tune uses flute. The clarity of thought for Madan towards life also gives it a peaceful feel.

#### **4.1.1.1.2 Aankhon Me Kya Ji:**

After the showdown in 'Kali Ke Roop Me' finally Raksha comes and sits in the vehicle, she was crying and Madan has gone to help her. While driving, Madan is assessing Raksha's state of mind. While crying she says 'I am hungry'. Madan is also hungry and he takes her to a place nearby and offers her raw vegetables to eat, which he has arranged from some field. There is nothing else to eat so without any further tantrums both eat. After eating both are happy, satisfied and full. While they are looking for water to drink they find a well nearby. In the dark the water can't be seen inside the well but Madan

assesses it by dropping a stone in the well. Both hear and also ‘smell’ the water. This is a very unique expression, the water being there in the well is a very satisfying element for both and the expressions suggest it well. Usually ‘water’ like many other things is taken for granted. Most of the essential things around us are not given importance that they deserve. Just with the water being available and feeling satisfied about it is a rare expression. Madan expresses the inability to pull up the water as there is no bucket to help. Despite the water being there but cannot be helped to consume they don’t feel angry or stressed. This is the next step of the journey.

Madan suggests spending the night at the same very spot and it follows with a beautiful dialogue sequence where Madan says the distance between dried throat and water, how to reduce it? It’s a metaphor that he uses. He is indicating it to Raksha. She smiles and starts making various noises including a cat. She is enjoying the reverbs coming from the well. Madan asks a very important question to her, again a lead to the song. ‘Meri Apni Ye Rai Hai Ke Jindagi Hai Ek Majedar Cheej, Tumhari Kya Rai hai? Aye Chor?’ He has been calling her as ‘Thief’ only. Madan doesn’t know her name as yet.

Here Raksha has lost in her own thought. She ran out from her house and from a potential marriage. This is the first time in the journey that she has got the relaxed time. She replies but with something else. She goes into an ‘Aalap’ and it is replied by a whistle note by Madan. A mutual exchange of looks take place used brilliant by Vijay Anand into a very brief duration of shots and on a perfect beat Madan blinks his eyes and it breaks into a song.

A song set in ‘question n answer’ mode. It’s not rhetoric. The character of this song is different than the earlier one. ‘Kali KeRoop Me’ is kind of teasing and ‘cat dog’ fight which could be considered as the beginning of a ‘blossoming of love’ kind of situation. ‘Aankho Me Kya Ji’ can be the next step in the journey. Vijay Anand wanted it to be a simple question and answer, like in one stanza the boy asks and girl answers and in the next it’s opposite.

The song ends with Madan pulling up the water into a thermos jar. He climbs up the roof and while he is climbing we can see Raksha moving her foot in rhythm. Madan joins her with the water. Here we could see that there is a solution which could be found if the situation is taken in a stride and if positively looked at. The similar set up of 'hey riser' and heroin climbing up on it could be seen in *Prem Pujari* (Dev Anand, 1970) in the song 'Shokhiyon Me Ghola Jay Phulon Ka Shabab' and in *Teen Deviyon* (Amarjeet, 1965) in the song 'Are Yar Meri Tum Bhi Ho Gajab'. These could be seen as inspirations from Vijay Anand songs. In this song the thermos comes as unique property which is a part of the narrative. The use of it is optimum and it doesn't come as awkward but as a smoothening surprise.

Vijay Anand keeping the camera moving giving each frame a new dimension divided the songs in 'one line-one shot' when the song enters the Antara. The contribution of S D Burman and the lyrics writer Majrooh Sultanpuri is very important in this song. Majrooh had initially written 'Sunhara Badal' for this song but Vijay Anand suggested a change with 'Rupahara Badal'. He also had a reason for this as the script demanded the song to be shot in moonlight. This shows his knowledge and understanding of the words and sense of poetry and its importance. He knew the situation and was not ready to compromise on the word 'Sunahara'. In a way this was a bold song where the boy is asking the girl directly addressing her 'Aanchal'. Dev Anand and Nutan's 'Chod Do Aanchal Jamana Kya Kahega' is a conversation where both the boy and girl are already in love in the film *Paying Guest* (Subodh Mukherjee, 1957). In *Nau Do Gyarah* it is not yet confirmed between the two that they are in love or not. Till now they are just two people travelling together hence the two words 'Bhole' and 'Chanchal' are the key factor here. Both of them have not understood each other well but there is chemistry in development over the journey.

Here how the use of song is done to take the leap can be seen in a very small two hints. One is where a small track shot goes on to show Madan holding hand of Raksha and in a long duration shot towards the end both Madan and Raksha enter the hay stack and take a while to get out. These two are clearly suggestive shots of what could happen in future.

The song is not adult or sensuous, going over the top, handled well by the director very subtly. This song comes at a point where she is calling him her 'Sathi', a friend. He is denying up front but liking her company and in return calls her 'Chor', a thief!

There is a trademark shot which Vijay has used in many of the films can be seen in this song too. He divides one musical piece or section into two halves. With this he achieves many things in one go. The long take gives a sense of space for a longer duration on screen. The movement of actor and camera helps to involve the audience into the cinematic time and space. A lot of shots are taken in a long duration and with movements of both actors and camera. For example, in a first section of musical piece Raksha moves horizontally behind the bamboo trees. From the camera perspective the bamboo trees are in the foreground. In the second part of the music piece, she turns towards the left and again goes back from right to left, this time moving horizontally in front of the bamboo trees. So, a small piece of music is divided into two with the same camera placement but giving feeling of two different shots. This could also be called as cutting or changing the image without actually applying a 'CUT'.

The intelligent use of non dancing actors performing on rhythm or physically moving in rhythm, and hide their short comings. The famous example of this is Dev Anand in 'Hothon Pe Aisi Baat' in *Jewel Thief* (Vijay Anand, 1967) or 'Pal Bhar Ke Liye' in *Johnny Mera Naam* (Vijay Anand, 1970). Applying his ability Vijay Anand has hidden both actors who can not dance through the bamboo bushes. The only frontal and comparatively easy movement is given to Kalpana Kartik where she could be seen coming towards the camera in a mid shot. So the actors are not exposed basis dancing skills also they are not 'dancers' in the film hence as any common man they move.

This song is a very good use of space where the set recreated to shoot the night sequence. Vijay has avoided shooting this song as 'night for night' or 'day for night' in exterior real location. This being his first film and first night song could be the reason for going in the studio set. He has created the set for the song and used it very intelligently. He has not exposed the set too much to avoid excessive lighting and show that it's a set.

The entire dialogue sequence and the song followed have been shot in medium shot and close ups. This shows the utility factors as a director. It is utilised from all sides on both vertical and horizontal plains with using hey climber and a small ladder too.

Vijay Anand has used night for songs elsewhere too but in next film *Kala Bazaar* (Vijay Anand, 1960) he has used 'Day for Night' technique in exterior while shooting 'Khoya Khoya Chand' and in *Jewel Thief* (1967) he has used specific set created for the location and shot the night song indoor shooting 'Rulake Gaya Sapna Mera'

A close up and small track where we can see Madan holding Raksha's hand could be experienced in *Jewel Thief* (1967). The shot from the top angle where we see Raksha dancing to the tune can be seen as a small part of anti clockwise movement of Waheeda Rehman in Nagin Dance in *Guide* (1965). The clockwise and anti-clockwise movement here needs to be understood well. In this song Raksha is moving clockwise which is natural left to right movement for the eye. It gives a natural flow both to the movement of the character and looks like a genuine life like action, whereas the character of Rosie who is going through odds has been given the 'anti clockwise' movement in Nagin dance in *Guide*. These nuances give an upper hand to Vijay Anand as the director when he is at the song picturisation techniques. The last stanza is shot only vertical movements between Madan and Raksha, the composition is in a close up till it comes to the last shot. The closeness is underlined in this stanza where Raksha again calls him as 'Sathi' and Madan says her to be showing off as a 'Bholi' but she is very 'Chanchal'. A bridge has been used for a brief time where we see Madan coming out from below the bridge and Raksha is over the bridge. The bridge works as a metaphor for joining the two things. In the earlier song 'Kali Ke Roop Me' also Vijay Anand has used a bridge but the two characters are shown at a long distance from each other. Here the bridge becomes the proximity source. Madan puts a round thread over her neck while saying 'Bas Tera Intazar Hai'. This may be taken from the Indian Hindu society traditions and rituals perspective, in a way he is suggesting the future of them two converting into their marriage where he is putting a Mangalsutra around her neck.



As the song ends it gets into a montage that shows us the glimpses of Mumbai with the key factors such as a Double Decker buses, Marine lines, Sea waves etc. and without any specific mention the audience realize where they have reached.

The song produces primarily a 'Shant' rasa as both are satisfied with their stomach full, this brings in a lighter moment which creates smile and hence the 'Hasya' rasa is created and this is followed by a song which is a pure 'Shringar' rasa.

#### **4.1.1.1.3 Aaja Panchi Akela Hai:**

The key highlight of the song is that it's a double meaning song but treated with dignity and humor. The situation for the song comes in the flow of the script. A situation arises where a young man and woman have to stay in one room where they are pretending to be married whereas they are not, in reality.

Madan has reached his destination with Raksha. As they pretend to be married they are given one room to stay. The room has a big bathroom. This first night together in a compact space is dealt with a lot of simplicity by Vijay Anand. The words are teasing and sensuous where a proposal is sent to the girl from the boy. Boy is sitting in the bathroom and has to spend the night there. The girl is in the bedroom and the song through a dialogue sequence begins.

Actually both Madan and Raksha have got themselves in a tricky situation. They have to move ahead and adjust themselves to pretend that they are a married couple for the outside world. With no hesitance they go in a room and they know that one of them has to sleep in the tub inside the bathroom. Madan teases Raksha, happily, lighting the pipe, 'It's night and before you go to sleep you would certainly render a song'. Raksha replies in denial. Madan clearing his throat says. 'All right then, let me sing a song'. He goes inside the bathroom and Raksha comes in the background to close the door. The signature part of the film comes in where Raksha whistles softly and then on a fantastic movement of track shot in response to her whistling Madan turns towards the door syncing to the pace

of the camera movement to begin the song. The cue is crucial here for all these actions to happen in synchronization, achieved by the director. (Annexure, I. 3, pp. 456)

The location is a specialty of the song. In this situation usually we have seen that the girl is inside the room and the boy is outside. Raj Kapoor-Nargis starrer *Chori Chori* (Anant Thakur, 1956) could be seen as an example. Vijay Anand breaks the TABOO by introducing the girl in the exterior and the boy inside a bathroom's window. This window is introduced and the bathroom too as an important character in the film, it has been used as an important location in the climax too. In the last stanza Raksha is in the garden outside the house near the bathroom whereas Madan is standing in the window. The interaction takes place with another unusual thing here Raksha throws the flowers towards Madan and he catches them. Throwing of flowers as a cue could be seen in 'Piya Tose Naina Lage Re' where Rosie does the same thing in *Guide*.

The use of bathtub, the costume and property of Raksha such as her turban and shoes have been used reminding their journey till here. The use of a small bathroom's compact space and outside garden's open space has been very well justified with the words too. The contrast in their situation is also underlined through this juxtaposition of characters and spaces.

This song doesn't have a prelude. It straight begins with the words. That's a good surprise. As expected she answers his first line. The first 5 shots are small tracks to set the tone of the song. It starts on a high note with beautiful movement of camera charging towards the actors. Most of the shots in the 'Mukhada' or signature line are on track.

After the introduction as the song moves on to the 'Antara' or the stanza, the song slows down on pace as the fast tracks slow down a bit. After the first 'Antara' it again gets into a teasing question and answer mode. The situation is funny, Madan is in the bathroom and singing the words according to his space. Raksha is in the bedroom and also has access to the garden outside. She teases him for his position. This song is a perfect example of 'spatial' play. One small track each for one line is the key here and the

director uses it cleverly with three cuts over the repetition of words giving a different visual treat with each shot. There is a beautiful track charging in to Raksha and she is walking towards the window with wind blowing on to her. The same shot has been repeated by Vijay Anand in *Tere Ghar Ke Samne* (1963) with Nutan inside 'Qutub Minar's' high rise gallery walking towards the window. The track shot on Kalpana Kartik is bettered in *Tere Ghar Ke Samne* over Nutan. The last stanza also gives a different experience. The song ends with a lovely framing of extreme close ups of both of them at two sides of the door separating the room and the bathroom. The blossoming love and willingness to be together is underlined in these compositions. The beginning and ending of the song is a great audio visual experience. It ends with a very soft rendition of words. The lips are not moving much but suggesting the best possible sensuous expression.

The first line is a smooth track going on Madan and equally well rendered by Dev Anand. The sharp cut on the closing of the door helps to introduce the first words. Each line sung for the first five shots and a long pan shot for the sixth line. Small but fast track shot tighten the composition and set the pace for the song. The cut on the door closing is a crisp cut and takes on the speed. One of the best examples of a 'match cut' could be seen as screen direction continuity with Raksha throwing the flower bouquet towards Madan and on the next shot Madan catches it.

A beautiful expression and progression in relation is achieved as we see Raksha doing the signature expression on her face by moving the hands over suggesting the time to sleep closing her eyes. The next time we hear these lines she is doing it to Madan's face. The images suggest the proximity between the two. Though they are in different spaces Vijay Anand manages to compose them such a way that their coming close mentally and emotionally could be seen and felt by the viewer. The last few shots also show them in isolation on the two sides of the door where the song had begun. A tighter composition moving close by each shot gives a sense of how desperate they are and how deep they are going on their love path but the door is standing in between.

The words in song suggest an undercurrent of a duel meaning lyrics. 'Aaja Panchi Akela

Hai, Mausam Kya Albela Hai' they suggest a clear invitation sent by a boy to a girl. The treatment is funny though setting it differently.

The uniqueness of this song is that it comes instead of a dialogue and this is the fourth song in a sequence which replaces a dialogue. The first is kind of a monologue where Madan loudly says 'Hum Hai Rahi Pyar Ke Humse Kuch Na Boliye'. The Second is the one which is a kind of angry give and take with tantrums being thrown by a rich girl to a guy who is helping her run. 'Kali Ke Roop Me' is a great number remained underrated may be due to not a great tune as compared to other S D Burman numbers. The third song in the sequence is 'Aankhon Me Kya Ji', another dialogue in a question answer format. The fourth is in the sequence that is analysed here and the researcher believes that it's such a unique sequence in a film having four songs in a sequence in a dialogue format with different moods. A funny, light hearted debate of 'yes and no' being forced on the boy and the girl due to a situation here. The use of words, complex and contrast to each others' spaces help the song to go on a high. The words written for Madan who is stuck in the bathroom and Raksha who is outside with the access for the garden suit their locations and also state of mind. The use of composition from distance to closure to again distance could be learning for the limited time frame. In such a short time over two stanzas the director has managed to have used the entire space with detailing both interior and exterior. The words, situation, location and actors performances have been well justified too in the song.

*Aah* (Raj Kapoor, 1951) has a similar situation but without both characters moving. They are static in two different rooms singing a song, 'Jane na Jigar Pahchane Nazar Hai Kaun Jo Dil Par Chaya'. One may see impressions of this song on 'Aaja Panchi Akela Hai'.

This song creates a 'Shringar' rasa and on the same side it creates 'Hasya' rasa.

#### **4.1.1.2 Kala Bazaar /Vijay Anand/ Nav Ketan/ 1960:**

*Kala Bazaar* was Vijay Anand's second film as a director and for 'Navketan'. It was a

story of a black marketer of film tickets and an idealistic young girl. A love story set on the back drop of social changes taking place and the psychology that the young Indian youth was facing post the independence decade. This film has a sequence which sets the stone rolling for Raghu, played by Dev Anand at a theatre which tells the audience how the film tickets are sold in black and how the rate goes up. For this sequence and to make it look convincing Vijay Anand shot the premier show of *Mother India* (Mehboob Khan, 1957) at the Maratha Mandir. He edited the studio shots with the real footage and the blend was a masterstroke showing the whos who of Hindi film industry attending the show and thus the rate of each ticket bouncing up.

#### **4.1.1.2.1 Apni Toh Har Aah Ek Toofan Hai:**

Raghu has decided to follow the girl Alka that he has started liking. On hearing Alka's father talking, Raghu decides to go to Ooty to follow Alka. A long static shot of a train comes to establish the journey. All four passengers Raghu, Alka and her parents are sitting in a single coupe. The next shot we see feet of Alka, sleeping on the upper birth. Raghu comes out of the toilet to find that her father is looking out of the window and her mother on another upper birth chatting mantras. The sun is about to set. With the whistle of train the tune of the song is introduced with a small track shot on Raghu, he exits the frame towards Alka. (Annexure, I, 4, pp. 457)

Raghu is a black marketer of the film tickets. He has realized that Alka is an idealistic character. To impress Alka and her parents Raghu has to go close to them. Thus Raghu becomes a part of this journey. Here Vijay Anand chooses to have a song in the journey. This is a good time that Raghu speaks up for the first time about what he thinks, what his ideology is, what his life is all about. This has to happen in the presence of Alka and her parents too. To put forward Raghu's proposal and what he is feeling for Alka, Vijay Anand chooses to have a double meaning song. This will create confusion but he will be noticed and what he has to say will be heard by all three of them. He can't be coming forward as he is. His words should be like a man who has some beliefs, some ideologies which are positive. To impress the parents and Alka too Raghu finds this right place. Also

with the first line he says what he is really in life.

There are so many visual elements and property which is natural is used by the director. The fan movement, The book which Alka is reading, The Jap Mala which the mother is using, The rods of the window of the train, the sun, the positioning of the actors to suit the train compartment and most importantly the placement of Alka and Raghu. This is used to the best and it shows the clarity that the director has while the song is written and composed. This is the first of the song which has a pan then a tilt and then a small track in shot charging on to Raghu and his exit. A few fantastic compositions but difficult to shoot too as there are four characters in the train compartment taking four corners. The compact space has been used well. The wide angle shots with a very less camera movement go well with the slow paced song. In a beautiful place we see all four characters looking at each other one after the other in rhythm. Different directions each time their looks go, this movement adds to the confusion showing the family on what this young man is singing.

In a long take with a little wider composition we see a full stanza and with the performance of the actors it has come out really well. It's a give and take between the words and action. Alka keeps her hand leaning over the berth and Raghu sees it. He is singing as if you keep your hand on my head and bless me. As these words come in, Alka takes her hand back and then she peeps in to see what Raghu is up to. The song begins with a soft 'Bhajan' like tune. The use of train whistle blowing is used very well it works to evoke the 'supernatural existence or presence' kind of a feeling. It goes very well with the shots shown for the sun setting and is seen behind the clouds, adding to the ambience of the train journey. Later as the song's prelude finishes the whistle like notes continue to engage the smooth soothing song evoking the questions that Raghu is raising through the song.

The lyrics suggest the 'double meaning' addressed to the girl sleeping on the upper berth and the god. Both are up there and words are equally justified which can go either to the girl or the almighty god. The Lyrics suit the journey well. They bring out the real

meaning of what Raghu wants to say to Alka and how Alka and her parents perceive the lyrics. Both the purposes are served. The song begins with Raghu addressing it to Alka but after he realizes that there are others too in the bogie and also Alka could be listening him, he shifts it towards the 'Uparwala', that is the 'God' giving it an opening of dual meaning also a 'benefit of doubt' to himself. The song justifies the journey of Raghu till that point. There is a real 'Bhajan' in the film earlier to this song. 'Na Mai Dhan Chahu Na Ratan Chahu', Vijay Anand dares to have this song after the real 'Bhajan'. At the end of the song the parents are convinced that Raghu is singing for the almighty but Alka is in deep thought. She thinks that it could be for her though Raghu is posing it otherwise.

Vijay Anand continues his love for movement on screen and this time it is a train. He has used the limitations of a train compartment as a compact space to the benefit of the character of Raghu. Whatever he has to say has to be heard by the co travelers, they can't escape. Similarly the train has been used by Vijay Anand in *Teesari Manzil* too, though that sequence has an influence of Alfred Hitchcock's *Strangers on a train* (1951). This song has been used in brief as background music in *Tere Ghar Ke Samne* on the first meeting of Dev Anand and Nutan in Delhi. This in the years later became a trend especially with Yash Raj films to use tune from earlier film in the next film.

This entire song is a great example of metaphor. This is a kind of plea that the young man has. It's a kind of a complaint towards the almighty and equally to the girl. Here this song is not like a 'double meaning' song 'Aaja Panchi Akela Hai' in *Nau Do Gyarah*. The composition which shows him behind the bars from outside the train is simply a great metaphor, his fear down within comes to surface and the director makes the best use of it. The sun behind the clouds shows the uncertainty of the young man. The life and the odd situations has set him behind the clouds, but soon he will shine. The mother sitting with her 'Japa Mala' adds to the entire gloomy situation and the soft bhajan like tune. It works well in favour of the song.

The acting always depends on the other characters in any scene. The action comes alive if the reaction is equally good. In the film's context it's a skill of the director to shoot a

correct reaction and then the editor to cut it in such a way that it helps the audience to enjoy the action. Here in this song Vijay Anand has used the same method. The first words are not seen on Dev Anand's face but as an audience we know who is singing. Thus the song becomes unique. The words are heard and the audiences see the reactions of the 'audience in the train compartment' on screen. This singing has a captive audience of three, Alka and her parents. Their reaction comes over the first line of Raghu 'Apni Toh Har Aah Ek Tufan Hai.' Then after that we see Raghus back shot singing the line once again. This moment of the reaction has been fitted so well that even the 'ceiling fan' turns towards the words. The fan is also in sync with the two parents and the tune. The words awake Alka and all of them are confused. The confusion and conviction keep coming one after the other. Finally all the other three passengers are convinced that Rghu is singing for the all mighty.

The song creates 'Adbhoot' and 'Shant' Rasa. It also tries to tickle the kind-heartedness or compassion, 'Karuna' rasa too. The creation of mixed Rasa or plural rasa could be experienced here.

#### **4.1.1.2.2 Khoya Khoya Chand:**

The situation of this song is set in Ooty. Raghu who has followed Alka to Ooty has come close to her. 'Mai aapko itna achcha aadmi nahi samajhti thi', Alka says and a continuous Sitar strings flow is heard as Raghu's face comes glowing and Alka seems to be happy too while saying this line. It's a very soothing moment. It comes unexpected too.

Raghu has been luring Alka and she has said 'No' to his love already. Raghu has lost hope and he doesn't have any choice than to accept Alka's deniel. Here this line comes as a ray of hope to Raghu when Alka expresses, 'I think you are good man'. Overjoyed he says I wish to pull the moon down and put it on your forehead. In Indian context he is proposing her for marriage. Raghu asks if she wishes to go for a stroll with him. She say, 'no, Sleep!' (Hindi: Nind) He replies is disagreement 'Neend?' and then as he goes back jumping with joy the music starts for another S D Burman composition. Raghu is saying



that he has lost his sleep now, he will have such a wonderful night that he can't sleep. Its Alka's expression that has changed his mood and it's a new night now.

The song is much required as this is a 'fly high' moment for Raghu. This is a song which is set at night and shot in day, usually described as 'Day for Night' in cinema. While Raghu starts singing and going away, Alka stays looking at him. She hangs around and listening to what he is singing while going away from her. The first close up of her smiling later comes as a 'in thought' shot. She is seen from behind, she is seen walking and later sitting on a bench looking towards the way where Raghu has gone. All these elements are very important when we look back how the song had started. This is another fantastic example of a song breaking from a dialogue. It's a self conversation of Raghu. Alka is a distant witness to his state of emotions right now. While singing the song he is going away from her so he keeps looking back and singing even if he has gone far. This song is to mislead Raghu that Alka has started loving him where as actually in the follow up scene she says that she has already been engaged with someone else.

The visual setting is as per the requirement of the lyrics. Night, open skies, uneven terrain, odd ways, up and down movements on hills. It all goes well with the lyrics and music. The lyrics follow the dialogue which has taken place between Raghu and Alka. Raghu is claiming 'I will not able to sleep and so will you'. Hence we see Alka awake till the song ends. She hasn't gone off to sleep as he has mentioned before the song begins.

Vijay Anand has used Dev Anand in the best way always. Dev Anand's style of walking is used here. Dev Anand has been aksed to walk and walk only. He does nothing but walking singing the song enjoying the emotions of Raghu. There is a down hill journey which is giving a natural fast speed to Dev Anand and it goes well with the pace of the song. This must have been thought by Vijay Anand well in advance. If the tune is slow then the speed at which one climbs down won't match the speed of the tune. It's a logic that is applied here in the song. This reminds of a logical use of song 'Dil Ka Bhawar Kare Pukar' in *Tere Ghar Ke Samne (1963)* where both the actors sing logically while coming down 'Qutub Minar' and not while climbing.

The best use of Waheeda Rehman smile can be seen in the song. As Raghu finishes the 'mukhda' and says 'Tumko Bhi Kaise Neend Aayegi' we see a mouth full of smile on her face. This smile has come from within. Looking at her smile one feels this is the moment to cherish. (Annexure, I. 5, pp. 457)

The camera and editing is to support the mood and tempo of the song. As the terrain is uneven and Raghu is descending more or less in the song Vijay Anand has used the camera on a tripod and used the 'Pan-Tilt'. Unlike his many other songs he avoids using 'track and trolley' movement shots. This kind of terrain he had handled in *Nau Do Gyarah* too but here he seems to be using the Pan Tilt movements of camera. The movements of Raghu are very fast. Hence Vijay Anand has used wider shots too. (Annexure, I. 5, pp. 457)

With regard to editing the first close up of Alka where Raghu says the last line of 'mukhda' is a perfect cut on beat. Later she keeps coming in the song very importantly to make her presence noticed to the audience that she is following him, his voice and his thought. Her lost in thought in a wide image comes when Raghu sings 'Kisi Ke Toh Ho Jao', decide and choose someone. This wide shot is a very beautiful frame of black and white where the sky, reflection in water, the lake and Alka clad in her black shawl over a white saree, wearing a white flower 'Gajra' over her hair bun looks very beautiful. This image is a dream like image. Vijay Anand hardly believed in Dream sequences in his films though.

In the next stanza ending and he says 'Ab Toh Na Satao', we see Alka reaching to a bench under a few trees. Again Vijay Anand adds a beautiful image to the song.

In the last stanza we hear Raghu saying 'Hum Mit Chale Hai JinkeLiye, Bin KuchKahe Wo ChupChup Rahe, Koi Jara Ye UnseKahe Na AiseAajmao' We see static shots of Alka. While the last fade outs of the 'Mukhda' we see Alka just sitting and looking away. At the end of the song one has to observe that Alka is static, all the shots that show her are static.

The static image of Alka all through the song where ever she comes as a distant character. She is wearing a black coloured shawl over a white saree. This is a metaphor misleading Raghu.

The odd terrain is seen over so many other songs in *Nau Do Guarah*, *Teesari Manzil*, *Jewel Thief*, *Guide*, *Johny Mera Naam* the odd terrain is very much there. One may feel that Vijay Anand likes to shoot on these kinds of outdoor locations and not opting for sets for such a scenic locations. The uniqueness of the song lies in the mistakes that can be observed in the song. The song is shot Day for Night, meaning the story has a requirement of a night scene but due to the long open wide terrain the director decides to shoot it in day time. Here in one shot we see a couple of villagers taking the hay stack. It's ok while the shooting because they are shooting in day but the song is passed for night and three to four villagers are seen walking in the background with the usually day's work creates a jerk. The second is the orientation on screen. Raghu's movements are going opposite to each other at a couple of times. These moments give a visual disorientation. If we consider that Raghu is extremely happy and has lost his direction or orientation then one must have to acknowledge that he is going in one direction and that is descending only. The third is poor movements by Dev Anand. In two places he has to walk while doing the lip sync. He is just not fitting the rhythm that the song is going. The rest of the times especially on music he has to walk very fast and usually Dev Anand used to walk fast so he has managed it well but while singing he has exposed himself on wrong footing.

The song creates 'Adbhoot' rasa as we see a never before situation also an unexpected by Raghu and 'Shringar' the words appealing and suggesting love.

#### **4.1.1.2.3 Rimjhim Ke Tarane Leke Aayi Barsat:**

Raghu is a changed person now. He has come out of the black marketing of the film tickets and has started a small market with his friends. This market is an all white transaction market. 'Rimjhim Ke Tarane Leke Aayi Barsat, Yad Aaye Kisi Se Wo Pahl

Mulakat' is a direct communication that Vijay Anand wants to do through the song. The song has a solid recall value for both Alka and Raghu. Raghu had left from Ooty and here in Mumbai both meet accidentally and the sudden surprise string their emotions again to go back to the time spent together. It's Alka's engagement with Nand that has kept her away from Raghu despite a few moments of sharing and concern which could have triggered the love string in her. Understanding her take on their engagement Raghu leaves her with flowers. Here in Mumbai, where both reside, meet in a heavily raining day and they are standing in a bus queue. Alka is seen after a long break in the film. A close up of her in a queue and then a track shot reveals Raghu too standing in the same queue. Both call out for a taxi at the same time completely unknown of each other's presence. While they approach the taxi realize each other's presence and keep looking due to which an old lady sits in the taxi taking advantage of the situation. People in the background start walking towards the bus now and Alka helps Raghu to the taxi stand in her umbrella. As they reach the stand the last taxi is taken where Raghu says 'it's a destiny to walk today'. Alka realizes that Raghu stays close to her house only. He asks, 'should we walk? And we hear the Santoor strings creating vibrant music to support the weaves shown hitting the Mumbai sea rocks. (Annexure, I. 6, pp. 457)

The song halts with a fade out as both reach to a building where Raghu lives. They both go up to meet Raghu's sister and mother. Alka changes her cloths and they again come down to see raining again. Raghu says a very important dialogue; I should have got my umbrella on which Alka says why do you need another one? We have one which is enough for us, is what she is willing to indicate. The tune of the song is still lingering in the background. As both start walking again towards her house it pours and the umbrella is of no use. Alka catches Raghu for being a Sadhu in Ooty and fooling her. He asks about Nand, Alka's boyfriend and as they reach her house she finds that a letter has been received from Nand. The song for recalling the moments that they have shared together between Raghu and Alka and a letter from her boyfriend coming just after that is a well crafted cinematic point.

The visual setting is as per the requirement of the lyrics. The rains and umbrella which is

only one is the property rather the main property of the song. The introduction of the song and the scene before the song is established well as a typical Mumbai heavy rain day. The weaves sound breaking on the stones of sea shore adds to the ambience. The sound of rain helps to create a sense of heavy rains which is the specialty of Mumbai even today. The use of bird flying sound adds to the design when we see two inserts in between. The song fades out as they reach Raghu's house. He invites her to his house and to meet his mother and sister so the dialogue cuts the song. As Alka changes her saree and they again leaves for her house the tune keep running in the background. The song begins with the shots of weaves breaking on the marine drive and then shot of Raghu and Alka walking on the footpath of Marine lines on the background of typical building structure of the queen's necklace. It's a long shot which establishes the way they are walking. From here on the song is cut to a studio set up where the background is out of focus and we see individual cuts of Raghu and Alka. It's pouring from the sky and both are recalling the memories.

In the editing the earlier visuals of Raghu and Alka in Ooty, have been overlapped in the form of dissolve technique. Two images are mixed with each other keeping the idea of recalling moments happened earlier. It's not a day dreaming song but remembering moments. Important factor here is that this is a song which is not lip sync. It is running in the background as if it is being sung by both of them by heart. The editing of previous shots is done as per the priority of the characters. The previously happened incidents are appearing as per the point of view of the characters.

There is a very beautiful cut synced to perfection when we see the shots from Alka's point of view in the song. She throws a stone at Raghu and it hits him on forehead. It has been cut in rhythm of this song and fits the bill perfectly. Here the editor in Vijay Anand deserves applause. After this both are seen together walking in the umbrella. The shots from the past are assembled with perfection to the sense of rhythm as they look like being shot for this song only. The beat and pace is matched to perfection.

The song begins on the high tide weaves breaking on the Mumbai shore. This actually

shows the state of the heart of both Raghu and Alka. The song that follows takes them on a journey once again. Their remembering the moments shared between them is what this song offers. The words suit the song and their emotions too. The words like ‘Badalon Ka Shor’, ‘Nache Man Ka Mor’ suggest the mixed and contrast emotions that are growing on them. The Rasa development could be seen in the form of wonder or surprise, ‘Adbhutha’ rasa, the meeting here is also a surprise for both of them. ‘Shringar’ rasa is created as they walk in one umbrella.

The use of rain and superimpositions of shots have been used in ‘Din Dhal Jay’ in *Guide* too. ‘Pyar Hua Ekrar Hua’ from *Shree 420* is one of the famous songs shot on the rains background. It’s a 1955 film which creates Shringar Rasa. It’s a different take but has a great recall value. Another beautiful song shot on Amitabh Bachchan and Mausami Chattertee in *Manzil* having words ‘Rimjhim Gire Sawan’ with two versions male and female. The female version shows the Mumbai rains. The rain has been used in various films in Hindi cinema. The rain has come to help to create various different Rasas. ‘Ek Ladki Bhigi Bhagi Si’ creates Hasya Rasa where as ‘Tip Tip Barsa Paani’ in *Mohra* creates Shringar Rasa, ‘Lagi Aaj Sawan Ki Phir Who Jhadi Hai’ from *Chandani* creates ‘Viraha’ rasa.

The good and optimum use of the events happened between the two characters. Their meeting accidentally after a time gap doesn’t look forced. Their walking in one umbrella looks like destined and not forced on the audience. The conviction and convenience are the words which separate each other on screen actions. The use of one umbrella is done well as a very important property. (Annexure, I, 6, pp. 457)

#### **4.1.1.3 Tere Ghar Ke Samne/ Vijay Anand/Nav Ketan/ 1963:**

A story set on the background of Indo china war begins on the Delhi monuments on the title cards. It further leads to various road naming boards in the New Delhi area. A fantastic introduction of the two main characters happens in the auction for various plots in New Delhi. Two old people are fighting over land and a politics is built around it. This

could be seen in any neighboring countries at any point of time in world today. The entire story leads to the conflict of who is bigger and better than the other one. Two lovely young human beings get rubbed unnecessarily due to this power struggle. These could be taken as any common man in any country who has to suffer at the political will.

Here casting of Dev Anand was obvious this being a Navketan film but Nutan was already married and had a son. Despite this fact Vijay Anand decided to cast her in the lead opposite Dev Anand. She was also willing to work with Vijay Anand, so Navketan took Nutan in lead for *Tere Ghar Ke Samne*. Unlike earlier films this was a romcom and it also helped to set the image of Dev Anand as a sophisticated urban educated young man.

#### **4.1.1.3.1 Dil Ka Bhanwar Kare Pukar:**

The father of Sulekha has hired Rakesh to design his house. They have been invited for a picnic to Qutub Minar. Ronny and Ginni don't want to climb the Minar, the parents are not interested as they have gone old. Sulekha looks at Rakesh and he nods to go to the Minar. They start climbing and the discussion leads to Rakesh flirting with Sulekha. 'Upar Dekhtahun to Sochta hun ke kaise pahuchenge, aur aapko dekhta to sochta hun ke pahuchne ki jarurat hi kyahai!'. She says it's better to keep quiet while climbing. After climbing a couple of galleries he asks am I not allowed to utter a word. She says if the thing is very important then you may speak. As they are climbing floor by floor Vijay Anand goes on introducing the various spaces inside Qutub Minar.

At one point he introduces the prelude of the upcoming song. The Bees', humming is heard and Sulkeha says, listen to the sound of silence. Rakesh says I can only hear my hearts sound it is saying HUNN HUNNN. 'A notation to say YES', Sulekha doesn't answer and moves ahead. In between Vijay Anand has used the exterior tilt ups of Qutub Minar to keep the spatial continuity to match the interior and exterior of the location. From one of the balconies Rakesh sees through binoculars and hands them over to Sulekha to see Ronni having a great time with Ginny. Rakesh walks forward and Sulekha

not knowing this returns the binoculars to a stranger. This creates a liter moment. Sulekha runs to find Rakesh waiting for her at the steps. He asks is your heart saying ‘Huuuum Hummm...’, she replies ‘yes’ but a different note ‘Enhummm Enhummm’, ‘A notaion for a NO’. Intermittently while Ronni and Ginny’s shots are shown the music changes to a saxophone from Indian classical instruments. This also shows the space difference and the type of conversation they are having. The intermittent shots also help to show the floors that Rakesh and Sulekha have climbed. While going up both are observing the growing proximity between Ronni and Ginny. Here Rakesh is pushing his proposal but it hasn’t been accepted by Sulekha as yet. The entire journey from ground to the top of Qutub Minar keeps the audience interested what will happen next. Here Vijay Anand sets a fantastic stage to bring the song. Rakesh again asks even now it is still a No, Sulekha replies, ‘It is a Yes to a No’. Now they have reached to the top of Qutub Minar. Here Vijay Anand brings in the conversation to the decisive point.

Rakesh says from here on there could be only two things that could be beyond this height. One is the God. And Second?, asks Sulekha. Rakesh says ‘Love’. Sulekha shies away and starts walking down saying let’s go down or else you would start to fly. As she starts descending Rakesh says while you are going listen to an important thing. A thought that he has saved for the return journey is about to get expressed now, that one thing that he has been planning to tell her all this while. As she waits for him and turns around again the sound of bees in the form of a tune starts lingering around. Sulekha gets hooked to that sound and Rakesh breaks into a song. ‘Dil Ka Bhanvar Kare Pukar, Pyar Ka Raz Suno, Pyar Ka Raz Suno Re...U UU!’ (Annexure, I. 7, pp. 458)

The entire song is a blossoming of love while the duo descends the tall and majestic Qutub Minar. The song ends on a positive note and takes the love track of Rakesh and Sulekha forward. Vijay Anand had the Indo China war and on the similar lines there is a fight taken up between Rakesh and Sulekha. To blossom the love between the lead pair, Vijay Anand wanted to make them go for a picnic. The closest and the best suited was Qutub Minar and Vijay Anand was hail bent to shoot the song very much inside the Qutub Minar. The idea was that of making the two walk up the Minar chatting and setting



the ground for a song and then while they are descending they break into a song which help each other to understand the love. The buzzing of the bees and the same getting a form of a tune is a fantastic idea. The words incorporating the Bhawar that is a bee and Rakesh saying 'Dil Ka Bhawar Kare Pukar' with the 'pyar ka rag' which is an ideation of a new composition is very interesting.

As far as the visual approach goes this song is one of the best examples of recreation of a historical monument or location which denied the permission for shooting got recreated on a studio floor. Vijay Anand has a fantastic set recreated for the interior of Qutub Minar. After the permission was denied Vijay Anand decided to put up a set for shooting this song and he managed to shoot the song so beautifully that it is one of the best examples of love songs in Hindi films. People even after so many years think that it is shot in Qutub Minar. The first and foremost important thing in this song is the set. It should like to be in Qutub Minar and not on a set. For those who have been inside it should have a moment of being there again and for those who are yet to go inside the Minar they should crave to go inside it. The use of floors with the intermittent shots of both looking down towards the ground is a perfect juxtaposition of images to make the set feel believable. Both Rakesh and Sulekha climb up and on the same set up they come down too. Something that we have seen already doesn't make us question about the authenticity of the set. Secondly the dialogues and the sound elements used from the song's tune help to keep the audience engaged. The lead is romantic and willing to fall in love also helps to sustain the set feature. Nobody sings while climbing it's difficult and not logical too. So he sings while coming down. He can't waste any more time on this.

In 'Aana Hai Toh Aa Rah Me Kuch Fer Nahi Hai Bhagwan Ke Ghar Der Hai Andher Nahi Hai' from *Naya Daur* (B R Chopra, 1957) the begger singing the song is static but the people are climbing the steps of a temple on a mountain. It gives a sense that people are singing while climbing. 'Chalo Bulawa Aaya Hai Mata Ne Bulaya Hai' from *Avatar* (Mohan Kumar, 1983) and 'Tune Mujhe Bulaya Sherawaliye' from *Aasha* (J. Omprakash, 1980) have the devotees singing 'Bhajan' while climbing the mountain path of The Vaishnodevi. The logic doesn't work when it comes to belief, can be seen in these

examples.

Shot on part sets made up inside a studio helped the director to use again and again with different magnifications, angles and compositions he could convince the audience that the song is shot inside Qutub Minar only. Vijay Anand added the resting window, a gangway and center pillar to help the two to get involved in each other. The top of Qutub also was created for a dialogue sequence appearing before the song. To have shots from outside the cross grills windows were also created. To create the disturbance or hurdles in the duo's journey Vijay Anand added the juniors to give passing both climbing up and down. Vijay Anand also gave a passing shot himself to add flavor to the entire song. These passing shots and other visitors inside the Minar look genuine and they are from different background. They are seen in suits coming from urban background as well as from rural background in their traditional costumes. This makes the set believable.

There is a possibility of a drum with the bricks design on it being placed to roll behind the duo to give a feeling that they are walking down. The image of them remains the same as they roll down step by step just the background changes, the brick drum rolls vertically. This is a continuous two shot and on a one stanza where Rakesh clearly calls her for his love 'Bat Ye Hai Tumse Pyar Hai' she shy and exists the frame for him to say that he has given his heart to her and then join her again in a two shot both looking in one direction and she hiding her face in his cap in her hands. At this point there is nobody to disturb but as this Mukhada finishes suddenly her expressions change as she has seen someone coming. This disturbance appears in a black shadow first and then in person. Here is a good use of metaphor to bring in the shadow at the point where the love has been committed for the first time. The shadow comes in the form of the 'society' and as the hurdle it doesn't have a face. The property such as cap and coat are also used to create small nuances and a 'give n take' between the two. The cap exchange between the two shows the increasing proximity and acceptance. The coat has been used to hide as the tourists come along when the couple is romancing. A good use of binoculars can be seen when they are climbing.

The camera and editing is crucial here as it's a temporal song in a cramped space and

needs a lot of attention on the reactions of Nutan. This is a solo song and she has to react only.

The first shot of the song where Nutan is seen listening closely to the bees reverb and then turning it into tune of the song we see Dev Anand leaning from the top of the Minar creating a beautiful image through the narrow bottleneck of the Minar. He sings the Mukhada and then both start descending through the narrow top steps slowly as he repeats the Mukhada. As they get down the image also widens with the widening area of the Minar. Expressions and small little movements of neck, eyes, lips are perfectly synced as a cue for the words. One may just observe Nutan before 'Phool Tum Gulab Ka' line for example. Nutan moving her head towards Dev Anand while he sings "U UU" her lip moves and sync on every cymbal sound as he sings Mukhda after the first Antara.

The lyrics have been used and justified to the best. There are two very important positions in the song which need utmost attention. They show the understanding of the director about poetry, its meaning and conversion of words into visuals or supporting it with visuals. In a frontal top angle shot we see both of them standing to walk down. The words come in as 'Pyar Ki Unchai, Ishq Ki Gaharai' meaning the height and depth of love with two different words used from Hindi and Urdu language. Pyar and Ishq, The height of the love and the depth of love given with two different words. As the song progress on these words the camera pans looking down keeping both in frame. This pan is not a horizontal pan but a diagonal pan. It is a difficult shot to compose and execute from a top angle with a huge Mitchell camera as a tool. The actors are rhythmically strolling down the steps and their movement and camera angle along with the composition and movement is a complete film in itself. In one single long duration shot Vijay Anand has achieved too many things and both the meanings given to the height and depth of love.

Another example of masterpiece execution is for the words 'Aapaka Ye Aanchal Pyar Ka Ye Badal Phir Hame Jamin Pe Le Chala, Ab Toh Haath Tham Lo Ek Najar Ka Jam Do, Tumko Is Safar Ka Wasta, Tum Mere Sakiyaa Re'.

These come after Sulekha goes toward the window through a gangway on a high rise floor of Qutub Minar. She is overjoyed and in the moment of enjoyment she walks towards the window from where the wind is blowing. This fast wind waves her dupatta and it flows high when she spreads her arms. Rakesh comes from behind and the duppata clads and covers his face. She turns and Rakesh starts following her singing ‘Aapka Ye Aanchal Pyar Ka Ye Badal Phir Hame Jami Pe Le Chala’. Both follow the words and give a beautiful imagery justifying the words written. The entire song has a lead and it is mounted step by step. Similarly the words like ‘Assma Chu Liya Re’, ‘Is Hasin Utar Pe Hum Na Baith Har Ke Saaya Banke Saath Hum Chale’, could be seen as a great use of lyrics. The use of bees sound created and later it suits the words too. The indoor and locked space creates a good reverb of the bees making sound has also been used in the scene earlier to the song. The instruments in the song suggest certain movements. As Sulekha runs down the steps twice, first immediately after the Mukhada in the interlude and then after leaving Rakesh behind sitting at the window arch we hear the ‘santoor’ strings playing. Nutan perfectly syncs her footsteps while coming down. She moves her hand again to sync with the beat.

As Sulekha walks through the small gangway towards the window it being a high rise floor the wind is blowing fast. It takes her dupatta blowing and waves are created. A fleet of violins are used to suggest the wind force and the expressions of Nutan go hand in hand.

To add to the mise en scene Vijay Anand added the resting window, a gangway and center pillar to help the two to get involved in each other. The properties are also used as a part of the narrative. To create the disturbance or hurdles Vijay Anand added the junior artists to give passing. The song brings out various moods. There is love growing, there are naughty moments, there are moments of shyness, laughter, teasing etc. The song offers many such small moments to cherish. The metaphor of bringing a shadow followed by Vijay Anand’s appearance to create the disturbance in the romance gives a good sense of the director’s command over metaphors. (Annexure, I. 7, pp. 458)

The compact space has been used by Vijay Anand many a times. The most compact could be seen once again in *Blackmail* where a song has been designed under the wood logs in a jungle. 'Mile Do Badan' in *Blackmail* the space is even more cramped as compared to Qutub Minar.

This song is unique as this is the perfect and best use of minimalistic set. Use of shots from real location and from sets mixed well. A song with the miniscule use of eye lids movement to steps running. A small place converted into a set and then turned into a beautiful song. The use of lenses, camera angles, compositions and the use of actors all support the requirement and nothing looks out of place. Shooting the song inside a monument with such a compact place itself is a difficult idea but Vijay Anand has pulled it out with ease. The added scenes before the song help the audience to get involved with the characters and get to know the interior of the space too. The uniqueness of the song lies in the mise en scene created out of it.

The song creates 'Shringar' rasa with a hint of 'Adbhoot' rasa with the bees buzzing and inside the minar shots, 'Bhaya' appears when the by passers see the love birds flirting. So for the couple it is 'Bhaya' for the audience it is 'Hasya'.

#### **4.1.1.3.2 Tu Kahan Ye Bata:**

This song comes in a quick succession after the title song. Rakesh has written a letter to Sulekha and he wants to tell her the truth, everything that he has been hiding since beginning. He reaches Shimla and he doesn't know where her home is.

The scene begins with a beggar passing by asking, 'Hey God, where are you? How can I found you?' He asks a person who advices to go on asking from house to house. Somewhere the address will be found. Only by asking for 'Mrs. Karamchand' how he would find the house?

After the conversation Rakesh again sees the beggar saying the same lines. Rakesh sings the same words in the lyrics.

This is the song that has a question. Whether Rakesh be able to find Sulekha or not? Instead of going on asking door to door Rakesh chooses a song which would go on to his love Sulekha with a message that he has arrived. The shivering night of Shimla and empty Mall Road is a good combination for a reverb with mood lighting.

The situation is much required for the song. Here he has conveniently forgotten the exact address. How could he? He has written a letter to her and he has come all the way to Shimla on a scooter from Delhi. Probably this is the reason why he asks the hotel receptionist, if he could get massage done for his legs. He knows he has to search for her now. Singing for ones love to find is a good way in films. There are not many people on the mall road. At this time of the night how to go on asking from house to house? So the best solution is to call out without name. Sulekha would know its Rakesh if she hears his voice. That's the simple reason for this song.

The entire mall road has a night shoot hence a set for mall road and various houses is built in a studio. This set up is a big visual element in the song. It looks like mall road with its diagonal roads and houses adjacent to it. There are different houses and as he goes from one to other we see different age group and different people coming to see who it is singing at this time. There are a couple of passersby too wandering at night. As he reach Sulekha's house she is seen up on the first floor. That gives a sense of a Juliet feeling while Romeo is singing on the streets. The smoke, fog, and quite streets gives an essential set up that suits the requirements. The set has background of Himalayan snow clad mountains. The use of his cap as he becomes even a beggar as one girl throws a five paise coin towards him and he catches it in his cap. Is a good use of the property.

This is a very clear and to the point song saying 'Tu Kahan Ye Bata Is Nashili Rat Me Mane Na Mera Dil Diwana' He says I have been speaking to each and every element including the moon and stars, wind and air, flowers and trees. My plea has been heard even by the by standards. He gets mislead at times. He thinks its Sulekha but finds someone else till he actually finds her.

She sees him and is very happy. She closes the door as she goes to see if her mother is awake. Rakesh sings please show me your face once again.

Dev Anand is in his usual constantly moving body while walking. He adds charm to the song by giving in sync motion of his body, he even jumps from the grill and once again manages to impress. He delivers suitable expressions as he finally finds her. It's a mission accomplished note for him. Nutan gives some fantastic expressions on realization that it's Rakesh who has come all the way to find her.

The camera has played very important role here. The gloomy somkey foggy atmosphere of the winter night is well captured and it adds to the reverb of the song. The search has been made interesting with a hide and seek pattern. Every window or door opening with a surprise but the person inside is not Sulekha. A few funny moments also have been created by introducing an old lady, a pehalwan wrestler, a few kids, a couple looking at Rakesh with anger. Camera has been used to justify the sets. It gives long and extreme long shots to show sets alongside the mid shots to show the people and their houses.

The close up has been saved for Sulekha once Rakesh has found her.

It is a simple and beautiful song. The flute has been used to his search and when he is disappointed we hear the tune leaving the flute and going to guitar. The song begins with just backgrounds strings while the voice is heard and it takes a pick up on the rhythm pattern. A good use of reverb could be seen to show the empty spaces and night winter ambience. The music changes as we see Sulekha alongwith Rakesh.

The full use of set and small details of the houses has been built beautifully throughout the song. A pahlwan shows him way with a big danda in his hand. A young lady throws a five paise coin and her father comes to close the window. The man who has adviced him to go on searching meets him at the end when Rakesh and Sulekha meet. All these things add to the mise en scene and work in favour of the song.

This device has been used again and again in so many different films for different purposes. Searching for God, searching for love, searching for lost friend, searching for mother so many times filmmakers have used this device. ‘Awaj De Kahan Hai’, *Anmol Ghadi* (Mehmood Khan, 1946), ‘Chahunga Mai Tujhe Sanjh Savere’, *Dosti* (Satyen Bose, 1964), the title song of the film *Dreamgirl* (Pramod Chakravarty, 1977), ‘Jane Jigar Jane Man’, *Ashiqui* (Mahesh Bhatt, 1990), ‘Gumshuda’ *Chalte Chalte* (Aziz Mirza, 2003), ‘Gali Gali Dhunda Tujhe’, *Jawani* (Wajahat Mirza, 1942), ‘Kahan Tumhe Dhundu Mai Saware’, *Saware*, a video album (Siddhant Sachdev, 2015) are a few good examples of searching the lost love of various kind. Vijay Anand has also used this in *Johny Mera Naam* (1970) in ‘Chup Chup Meera Roye’ and in ‘O babul Pyare’, both shot on Hema Malini with different purposes for the search.

This song produces mix and more than one Rasa. It is a clear call for the ‘Shringara’ rasa but it also adds ‘Karuna’, ‘Adbhuta’ rasa as he searches for her. On Sulkeha’s realization the ‘Bhaya’ is added to the Rasa with her expression that her mother may find out that Rakesh is here. Finally it gets converted into the ‘Shanta’ rasa after Rakesh finds her.

#### **4.1.1.3.3 Tere Ghar Ke Samne:**

The title song of the film comes in a great space of a club. This is the first time that both the parents of Sulekha and Rakesh come in presence of each other. Till this time Rakesh is jumbling between two professional assignments, for his own father and also for his girlfriend’s father. His professional commitment has come in contradiction with each other. Both the parents are rivals of each other and importantly the issue is very pity. The rivalry has seeped through the family and kids are also got involved. Now here on it’s going to be a big task for Rakesh Kumar to sail through the rivalry and keep up the love life too. Both the clients are behind him now to finish the work with a clause that the house has to be big and better than the rival. Both have chosen the same design for the house. The first time when they have come in a same space of the club a great moment is achieved by the director which suggests what is going to follow. Both the mothers order the same thing to eat. In small close up shots it is shown and they realize that their taste is



the same. Same moment has been repeated in *Dil Dhakane Do* (Zoya Akhtar, 2015) where two families who hate each other have similar taste and come across with the same kind of situation. This song carries the title of the film and claims that ‘I will build a house right in front of yours’, is kind of a message to the fathers but it’s a conversation between the young couple in love. The song comes in at a point where Rakesh has come to a deadlock. His father and Sulekha’s father are fighting for the club elections. Rakesh is frustrated and out of his frustration he is consuming alcohol and he sees Sulekha inside the glass, a very unique and interesting way to have a commitment towards each other. Rakesh sees her and says I will do my best to build a house, I may not be able to build a Taj Mahal but I will make something for you. The whole song she is warning him about the hardships in the pathway of love and it is not easy to sail through but at the end she is also charging him by a kind of challenge. This is very important while Sulekha is absent from the scene as she has gone to Shimla. The song ends and we see Sulekha with a letter in her hand sent by Rakesh.

Rakesh sitting at a bar in the club is finishing a drawing of two houses having human faces. He also finishes his drink to hear the fight between his father and Sulekha’s father. He returns and his assistant brings in the glass with whisky and starts pouring the soda in it. (Annexure, I. 8, pp. 458)

This is main property used in the song. It’s a glass in which Rakesh sees Sulekha and converse with her. It’s a dialogue between the two which is very much lyrical and composed well with the use of mixture of Indian instruments and foreign instruments. The image of Taj Mahal is also used to go along with the lyric which is also a monument of love and associated with architecture.

The whole song deals with building a house. The scene before the song, actually a usual trick of Vijay Anand to break a song from a dialogue and on a running talkie shot the song begins. Rakesh is committing his mistakes that he has hidden the fact that he is the one who is building both the houses for his father Lala Jagannath and Seth Karamchand. He is adamant, in a way confident and hail bent to build the houses. ‘Ek Ghar Banaunga

Tere Ghar Ke Samne, Duniya Basaunga Tere Ghar Ke Samne'. She says 'It's a difficult task'. And the argument on a liter note continues. She keeps telling him the tasks ahead and he keeps giving solutions. Nothing much for the actors as it's a completely a song of the director. He has choreographed it to perfection. Superimposition shots of Sulekha inside the glass and the give and take of not only dialogues but also looks, gestures, actions and reaction is a fabulous experience. Indian films started with special effects but doing it in a song and syncing it to the rhythm and beats was a tough task. The way it is pulled off it looks so classy and easy, the reason is one gets involved in the storytelling of the song. To make it happen must have been a meticulous exercise.

This song is a great example of camera and editing going hand in hand. It is done with a great amount of planning. Here Vijay Anand has used technique which he has used earlier which superimposition of shots but this is different. Here the image sizes change. The looks, eye levels, angles and the movements are added. This has been planned well as there is a lot of camera work involved keeping in mind the editing pattern. From the first shot where Rakesh is seen in a profile close up till the last shot as he exits the club it's all well designed and planned to perfection. Composing shots for Sulekha inside the glass with multiple magnifications and angles, individually and jointly with Rakesh's shots is difficult.

The first shot is a slow track where a glass is kept on the bar table, soda is poured and as the bubbles go up Rakesh looks at the glass rising his head up. This shot cuts to a close up of the glass where the bubbles are going up, it's a point of view of Rakesh. He sees Sulekha appearing through the bubbles in the glass. He is already down with a peg or two. As the bubbles clear up we see Sulekha in the glass and her image goes large but inside the glass with a small track. At the end of the track she looks up at Rakesh. A cut to the earlier image and Rakesh speaks to the image and declares his intentions also confess and his fears are said by him. He is adamant on building a house and she asks what? He says 'phir bhi mai...' and takes a pause she says 'phir bhi mai? The song breaks on the same shot as he sings "Tere Ghar Ke Samne...Ek Ghar Banaunga...Duniya Basaunga...Tere Ghar Ke Samne" Camera pans to his face. His Assistant is confused

about Rakesh looking at the glass and singing. Camera pans back to see Sulekha in the glass laughing. Asst comes in on the interlude to peep in the glass. Rakesh hides him behind the sketch that he has drawn. He turns the other side. In this shot we can also see Sulekha's expressions towards the intruding asst of Rakesh. She is annoyed. Rakesh lifts the glass and moves towards a stool in the corner. As Rakesh revolves on the stool we see a cut to listen to Sulekha. In a close up of the glass we see her in a mid shot and she walks in to reach to a close up. she sings 'Ghar Ka Banana Koi Aasan Kaam Nahi'. A track shot of Rakesh holding the glass with both hands hiding Sulekha he rotates and the camera also tracks back to make a difficult shot from a wide to a close up. She takes aalap on a cut as the shot cuts on movement to her close up in the glass. Another intrlude and the assistant this time brings in an ice cube and drops it in the glass. This shivers Sulekha and she requests Rakesh to save her from the ice. The shot tracks from the ice cube to the glass which is in close up and image of Sulekha is in a full figure. Rakesh feeds the ice cube to his assistant and leaves with the glass. A difficult track shot could be seen where the image of the glass remains the same in which we see close up of Sulekha. She is looking at Rakesh and singing the next lines. We see Rakesh in a close up walking with the glass in his hand a frontal shot which makes Sulekha turns towards the audience while we see both Rakesh and Sulkha coming towards the camera. A track shot is used again. A beautiful moment is achieved to perfection where Rakesh teases with his figure and she reacts with it hitting her on her nose. We see him standing at a window wide shot which continues to interlude and then cuts to close up where we see first time Rakseh is going to have a sip and stopped by Sulekha. He signs Sorry and keeps the glass down. Obviously his point of view becomes a top angle shot of the glass. We see shot of Sulekha in the glass close up looking up towards RAKesh. She sings her next lines saying the path of romance is full of thorns and one would like to see what you do about it. In a independent close up Rakseh answers her and indicates to the painting or Taj Mahal. In a extreme close up he comes in the frame going close to the glass where Sulekha is standing in full figure. As Rakesh says I will also make something, may not be a Taj Mahal...we see a perfect matching track on Sulekha inside the glass. Her image comes to a mid shot. The music has stopped as they are talking very intimate to each other. As he again says the Mukhada the music takes up. The glass remains at the same place and the

shot is cut to see Rakesh leaving the glass on the table.

Here on the mukhada we see two images syncing to each other. Rakesh turns and she also turns in the glass. This particular shot is exceptionally well choreographed in this entire sequence. He is singing the lines and she is singing the aalap. He moves to left towards her glass and she is dissolved as he exits to the next shot where his father and Seth Karamchand are sitting. He goes close to him and bangs on the center table kept in front of him. He leaves finally. The song finishes showing his assistant looking at the glass and he sees Motiya in the glass.

The long takes and choreographed for superimpositions and dissolves are examples of mise en scene. The use of glass, soda, ice cube, the sketch, the image of Taj all suit the songs requirement and doesn't look forced. They all come naturally to be a part of the song very easily. He doesn't drink any further and leaves the bar with a confidence. The words used saying 'Ya Phir Nasha Hai Koi Jeevan Ke Rag Ka' suit the purpose too.

The song is unique in itself with the choreography. Picture in picture are difficult compositions in both the shots. The club shots and the imaginary shots of Sulekha in the glass are matched to perfection. The pan shot is not as smooth as other shots which are straight track in or out shots. Goldie has also used her walking and changing the composition. The use of ice going the glass and she shivering and pleading to take the ice out, him hitting her with his figure and she reacting, Him going for a sip and she stopping him are one of the finest examples of Hindi film songs. The imagination of director to communicate with each other through the glass and the whisky and soda is a unique idea. The position of this song is critical. He is determined and now challenged by his love to concur the situation. It's a very important point in the film and has been successfully handled by Vijay Anand with a unique and different way. His command over the film craft is underlined in this song picturisation. Multiple individual shots and collaborative shots with different compositions, angles, magnifications and movements too have been covered keeping the cinema grammar intact. He has not compromised over the cinema grammar of direction and continuity.

This is also a very rare moment in Vijay Anand films as he has not used dream situations. The song doesn't appear in dream. He is in real and he is seeing her in his imagination which could be seen as day dreaming. This is a unique situation too. A dialogue in between the duo is another Goldie specialty. It has come in this film too.

The song creates the 'Shringar' rasa for the duo, Rakesh in reality on screen and for Sulekha in his imagination. For audience to see the execution of their expression it could be 'Adbhuta', wonder or surprise. (Annexure, I. 8, pp. 458)

#### **4.1.1.3.4 Sun Le Tu Dil Ki Sada (First Version):**

This song comes in at a point where Sulekha and Rakesh have separated due to the differences while building the houses. She feels cheated as he has hidden the fact that he is son of Seth Jagannath.

Ronny, Sulekha's brother comes on a vacation and he goes to Rakesh's house to invite him for his birthday party. At the birthday party everybody asks Ronny to sing, he pushes to Sulekha she in anger says she is not in a good health. Actually she has seen Rakesh in the party and doesn't want to face him. Everybody insists on Rakesh to sing a song. For Rakesh, it is time to convince Sulekha with his love which is pure and divine. He says its love with which we can win and not with hatred. It is time that Rakesh and Sulkeha patches up with each other. Rakesh accepts his mistake and tells her the importance of love.

It's an indoor party set up. It's Sulekha's house. The song uses the pillars well to show the hide and seek game between Rakesh and Sulekha. She is hiding from him. Vijay Anand has used small track shots to show how they are watching each other. A room inside and curtains too are used as a property. Rakesh takes out his white handkerchief and then Sulekha comes out. It is as if he is showing his surrender to her.

This is a song which gives a message of love. One may live or die love will remain forever. The words followed by the perfect suiting camera angles and movements help to

garner more interest and communicate the emotions well. Rakesh sings, 'Hai Gusse Ki Jhalak, Lute Sukh Chain Talak'. The lines are repeated. The first lines we see both of them individually in full figure shot. The next lines it cuts to close up of each one them and small movements of panning of necks and glares of eyes. To close the stanza again a long track is applied to move to Rakesh's face. As she goes in another room Rakesh stands up and sings, 'Meri Awaaj Ka Teer, Jayega Dil Ko Bhi Cheer'. This means an arrow like my voice would go and aim a heart. Here Vijay Anand has used a long track going away from Rakesh. The word 'teer and cheer' that is an arrow and aim has been prolonged by Rafi saab and the same way as the arrow goes on to hunt, the camera moves away with these words from Rakesh. The first part of track also includes Sulekha and then after the first line is done it charges on to Sulekha. She comes out as the last stanza starts and camera follows her over the shoulder. She walks upto him he also comes close to her. He is singing 'Pyar Rasta Hai Mera, Aisa Rahee Hun Tera. Na Rahu Mai Na Rahe Tu, Na Rahe gi Dastan'. We see two beautiful close ups of Rakesh and Sulekha. He offers her a cake piece and the shot fades out with the song. Fades in to the exterior passing shot of a road behind which we see the Qutub Minar is long shot. As the next scene begins we hear the lyrics of the song 'Ye Tanahai Hay Re Hay' the words that we hear are 'Aaj Samay Aaya Maine Tujhe Paya...'

The love for Rakesh can be seen in Sulekha's eyes. She watches him from behind the pillar but doesn't want to come out. He is no shy in claiming his love. The use of white kerchief is a big thing in this song. Everything is fair in love and war. Sometime love becomes war and here Rakesh shows her the white cloth of surrender. She comes out and does not say anything but the acceptance is seen in the next scene where we see them travelling together and eating food at the same old lady. A lot of unsaid is covered by the director through this transition.

This situation is not unique but the dealing of the words with the supportive camera angles and compositions is worth studying. The shot where Rakesh singing about Teer we see a long track going away from Rakesh and reaching to Sulekha. It is in a way that his voice arrow has reached her and she is hurt by that. The use of track is optimum seen

here. Slowly the party fades out from the lyrics and visuals too. It remains the song for only Rakesh and Sulekha. Vijay Anand eliminates all others who are present in the room at the beginning of the song. Thus he could focus on the core concern of the song.

The Rasa nirmitee here is amazing. His grievance comes out with kind-heartedness or compassion, in 'Karuna' rasa and it turns Anger, 'Roudra' rasa into Love, 'Shringaara' Rasa.

#### **4.1.1.3.5 Sun Le Tu Dil Ki Sada (The climax Version)**

This song is a rare utilization as a climax. Instead of using long talkie scenes Vijay Anan has used this song where Rakesh sings and appeals to both the rivals. The film finishes with the song. We have seen so many films where some song from the film is played at the last scene. Here the situation is different. Both the parents have realized that Rakesh and Sulekha belong to the rival family, though they are liked by both. Lalajirealises that Sulekha is the daughter of Seth Karamchand. Seth Karamchand realizes that his daughter has met the family of Rakesh and Rakesh is the son of Lala Jagannath. Both the fathers have stood against each other. After Ronny's trick Rakesh gets the marriage cards printed and has sent to important personalities of Delhi. The list is shared by Rakesh to both the fathers. They are in a fix now. The marriage can't be denied and not happen too.

Just before the climax Rakesh and Sulekha meet at the joint of their houses. Rakesh has created an automatic grill. It looks like a border for both the hosues. He opens it and shows it to Sulekha and she says it's enough now. She says I can't marry you if my parents do not agree. Rakesh tells her about many legendary personalities in the history of mankind. Gautam Buddha, Mahatma Gandhi, and Jesus Christ. He says they have said that the love has immense power. She is not in a mood to make fun but Rakesh says he is not making fun. He brings this conversation to the core idea of the film. The film is based on the Indo China war. Rakesh says there are two ways to find solution to a fight. One is Chinese and one is Indian. Chinese solution is to take a gun and charge in to your house and fire. The Indian way is to follow Panchashil way. All love each other. The marriage

will take place by the way of love. 'Pyar Se Pyar Sajaya Jayega', this is the line from the song.

The song creating the climax is a need. It could have been a hard hitting talkie scene. Dialogue oriented way to conclude the conflict but Vijay Anand chooses a different way. A difficult way and less explored way too. Here the requirement for a song is created.

The guests have started coming in for the inauguration of the houses and the marriage too. The guests are praising the houses and the owners in different ways. The ones who do not know the fight between families also claim that they are the best of friends for years. Both the fathers are listening to these reactions of the guests. Here Rakesh comes with the *Barat* and goes to meet his parents and tries to convince his father once again. Then he goes to Sulekha's house and does the same thing. He makes both of them aware that they are exactly the same. Just like brothers they are. It is a difficult sequence to write as the lines should not be repeated and they should not bore the audience too. At the same time it should progress and make the audience feel the heat as to what is going to happen after this. Rakesh has taken his mother along to Sulekha's house. They try their best and come out without solution. Now Rakesh is standing in the midst of the guests and at the border of both the houses and he sings.

The set having two identical houses which has been in building for the entire film are seen just a scene before the climax. They have been built identical as per the requirement of the land lords. As the film progress their structure too progresses. To see the houses finally ready is a treat. Both Lalaji and Sethji are surprised to see the houses and they are amazed to claim which one belongs to whom. There is a passage claiming the boundary for both the houses. At that point Rakesh has built a *chabutara*, a raiser, where we see *havan-kund* is placed with *mangal kalash* as the preparation for the marriage.

The house has been decorated with lights for marriage. It has been decorated well for the function. The lyrics of this version are different from the same song given earlier. The core meaning remains the same but the stanzas are different. This is a song which gives a



message of love. One may live or die love will remain forever.

The words followed by the perfect suiting camera angles and movements help to garner more interest and communicate the emotions well. Rakesh comes out of Sulekha's house and stands at the center. He sees his father staring at him. Rakesh sings, shown in a top angle shot from the POV of his father standing in a window. Rakesh takes an aalap it's a call out to his father and to Sulekha's father too. 'Sun Le tu Dil Ki Sada Pyar Se Pyar Saja...' This is the promise that he has given to Sulekha in earlier scene.

From low angles camera on crane grows up to show Rakesh's image as a larger image. Intermittently the inserts of the fathers are seen. On the first interlude we see shots of all the key characters of the film including Rakesh, Sulekha, Sethji, Lalaji, their wives, Ronny, Genny, Madan and Motiya.

'Aajtak Jo Bhi Hua Jhutha Jhagdone kiya' On these lines we see Seth ji and Lala ji to be introspecting themselves. 'Pyar Hota Kuch Na Hota Na Ujadate Aashiya.' The last words are seen in a very wide long shot where both the houses are seen with Rakesh standing in between them. This shot speaks a lot and gives the cricks of the entire film.

Rakesh is pleading to both of them and through various visuals of him singing and their reactions of thinking it has been made evident. The use of saxophone is very evident here as it can be seen in many of Vijay Anand films as an interlude masterpiece.

'Pyar Jisne Na Kiya Khak Duniya Me Jiya', these lines are addressed to everyone; one may apply it to oneself. This has been shot as we see Rakesh walking through the guests. 'Uska Jivan Koi Jivan Jaise Viran Bastiya' He has reached his house. Here on slowly the two lines start getting distanced between each other. Here from Rakesh's perspective we see his parents. Lalaji is crying hiding his face. It is time for him to realize after applying the words of the song to himself. 'Pyar Jis Dil Me Jawan Samjho BhagwanWahan, Ma Le Tu Aur Samajhale Dhadkano Ki Ye Juban' Now Rakesh has walked upto Sulekha's house from the gathering of the guests. Till this point it's all Rakesh's game. The entire

show has been run by him only. At this point we see a close up of Sulekha. In a wider shot she goes to her father and cries holding him. The use of saxophone comes in play again. With its tune she moves in close to her father. The interlude section has increased in time. The length of these pieces are increased now and they will go on so further. We see a close up of Rakesh says the next lines, 'Pyar Dushman Se Bahda Tab Hai Jeene Ka Maja' On the repeat lines we see Seth ji walking exiting the frame. On the other side Rakesh's mother takes Lalaji'spagdi, the headgear and reaches out to him. He smiles in his long mustaches. 'Ye Jamin Bhi Tu Bana De Ek Milan Ka Aasma' Rakesh with his wide spread arms pleads to both turning towards both the sides. Both the mothers request their husbands to go and do the necessary and the most awaited. In a wide shot equally distributed between the two families we see both Lalaji and Sethji come out of their houses and walk towards each other. Music goes to crescendo and both hug each other. A follow up of shots of sulekha, Rakesh, Ronny, Madan, Motiya, Ginni and the End slate appears on screen with the Marriage ceremony in the background.

Here Vijay Anand has managed to bring out the best from the co artists too. Omprakash, Harindranath Chatopadhyay, Nutan and Dev Anand all have given their best performance in this different ending. A stage is set up with the lighting, guests, decoration, and also a *Baraat* where only Dulha comes in. The words are marvelously simple to communicate the meaning and what is required out of the situation. The song ending the film itself is a unique situation. Handled with great care by Vijay Anand where he has avoided the repetition of shots, emotions, words and also have managed to do the same wherever necessary. A very balanced climax without getting into melodrama he has managed to pull off a beautiful and unique ending for a film which has a very thin line of the story. The neighbors demanding same design and not liking each other are a single thread basis which Vijay Anand has mounted this love story.

There are two songs in this film which are very specific to the location and he has proved the requirement of both with the best utilization of them in each of the song. 'Dil Ka Bhawar Kare Pukar' and 'Sun Le Tu Dil Ki Sada'. The song comes at the very last bit of the film and it creates 'Adbhoot' rasa as the two identical houses are seen, The song has

an overarching fear 'Bhaya' rasa as nobody knows what the result or the outcome would be and finally it creates the 'Shanta' rasa as we see happy faces and everything getting settled down.

#### **4.1.1.3.6 Dekho Rutha Na Karo:**

Rakesh has managed to find Sulekha in Shimla and they have managed to fool Motiya, Sulekha's maid by asking her to go to meet Madan, Rakesh's assistant. Rakesh has a scooter and he is driving fast in the happy state of mind. Vijay Anand gives a few sharp cuts in quick succession on the edit before the scooter bangs on a car and falls down in the steep valley. Both Rakesh and Sulekha roll down but nothing has happened to either of them and a note of surprise comes when we see that the situation breaks into an apologetically singing beginning from Rakesh. It's a dialogue for seeking forgiveness by Rakesh and Sulekha is angry. The first note comes with Rakesh holding her feet. He sings, 'Dekho Rutha Na Karo Baat Najaron Ki Suno'. Actually it's a guilt that Rakesh has in him as he has not told her the truth. He has not spoken to anyone about his reality and he is the same architect who is making both the houses, for Sulekha's father and his father too. Actually he was taking Sulekha to tell the truth but the accident happens in between to halt the conversation. The reason for Rakesh to come to Shimla is to tell her the truth. Because they are meeting after a long time and after many adjustments he is overjoyed to meet her. This accident has delayed the conversation even further. Now first he has to get her out from the fear of the accident and then only he can talk to her about his realities. They have been saved and nothing has happened to them. The commitment of his misdeed has to wait now for a while. He has to take care of her anger for him committing the accident. After the song they talk but the conversation for which he had come to Shimla doesn't finish there and it gets pushed to Delhi.

As the song ends she asks please tell me what it is? Why have you got me here? Initially the song seems to be out of place but considering the logics by the director the song looks justified. The situation has weaved in so well that automatically the essential conversation gets a push and an apologetic song appears.

The visual elements suit the bill. The steep valley with the trees is used well. The song has been shot on real location using the steep slides of the valley. The use of her carry bag has been done well for a give n take kind of argument, which is a part of the song. The seeking of forgiveness from Rakesh side and the argument and anger from Sulekha's side is very evident in this song. The lyrics are justified just for this.

The use of camera in the odd space is worth a study. Some shots give extreme diagonal composition showing both of them in an angular pose. The first two shots are very good forwarding the classical camera composition of a top angle and low angle. The low angle of Sulekha is a great shot where Rakesh is actually seen holding her feet and begging for mercy. She looks tall and in full figure giving her a very prominent image. She pushes him and walks away. Rakesh stands up with the help of tree. She is climbing the valley slowly and the camera pans with it. The song gets into the interlude and we see an extreme long shot where both are trying to get to the top. A lot of Over the Shoulder shots could be seen favouring both one after the other as per the requirement of the lyrics. Her anger is not to come down she is warning him again and again for a rare zoom shot. This could be first of the lot. The zoom lens was new in India in the early 60s. The cameramen were still figuring it out how to use it. *Guide* has many zoom lens shots, Vijay Anand rarely uses the zoom lens and it's not a great use too for him.

On the interlude there is another accident chance created by Vijay Anand. This actually leads to the next stanza. A few close ups which show us her foot slipping from the grass and Rakesh is holding her back saving her from falling down. Here a 180 degree jump is attempted by Vijay Anand. It goes as a smooth cut because of the use of music but he has tried to break the grammar. This cut gives a beautiful composition where in the foreground we see Sulekha and behind her Rakesh. Now it is time for Rakesh to fall down and Sulekha goes to see his goodness. As she reaches the spot she finds that he is fine. It is time to patch up now and get over with the anger.

The song gives a mixed rasa once again. This song displays kind-heartedness or compassion 'Karuna', anger 'Roudra' rasa. The first is from Rakesh side as he is begging

for mercy and the anger is from Sulekha's side. A few images in this song are reminded when we see *Teesari Manzil* song 'O Mere Sona Re Sona Re Sona', shot on odd terrain and open skies.

#### **4.1.1.4 Guide / Vijay Anand/ Navketan/ 1965:**

A film based on a novel by R K Narayan been through many ups and downs and finally got settled in the best classics of Indian Cinema. *Guide* in Hindi directed by Vijay Anand became a landmark film and is still remembered for the songs in it. Also made in English, *The Guide* (Tad Danielewski, 1964) didn't do well in Hollywood breaking the biggest dream of Dev Anand. He wanted to prove himself as a star out of India too. The best thing that he could do is to make *Guide* in Hindi too, the idea was clear to make money from Hindi version making the film as per the requirements of Indian audiences. The film went through Chetan Anand, Raj Khosla and then came to Vijay Anand again actually from where it had begun. Vijay Anand had his reservations to follow the ready script and cast which was in use for the English version. He wrote a new script for Hindi *Guide* and decided to shoot differently. Thus we have *Guide*. It was meant to be made by Vijay Anand to give the audiences memorable song and visuals associated to it. Vijay Anand lifted *Guide* from Malgudi and placed it in Udaypur, Rajasthan.

##### **4.1.1.4.1 Wahan Kaun Hai Tera:**

'Wahan Kaun Hai Tera' is a song of unknown. The force who is singing is unknown. There is no character and the song comes as a background. This song could be the voice of Raju guide himself but there is someone guiding him to go in a particular direction. Raju is released from jail. Upon his release, he gets into a dilemma of choosing his old life or moving ahead to somewhere to get a new life. A signboard with the name written "Anjaanpur" means an unknown place is used at the correct place. Earlier he used to be tourist guide, living with his mother. Now after he had served the sentence in the jail for forgery will the same world accept him? The place where he lived like a king from a

small guide he became famous worldwide to be one of the finest guides in Udaipur. After meeting Rozie he helped her to become Nalini and after being her manager her forged her signature for a reason and had to go to jail. It's a traveler song that takes us on a journey of life and its miseries as Raju is traveling in the hope of finding oneself as he meets few saints on the way. He lands up in an old temple in the outskirts of a village. He finds himself covered in a saffron shawl as he wakes up in the morning. Just by the saffron shawl his life changes and he is taken as a saint when a villager Bhola, spots him sleeping and asks him to guide him for his problems. Raju was a tourist guide but fate has brought him to be a spiritual guide. It raises the question of what had happened with him in the past that he had decided to leave the old life. This song supports the philosophy of life that it can't be according to us and you have to keep moving ahead after endless hurdles and finding our true self in the journey of life. The conversation between him and Bhola after the song when Bhola finds him in the temple is interesting and raises a question 'Who is guiding whom?' Bhola is a pet name for Lord Shiva. Raju tells him how life takes you as it wants and you just have to follow the instruction. The conversation justifies each word of the song. In a way the ending of the song is actually the beginning of Raju's new life. This marks as the beginning of his saint-like life.

The first shot of the film is very unique. It's a track shot that brings a person out of the jail. The jailor has accompanied him. He says good bye Mr. Raju and congratulates him for setting free now. This sets the tone and underlines importance of Raju. In a way Vijay Anand holds hand of the audience and puts them alongwith Raju and brings them out of the jail. The small track later when Raju is remembering his early life, helps the audience to go along. So the journey over the song is a very helpful strategy for the audience to go on the journey with Raju too. It has shown the history of Raju and important characters around Raju but the answer for him going to Jail is not given. He says the word 'Rozie' but the Rozie is not shown in that sequence. The answer is yet to be found in the film. Terming Raju as 'Musafir' who has been a guiding tourist is a flip of coin. Raju is moving around aimlessly. The song helps to create that mystery around the character. The song is required to build a bond with the protagonist and move the narrative in broader aspects. The journey, both literal and later spiritual, is also an introduction to the

journey that he takes throughout the film where he sheds his selfish needs and caters to others. With the voice of S. D. Burman the first song is introduced with 'Wahan Kaun Hai Tera'. The Indian instruments used support the mood of the song. The song follows the mood of a budding spiritual journey of Raju. The music, entirely classical in melody, also taps into folk beats with its constant use of 'Tabla' and 'Flute' and SD Burman's voice texture also resembles that of a folk singer.

The visual elements used are in contrast to the character and nature. The song opens with a shot of a bird flies away in the open sky depicting the freedom of Raju from the jail. The lanes of the village, the endless roads where Raju is alone are seen. The free-floating nature of water as Raju keeps moving ahead. In the long shot of the natural landscape Raju seems smaller and feels like no one. Raju leaves the jail well dressed which is pure white and gets torn and dirty as his past life as his journey progresses. The Nights are darker as he struggles. His foot prickled as life is not easy and pain you bear and master over it. The saffron color depicts the sacrifice which finally has him clad around. Him reaching a river side in a temple shivering in cold which he has become used too now. He is helped by a Sadhu for taking shelter under the Saffron garb; the next morning is going to change his life. Elements such as bridge with no water, the water pulling at a farm, the work for which Raju gets paid is at the water body, he is seen standing at a bridge where ample of water is flowing. The snow clad mountains which is also a water body. The birds flying are also seen in a reflection in a water body and Raju's journey settles at the water body, next to a river. The whole purpose of this journey and elements of water is to underline the fact which comes later at the end of the film where Raju has too fast for the rain and again for 'water'. His life is at stake as he is fasting for the villagers and for the rains. He is seen travelling in a cart first and then slowly setting up at the back ladder of a bus showing no money. (Annexure, I. 9, pp. 459)

The use of camera, mostly wide shots and close up are used. It gives a feel of documentary in terms of trying to narrate meaning out of the camera movements. Most of the shots are composed while focusing on the character and moving toward other elements by zooming in, the pace of it feels forced sometimes in the hurry reveal the

meaning. The camera is panned mostly in the direction of the character. The center composition of the character in respect to the roads looks beautiful and justifies the meaning. Different variations are used to portray the days and night shots which don't look repetitive. More character walking is captured than landscape shots. Insert shots are not composed as beautifully as the other character close-ups are composed. The wide shots of the barren, open landscape do not only signify the new path that Raju is taking in his life, leaving behind his past life in the city, but also resemble the barrenness and emptiness in his life right now, without Rosie and his mother.

The only time we see Raju in a close up is when he is leaning against a tree trunk, crying. This comes across as the most vulnerable moment of his journey away from his loved ones as he headed down a much difficult path with no one to look for him. The extreme wide landscapes glorify the vastness of his journey as well as this world apart from the city that he was previously in.

The lyrics play extremely important role in this song. The comment on the character about his journey or decision he has taken as it goes 'Wahan Kaun Hai Tera, Musafir Jayega Kahan?' It also talks about the past and the love he had for it which is gone now. When his photographs fall down reminding him of the people who cared for him and nobody in the new city is waiting for him. We also see photos of a woman in various costumes. We see him walking on the empty roads alone. The lyrics put the viewer to get engaged and question the situation. The lyrics are not happy as it says the bitter truth of life. As the song comes along with the title credits, it still keeps the audience engaged through simple words but deep meanings. This is also true in the sense beyond the story of the film. The lyrics are symbolic of the nomadic lifestyle that Raju is pursuing. He is called '*musafir*' or traveler. The word Musafir is in contrast to his early life of a guide who used to show way to the travelers now he is one. It is a cautious attempt to warn him into what he is stepping - a life of discomfort and sacrifice.

The lines 'Kuch Tera Na Mera' come at a point after we see Raju trying to sleep shivering and a Sadhu looks at him from a distance when he decides to give him the



shawl. This shows that he's not alone in a deserted village and is also the point from where he's assumed to be a Sadhu himself. The shot design here is very good. We see a Sadhu descending from the temple but later we come to know that he has given his shawl to Raju. This shawl only brings Bhola to notice Raju and approach him. (Annexure, I. 10, pp.460)

'Paani pe Likhi Likhai' signifies that there is no permanence of things in life, especially fame, success and status. He sheds his previous life as he lets go of all the materialistic possessions he has, looking back at only one thing - Rosie's pictures that drop out of his suitcase.

We see many people walking past him on his way to Anjanpur, but he's the only one who is seen walking alone. He's alone in this journey, which is often stated in lines such as 'Koi Bhi Teri Raah Na Dekhe, Nain Bichhayena Koi'. His journey away from the people he knew is shown as a path ultimately leading to spirituality.

Dev Anand grabs the attention of his acting. After his release from the jail and his self-realization after the tragedy he had gone through. His pain can be felt and his journey gets tougher through the way. Not much of the other actors used and mostly we cannot see other characters but they are set to portray the situation of Dev Anand's character, the focus is always kept on the Protagonist. It helps the viewers to get into the feel of the character. The use of natural beings, open sky, endless empty roads, mountains, bridges are used in the song is metamorphic, as it symbolizes the lonely, despair until he finds a wandering group of Sadhus' journey. Saints symbolize the nature of free being detached from all the ties from life and the beautiful sight of nature on the other side. In the end, lush green beautiful tress with colored flowers gives a feeling of soothing in the journey and hints for the future of the character. The song starts with the frame where birds fly away and moving towards the next destination. It tells that he is going to end in a new destination. His attire says his status of life and the luxury from well dressed carrying a suitcase comes out of the jail like a king and not a criminal leaving the comfortable life and slowly which starts of getting worse which is making him prepare as he had to go

through a hard phase of life in the future as well. His briefcase is the carriage of the past life and the people who mattered to him he sacrifices the briefcase and later on, he is carrying a 'potli' which is a baggage of the past life. As the lyrics say 'Yeh Chahhiyan Payega Kahan', he takes to stop in between his journey under the shed of a tree in a pitch dark silhouette where the credit flashes of Waheeda Rehman. As her character Rosie had given him the support to grow in the past which looks completely black which is later revealed in the film. At the end of the song, while Raju is sleeping a shadow appears on him and it's of Bhola, Who gives him the shed and the new identity as a saint.

Vijay Anand uses fields and the villages where he works for the money but he is shown to be ignorant to accept the money. People have thrown money while he is sleeping next to a bench on the ground in a very painful condition. It symbolizes that he started getting attached to the ground and letting go of his ego. The Gulmohar is used to show the complex emotion of love and sacrifice where two lovers sitting on the bench, whereas sacrificed by Raju. The deserted lands used to depict the scarcity of water, where he crosses over to a bridge under which few saints are passing by. As his journey takes a turn as he crosses the old life from being a tourist guide as now made him the tourist and a spiritual transformation which teaches to sacrifice for others, in the end, Raju gives up his life for the villagers. The lyrics say 'Duniya Hai Faani, Paani Pe LikhiLikhai', which signals toward the importance of water and its impact on lives. The bare feet of the saints walking freely on the dessert and symbolizes the struggle Raju is going through but eventually learning it and making him realize about him and others. The motif of water is repeatedly used, not just in the song but the film as well. Throughout the song, he undertakes a journey which is guided by a water body but leaves him stranded on a village which is a few moments away from facing a complete draught. As his journey grows closer towards Anjanpur, we see a decline in the motif of water. This is extremely important as later in the film we see that he is being counted upon when the village suffers a massive draught.

He gives up a lot of luxuries in life the moment he heads off to the village. He gets pricked by a thorn on his way since he gave up the luxury of even wearing shoes. It is

also a small reminder of the much bigger obstacles that he is going to face in this new phase of his life and how despite all that he still carries on. The abandonment of luxuries is shown as he turns down money and also gives in to the living standards of a nomad or a homeless, shelter less person.

The Rasa here in the song is kind-heartedness or compassion. Karuna. This is a rare occasion that Vijay Anand has used a song with a single rasa creation objective.

This is the first time that Vijay Anand has used a song on his title sequence. The immortal voice of S D Burman comes as the voice of unknown and teaches a lesson of life. At the beginning of the film only this song comes and gives introspection to the viewer. With a scenic journey towards the north India gives this journey a purpose which has begun purposeless. He reaches finally to the land of unknown, Anjanpur. This is the film where Vijay Anand has used the zoom lens for many shots for the first time. The operation of the shot is not good and somehow manages to reach the destination. The researcher feels that he could have easily avoided it but due to the long path ways and outdoor shots he must have used it.

#### **4.1.1.4.2 Tere Mere Sapne Ab Ek Rang Hai:**

After having her big fight with her husband Marco and telling him that she no longer wishes to be married to him, Rosie seeks shelter at Raju's house for a few days. He takes her out and eventually tells her how he feels about her. He expresses his feelings to her. While she feels that will be a burden to him and tarnish his reputation, he assures her that he wants to be there for her. She worries about being his partner and that it may cause more problems in his life but Raju insists that he has already dreamt of a future with her. 'Tere Mere Sapne' is about Raju professing his love and respect for Rosie and how he wants to be a part of her life and her dreams. It is about the dreams that they are going to build together in the future and Raju's assurance that he will always be there for her.

The song ends on a note where Rosie lets go of her inhibition and smiles as she gains confidence in Raju who is much more supportive of her than anyone else she knows. It ends with them leaving the place with a slight pan to the left which shows the sky in the sunset. It suggests that they are bidding the day goodbye and that they can begin the next day with a new motive. It also introduces us to the trials and tribulations of Rosie's stay at Raju's house as an unexpected and unwelcomed guest for everyone but Raju.

The film heavily indulges in concepts which are often considered controversial, be it Rosie's background as a kothewali's daughter or Marco indulging with a woman outside of his marital relationship. This song happens at a moment when Rosie is looking at her future after separating from her husband. Nor does she know what to do; neither does she have a place to go to. She knows that staying at Raju's house will eventually lead to gossips in the neighborhoods and it eventually does invite a lot of problem and chaos as we see in the film. The song thus marks the beginning of an unnamed relationship between Rosie and Raju where a hesitant Rosie is being assured by a man who sees a future with her and does not care for what the world may think. It is important to look at the fact that she is still not divorced and will always be judged for staying with another man, which is later shown in the film. The song comes as a breakthrough moment in both their character arcs as Raju takes a step forward for the woman he is falling in love with and Rosie takes a step forward in finding her identity as an individual. (Annexure, I, 11, pp. 460)

The Mountain and a lakeside view are shown as the entire song takes place during sunset. The whole scenery is brought alive just by the simple choreography of the two walking together alongside the water body. The water is stale and out of focus till Raju forwards his hand in the last stanza. There are ripples on the water as the focus shifts and a brilliant moment is achieved after that. The tree as a part of the nature is used in the song. Both Rosie and Raju are wearing white as a common colour. White signifies purity and this helps establish that the beginning of their relationship is based on the ideas of pure love. Since Rosie's image in the film is constantly receiving criticism for her family background and her passion for dancing, the use of colour white gives her character a

boost in her journey of finding her new identity. In Raju's case, it reflects upon his pure intentions towards her. All the five natural elements are used in the song. Sky, Water, Earth, Sun and Air are used in the song. The tree is used in the song.

The interlude brings in a different tonality to the song, when Raju extends his hands towards Rosie and she finally accepts. It is somewhat a victorious melody as she finally gives in and let's go of her inhibitions. There is a rhythm to the song that supports Rosie's journey throughout the song - from being hesitant to finally giving in to the agreement of having Raju's love and support.

The lyrics are symbolic of Raju's love and respect for Rosie. Throughout the song, he refers to her as his 'Jeevan Saathi' or life partner and soul mate. The song is symbolic of the conversation that precedes it. Rosie keeps denying Raju's interest in being her life partner as she feels she will be a wrong influence on his life because of her separation and that it will tarnish his image. Raju strongly opposes it in this song by saying that he doesn't care about the society as long as the two of them together – 'Laakh Mana Le Duniya, Saath Na Yeh Chhootega, Aake Mere Haathon Mein Haath Na Yeh Chhootega'. There is a firm clarity in his words about his intentions of being with her. The words 'Tere Mere Dil Ka Tay ThaEk Din Milna Jaise Bahar Aane Par Tay Hai Phool Ka Khilna' suggest the inevitability of their relationship in Raju's words. The Lyrics extend the dialogue that takes place before the song.

The camera beautifully captures the surrounding that the characters are a part of. It is not just the beauty of the location that has been covered in all the movements, but also the fact that how they met in this place and how Raju discovered that he has feelings for her. The sunset also paints a beautiful picture of the two in a blooming, mature romance while the background is often seen in silhouettes as if the frames are paintings. The silhouette effect too adds to the shadows of the past that Rosie talks about in the conversation prior to the song. (Annexure, I. 11, pp. 460)

There is an intricate use of light and shadow in the song, especially since it is picturised around the sunset. However, since there is no reference to a natural light source present in the actual setting, it is difficult to understand where this light is actually coming from. The situation is difficult and Vijay Anand has made the shooting difficult too. He has used long takes to shoot the song. There are only three shots with four cuts in the entire song. The Shots are well rehearsed and composed to perfection. The suggestions of the growing affection, the hesitance, the proposal, the dilemma and the final acceptance is all shown by compositions and favoring the characters as and when required. The choreography is complex with a slow paced song, thus a lot of emphasis goes on the chemistry between Dev Anand and Waheeda Rehman. The actor driving the song mainly is Dev Anand since he's singing for Waheeda Rehman, but we see her as an equally active and engaged performer as she delivers subtle yet apt expressions. Her body language is completely in sync with that of Dev Anand's.

The song targets at eliminating the distance between both of them as so far they have been within clear boundaries because of her marriage. This is the first time Dev Anand actually tries to rearrange those boundaries given the change in the situations. He is getting closer to her physically, but not enough to tamper with the boundaries or disrespect her privacy. As we step from one verse to another there is a smooth transition from a respectful distance that he keeps from her to an equally respectful and reassuring closeness that he achieves as he gives her as a potential life partner. Waheeda Rehman's reactions to him while he describes the many ways in which he wants to be a part of her life tell how much of a nuanced actor she is. While the dialogue that takes place before the song is dramatic and verbose, her expressions within the song are equally, if not more, subtle and up to the mark. Throughout the song there is a deliberate attempt to emphasize Rosie's hand movements, especially in the last verse when Raju puts forth his hand and the camera pans to see if Rosie accepts it or not. Up until then, her hands have been restricted to herself, be it as she keeps covering herself with her shawl or while trying to pull herself back away from Raju. All the actions and reactions are minutely conceived. The small eye leads ups and downs synced to the walk and also to the music.

The use of the landscape as a location has been heavily used in Vijay Anand's films but lot more in this film and the place plays an important role. Since there is a level of darkness that Rosie is coming from, given her situation, it is interesting to see the play of light and shadow as shown in the backdrop of a sunset.

This song brings more than one rasa to the audience. The song begins on 'Karuna', which Raju has for Rosie. Slowly the 'Shringara' rasa keeps coming as her acceptance in the dilemma. The song ends with the 'Shringara' and 'Shanta' rasa.

#### **4.1.1.4.3 Aaj Phir Jeene Ki Tamanna Hai:**

Marco and Rosie's fight after her suicide attempt leaves her even more disheartened about her marital situation until Raju advises her to take charge of her own destiny. This brings about a spark in her. She decides to take advantage of the fact that she can roam about in the city without Marco intervening or telling her what to do. She asks Raju if there is a market where she can find *Ghungroos* and he takes her there. By this time, Rosie is on cloud nine. An unabashed and unapologetic Rosie sets out with Guide Raju to explore the city. The song begins at the cusp of a long shot moving alongside the truck with the Raju and Rosie and a much closer mid-long shot of them as Rosie begins to sing.

The song is a requisite here, a lot has happened in Rosie's married life which starts falling apart the moment she realises that Marco doesn't care for her and forbids her to practice 'dancing', the only thing that gives her a true sense of self. The song comes at a time when Rosie has realised that instead of venting her anger and frustration on her husband for leaving her alone to roam around a new city, she chooses to turn this situation into an opportunity. She does the things that give her a sense of freedom and independence, starting with buying Ghunghroo. She claims them to be priceless as she doesn't care for getting the change back from the vendor, and walks around with them tied on her legs in the Udaipur market. This new found respect for herself is what drives her to start making decisions for herself later in the film and eventually make Raju fall in love with her. The song further explores how she feels - elated and relieved as she feels

lively again as if set free from a cage. The fact that there is no man to dictate to her what she should and should not do sets her free of all inhibitions in life. The song leads to a conversation where Rosie tells Raju about her background and how she started dancing. He extends his support by telling her that she could do wonders with her talent if she decides to pursue it, which adds on to start their journey as a couple in the film. (Annexure, I. 12, pp. 461)

There is a visible contrast that sets Rosie apart from the space. She is surrounded by barren lands and monochromatic landmarks covered in brown hues, while she sports a light blue saree that makes her as vibrant as the sky itself. It adds colour and life to her character while giving her a unique identity and sense of self. The image of camel and Rosie offering the 100 rupees note to the camel owner makes it very interesting. This could also be seen as an image describing feminism. The use of truck and hey, camel gives a natural flow of movement to the song. The Chittorgarh fort adds grandeur to her feelings. Chittorgarh has significance with regard to the Johaur, which is setting on a final journey. Rosie asks Raju how far Chittodgarh and she wants to go there. The song begins from breaking of a Matka which is a big metaphor, discussed separately. This is Rosie's main song in the film as a mark of character development and also one of the lighter, upbeat ones (including her performances). The music has a repeating interlude which in interpreted with different choreography for each time. The song encompasses Rosie's changed behavior and reflects her liveliness as if a rock got lifted from her chest after a long time. (Annexure, I. 15, pp. 463)

The song begins with a stanza, antra instead of a hook mukhda, which makes it a perfect opening for the question that Raju asks her right before the song starts. It sets the basic concept that she hasn't felt this good about her life that it makes her feel of life and death all at once. There are many obstacles that keep Rosie away from being free as an individual. 'Kaanto Se KheenchKe Ye Aanchal, Tod Ke Bandhan BaandhiPaayal', the opening line is her way of answering Raju's question about what made her change into a free spirited person overnight. Phrases like 'Kal Ke Andheron Se Nikalke' and 'Main Hu



Gubaar Ya Toofaan Hu', also indicate that she is stepping into this newfound happiness but is scared as well. She still takes up the challenge as she sings the hook line.

The camera captures Rosie's freewill dance as there are several elaborate movements in the song. A lot of low angle shots are used in her journey throughout the song, especially in the section where she dances around the huge historical landmarks and temples posing behind her. She clearly overpowers the space in these sections as she breaks free from her own history with Marco in this moment. Some shots are very difficult and the movement continues in this song too. Justifying the temporal music the camera and the artist move continuously keeping the momentum of the song and the ethos.

Rosie's first major character change comes through this song when she let's go completely as a bird freed from a cage. Waheeda Rehman does this with utmost grace and the innocence of a girl who has set foot in the world for the first time. The dance routine brings back a lost side of Rosie and ultimately paves path to her future self in the film - the talented rising star, Miss Nalini. Since Rosie is a tourist in the city, she has eyes on her wherever she goes. A moment in the song highlights this, but not in a negative way, as compared to instances before. Rosie is seen dancing and singing atop a camel while the neighbouring women peep out of their 'Ghunghat' to look at her. The stark difference between their realities becomes an inspiration for them to cheer up and enjoy this moment just as Rosie does.

While Dev Anand as Raju is merely looking after Rosie in this song, he also acts as her support in this journey, another reminder for his future role in her life as a manager and companion. Here the researcher observes that he helps her to tie the Ghungaroes and later in the song he is seen carrying her footwear too. These two images of Raju carrying Rosie's ornaments and footwear claim a lot of growth in her character.

The Ghungroo that she buys at the market play an important role in her journey of freedom throughout the song. In such a case, being adorned in an ornament like this can mean being held back or being grounded, as can be the case of a wedding ring. But in her

case, it is what sets her free and reconciles her with her old, true self. It is a part of her personality and a reminder of who she is and what makes her proud of herself. A hint that Vijay Anand gives is that Raju ties the Ghumgaroo in her feet, and suggests what is going to happen to Rosie in the future. Marco didn't allow her to dance and Raju won't allow her to stop dancing. The Matka that she breaks has a lot in it. It breaks the restrictions, the rituals, the cultures, the age old traditions that restrict a woman to be free. The Matka also suggests the Hindu tradition of getting free from one body after death. A Matka is broken as a metaphor of the body. It is made up of soil. The truck on which the song begins shows the constant moving life and the truck is full of hay. It signifies that last journey towards freedom. The dry grass signifies the easiness in burning and it clearly attaches and justifies the lyrics. 'Aaj Phir Jeene Ki Tamanna Hai, Aaj Phir Marne Ka Irada Hai'. The freedom is shown in the song. It's not about the body but of the soul. The song brings energy to Rosie as well as to the audience.

Rasa it creates is 'Adbhut', never seen, never experienced before kind of experience for Rosie. It's a new journey for Rosie creating a new adventure and the 'Veera' rasa for her. (Annexure, I. 12, pp. 461)

#### **4.1.1.4.4 Piya Tose Naina Lage Re:**

Raju has promised Rosie to be standing with her. He has proposed a dance sequence of her in the nearby school gathering. This is just one small effort, a small window which is required to make her believe that she can dance on stage and also to show the world that Rosie is a talented dancer. He changes her name a more Indian or rather Hindu name as Ms Nalini and promotes her performance at the gathering.

The song comes at a very important junction in the film. If there is no song then the director might have to spend a few scenes in showing Rosie's growth from an alone woman to a famous dancer which is known by pan India. As an important element Vijay Anand has used this song here and has managed to cover a huge amount of time and space in these nine minutes. If this song is removed the audience would lose a lot of

progression in the narrative. With the song he has shown and achieved many things. Rosie's turning into Ms Nalini, Raju's efforts that he is putting in her journey and later slowly his character changes, Rosie's acceptance for herself as Ms. Nalini and the confidence that she gets, the time that takes to rise her to fame, the spaces she goes on performance. On the other hand how the distance between the two that is Raju and Rosie reduces. Their professional and personal journey to successful duo is covered in this song sequence.

This song is a visual treat. It's a song more for Rosi than for Raju. Raju just comes thrice in this entire montage. And his placement in the narrative is very important considering the song set up. The song has 7 sets for various stanzas and intermittent shots. (Annexure, I. 14, pp. 462)

The 'Holi' and 'Diwali' sets are created with many layers and detailing too. The Day set gives a feeling of a dawn and night gives an image of full moon. The festivals have their own specialties present on the sets. The crackers used in both foreground and background, Lanterns of different colours, shapes and sizes, lightings, Rosi's costumes with much detailing and beautiful colours gives a good positive feeling. In the 'Holi' stanza it looks colourful. The real colours are used with some beautiful arches and different layers of the set. All the stanzas have dancers creating compositions. There is a good use of multiple lights to light the set. At the back of the mind one must remember that they are all part of Rosie's stage performances. Intermittently we see the proximity between Raju and Rosie is growing. In the first sequence of the school gathering we see that Raju and Rosie are at different stages. She is up and he is down the stage. Later we see both standing next to each other with her fans all over. In the background we see a theatre building and the image of Rosie and Raju is in the low angle. In between we see Raju from back lying on a cot Rosie comes with her pallu over her head and with a plate of food in her hand. She comes and sits next to him and asks him to eat he pulls her near him. The position in which both are seen is a clear image of Sheshashahi Vishu and Laxmi. The Indian mythological image of Sheshahi Vishu and Devi Mahalakshmi sitting at his feet is used for this composition. The image indicates their family life living now.

The distances have gone, the freedom is in to be physical with each other. The end of the song happens with Raju clapping with his heart out and also in the state of over joy. His cloths, appearance has changed, he looks to be a different man now.

The sound has been dealt here with the design level. The director's command on picturisation could be seen here as the song gets recorded before the shooting and the clarity of the director could be seen here, according to the mood of the scene or stage setting the music changes. For the 'Diwali' we see and hear the crackers, For 'Holi' we see and hear the pichkari sounds, for the early morning we hear the flute and for the full moon night we hear 'Santoor' to create the mood of love in the night. The chorus is also used to support the feelings of Rosie and how she is dancing with multiple bodies in the enjoyment of becoming a dancer once again. The long preludes interludes at each beginning and ending of the stanzas give a good chance for the dancer in Rosie to show her talent. A mood creation has been done well to create the Day to Night and 'Phalgun' full moon to 'Ashwin's no moon night. The lyrics justify and create the mood for the changes in the settings too. 'Bhor ki Bela Suhani' and 'Rat Ko jab Chand Chamke' both suggest the transition from day to night. 'Un Bin aalikaisi Diwali' and 'Aayi Holi Aayi' show a transition for exactly half year. With the lyrics the director achieves a big time and space covered alongside reducing the space between the two leads and also spending time for them to come close. At the beginning only she says 'Piya Tose Naina Lage Re Jane Kya Ho Ab Aage Re' there is an anticipation of what would happen next. It's for all Raju, Rosi and audience too.

The first stanza suggests that at the time of 'Diwali' she is waiting for him to come and sending an invitation for her lover to come. She is missing him but inside her heart she knows that he is coming. The 'Holi', festival of colour is of no use without her lover. All these words go well with the much rising anticipation of love between the two. With every stanza the signature words are changed according to the rhythm. 'Dhinak Dhina Dhina, Jhanak Jhan Jhan, Chanak Chan Chan' and when it comes for the last time it forms words like 'Milenge Tana Mana'. The sound takes shape and suggests the meeting of them. The beginning of the song is a cut from a scene to the close up of her removing

her dupatta. A scene before that is created to show the audience skills of Raju who is a known Guide and can play with words to mesmerize the listener. Rosie presents a few small steps for the guests who have come to finalise the show. A good but impressive set up which we call a 'Jugaad' in Indian context is done by Raju. Rosie as a plan falls with a twist of her ankle and three teachers go to help her. That close up is beautifully used to begin the song. The first words are heard on the shot before the song; she looks at Raju as camera tracks on her close up. It cuts to a close up at the function and we see a gathering of audience where Raju is sitting in the front row with the eminent guests. The first section of the song is set to give us Rosie the dancer in her various postures and dance movements. A beautiful camera panning and half pan back is done at the end of the mukhada. Rosie throws a flower bouquet to Raju and he throws it back towards her.

For the first stanza song opens up on a mid shot of Rosie where we see her in a Maharashtrian outfit Nauwari Saree. A beautiful vibrant Red Saree with Green Blouse is used to show the extravagant festival of lights 'Diwali'. Some of the long takes give a visual treat. The foregrounding of payal at her eye level and Rosie dancing in the background with a horizontal track is quite a long shot with lots of movements. The next goes where Rosie comes in foreground and we see fire crackers in the background. Her exits and entry to the next frame are done so well that they give a seamless effect on editing. In the second stanza we can see elements moving the background with junior dancers standing on a boat moving. To give the River effect to the dance as suggested by the lyricist we see the elements close to a river body. The dance moves also suggest the pot she is carrying.

Long takes in this song challenges the dancer in Waheeda Rehman. She does it with grace and beauty. The difficult compositions and movements up and down the stage allow her to perform the best in her. To cope up with difficult beats and keeping the marks from point to point is indeed difficult but Waheeda Rehman does it with grace. It looks very easy when she does on part of 'Dhinak Dhin Dhin' on one side of the arch and the other 'Dhinak DhinDhin' on the other side of the arch. Keeping the focus in mind she has to jump through the arch and does the hand movement too. That is extremely difficult

to do. This song is all about Waheeda Rehman and the dancer within her. She looks beautiful in her outfits and carries them well. Raju doesn't have much role on screen but where ever he comes it is used as a very important element. His costumes change over the time and that gives a very big transition.

The use of Day and Night and Festivals background to convey the time and space gone from where she began her journey as a dancer and where she has reached. The journey has been shown through their professional and personal growth. The characters take a leap through the song. The words have been used to show this. The image of Laxmi Vishnu is used well. The words and visuals give a lot of metaphorical references. A lot has been suggested and covered through the song.

In the Marathi film *Phatakadi* (Datta Keshav, 1980) actress Rekha has used the same colours and costumes in a Lavni song. The background also looks the same. It clearly shows the impact of *Guide* on the song.

This is one of the longest song in the history of Indian Cinema. The duration of the entire sequence is about 9 minutes and has been shot on multiple sets and costumes. The song goes well with the theme of the film. It also justifies the progress of Rosie after she becomes Nalini, the famous dancer.

This song brings out a great amount of positivity and for the first time a pure 'Shringaar' rasa and the sets and the images create 'Adbhuta' rasa. (Annexure, I. 14, pp. 462)

#### **4.1.1.4.5 Gaata Rahe Mera Dil:**

Raju and Rosie have an intimate conversation after the recent success of Rosie's career as Miss Nalini, the dancer and performer. Raju takes this moment to raise his wish of marrying Rosie, of course, given that this happens after her divorce gets finalised. There is no deliberate attempt made by Raju or Rosie on how early to get married or have children, but this situation gives rise to a quintessential romantic track in the film. The

dialogues are very important here as Rosie speaks about leaving her career and Raju says you may continue. After this she asks what happens when we have kids? Rosie asking Raju about kids is a great suggestion and a bold statement too for a woman on screen in 1965. Raju dodges the answer which is followed by Rosie asking is it necessary to get married immediately? Eventually these questions remain unanswered and they become important remained unanswered in the film later.

The song opens after a solid hug happens between Raju and Rosie as Raju says it's difficult now to stay away from you. We open with a wide shot of a valley/mountainside, as it pans towards Raju standing on one side of the mountain. The song comes at the peak of their romance in the film. Rosie has finally set out to make a mark in the world after being separated from her husband. Raju has made this dream possible by managing her as an artist and venturing on a new role in life. Both of them have reached a place where they can think about a future with each other and this makes an obvious junction to place a romantic song like this. The only problem with the song is that it doesn't seem to be visually in sync with the film as a whole. The song doesn't join the film with respect to the narrative but it does come out as a "lover's paradise" moment where the couple finally unites without any kind of hesitation from either sides. There is one interesting fact that joins the song to the film - prior to the song Raju proudly tells Rosie that there will soon be crowds of fans wanting to visit the city and her house to meet her after the success of her career as a dancer. When the song ends, we see another young guide doing the same while showing tourists around, as he shows them where Ms. Nalini lives.

The visual in this song is very important as it doesn't go with the film and comes as a joint. The costumes go with the flow though. Both the actors are wearing similar shades of pink, significant of new love as if that of a newlywed couple.

The location in major parts of the song seems somewhat more exotic than the location that the entire film is set in - Udaipur and neighboring areas. In fact, it is lush and greener than the much-deserted look of the film's which implies that the song is designed in a way that it creates a much different vibe from the film as a whole. The foggy and cloudy

skies and winter landscape create a rather heavenly setup for the romantic track to unfold in. As compared to other songs in the film, which were voiced by Mohammed Rafi, this song in Kishore Kumar's voice gives the entire soundtrack a mood lift. Songs in Rafi's voice are certainly more mellow and serious in tone as per the film's narrative requirements whereas 'Gaata Rahe MeraDil' is a happy go lucky full-on romantic track, perhaps the only track which gives the characters full liberty to announce their love to the world, abandoning the 'what will people say' threat.

The song has a more upbeat melody as compared to the other similar songs in the film, especially romantic tracks. A rather interesting blend of modern, western instruments and an occasional flute piece in the interludes keep up the pace and mood of the song altogether.

The lyrics speak in great length about the love that Raju and Rosie share for each other and how accepting one another has helped them accept themselves. The song talks about emotional and physical intimacy, a concept that Rosie only came to terms with once she became known as Miss Nalini.

'Pyaar Karnewaale, Arre Pyaar Hi Karenge, Jalne Wale Chaahe Jal Jal Mareenge', 'Dooriyaan Ab Kaise, Arre Shaam Ja Rahi Hai, Humko Dhalte Dhalte Samjha Rahi Hai', are a few examples which suggest that the couple doesn't fear partnering for life, despite the opposition they've faced from family and society due to their live in relationship. There is an interesting vibrance in this song, especially in the use of colours - bright and chirpy. The landscape is fully explored in master shots and extreme wide shots, thus exploring a location that is not otherwise seen in the film. The whole look is rich in colour and reeks of romance. Here is one more song that comes in the wide and uneven landscape. Much grander and elaborate camera movements are used to capture the "honeymoon phase" of the new lovelorn couple, like movement within wide shots of the landscape.



While the shots are composed in full justification to the mesmerizing location that it boasts, the song could have been designed a little tighter in terms of the entire cut. While there is a significant amount of close shots of both of them together, there is a conscious attempt to keep pulling away from the two so as to not invade their privacy as lovers and also in a way resembling the burden of the society being judgmental withering away. A beautiful and significant shot is designed in the form of a track which goes over their bodies. Like other songs this shot is also very difficult to conceive and to perform by the actors too. This song also has remarkable long takes.

This is the only song where both Waheeda Rehman and Dev Anand are in close proximity as both profess their love to each other as Rosie and Raju. Waheeda Rehman's body language as Rosie is much more flexible and open here in this song as she has finally come to terms with accepting a man who loves and whom she loves. Her hands especially move in a lot more free form of choreography, as compared to in 'Tere Mere Sapne Ab Ek Rang Hai'. She is more welcoming in reciprocating the love and affection. The same goes for Dev Anand as Raju, as now he does not have to withhold his love for her. The chemistry is more free-flowing as is the nature of their love for each other. This entirely adds to the mise en scene. There is a subtle remark at making wedding vows throughout the song - vow to live together forever, being destined to be together, so on. This gives the perfect reason for the song to segue into the conversation that was happening in the previous scene.

While the same element of mountains has been shown as a darker symbolism in the song 'Tere Mere Sapne Ab Ek Rang Hai', here it is represented as a symbol for love and warmth. Raju standing on a mountain in her life is suggested well in the first shot. This song also has a suggestive moment for a kiss between the two like many other Vijay Anand songs. The camera moves away to suggest this. Scenic beauty is very well shot and shown in Vijay Anand's songs, especially in romantic tracks. The idea is not just to showcase the landscape, but to establish how the two lovers embrace each other in the open valleys and mountains as if they've found their escape from life. Interestingly, the lyrics also offer a lot of alliteration (repetition of same letters/sound in closely

adjacent/consecutive words), as seen in the example cited in “lyrics” point. This gives the song a highly poetic boost and is also not seen in the other songs of the film.

This song is a love song. It creates ‘Shringaar’ rasa with infusing a hint of physical closeness too. The open and wide scenery and the images create ‘Adbhuta’ rasa.

#### **4.1.1.4.6 Din Dhal Jaye Hai Raat Na Jaaye:**

Rosie is forced to tell Raju to leave her room when he starts luring her to sleep with him. She understands that he is drunk but refuses to do anything with him and politely but firmly asks him to leave. Raju is helpless but calm. He leaves as he has understood that things have become worse between the two of them as they fight about almost everything. He sits in the hall when his assistant, Mani, drops by. Raju insists him to stay and have a drink and eventually breaks down to speak his mind. It opens with a long shot of Raju and Mani sitting together and moves on to a closer shot of Raju as he starts singing.

Raju starts by telling Mani how intoxicating life can be and what could be the consequences of facing it. The song marks a low point that Raju is going through in his life. He started doing the things that he never did before - drinking, smoking, gambling, all of which he began as a means to climb up the social ladder. But the approach eventually led into disagreements between Rosie and him as he started facing money problems and got insecure. Being pushed away by the love of his life, leaves him with no choice but to resort to alcohol. The song, in turn, depicts his heartfelt defeat in the game of love. The entire house is covered in black and red as the major colours. There is a certain sentiment of hurt and defeat in love that the colours point out throughout the song. The staircase has been used well as Rosie walks down and finally both are seen on other sides of the pillars. The images of rain and flashback of good times are used as a recall value of their good times.

Raju sitting on the carpet and drinking shows that he is back to basics. He sees Rosie on the floor above which is the place she has achieved now. (Annexure, I. 17, pp. 463)

It is a quintessential Mohd. Rafi-Dev Anand song with a mellow track. The blend of 'Tabla' and 'Flute' adds to the mood of the song. The song represents the lows that Raju has hit in his life because of his insecurities in love and the track justifies his torment and defeat. It lies in the same range as 'Kya Se Kya Ho Gaya' because of similarity in the mood. The song glorifies Raju's helplessness in keeping his relationship intact with Rosie, while also commenting on the bouts of betrayal he felt in this journey in which he ended up becoming someone he is not. The chorus itself suffices this where he talks about how long he has waited of being accepted by Rosie but has lost in all of the attempts. Lines like 'Pyar mein jinke sab jag chhoda Aur huyebadnaam, Apne kabhi the, ab hain paraye, Tum mujhse, main dil se pareshan Dono Hain Majboor', dictate the helplessness that he feels in his role of a lover. Whereas 'Phir se woh sawan ab kyon na aaye and Dil ke mere tum paas ho itni, Phir bhi ho kitni door', dictate that he has lost all hope of reconciling with her.

The camerawork supports the visual elements. A dim, darkly lit setup depicts the darkness that Raju has reached in his personal life. A strong play of light and shadows highlight the darkness that Raju and his thoughts are in. There is some visual brightness once Rosie enters, in contrast to the visual before. This leaves room for whether they will work it out together or not, as both of them seem to deeply care about each other. It also acts as a bit of jerk in terms of the visual tonality of the entire song.

Plenty of movements end in close-ups of Raju as we see him depicting his sadness. There is an interesting transition from inside the living room to outside where it is raining as if cutting back and forth from their memories to the present. The use of tracks going smooth with the music makes the song visually rich as it uses the foreground and background too to justify the difference between the two characters' positions in the film at this point. Dev Anand's ultimate sad hero look is complete with this song as he mourns at the chance of his love story ending. All attempts are made to speak out the heart which comes in shades

of sadness, defeat and even betrayal as he points out that he left everything for her and this is how she reciprocated her love. Waheeda Rehman on the other hand acts as a silent participant in the song. She hears everything he says, feels sorry for both of them but doesn't know how to react to it other than by shedding tears. Her passiveness and eventually the progression of coming downstairs from her room to the staircase, where Raju is sitting, shows her helplessness as she herself doesn't know how to sustain this companionship. Mani, the third character in the song is creatively shown as a caring employee who is loyal to both of them and doesn't want to meddle in their private lives.

The metaphor comes in play here once again. The element of water acts as a flashback into the previously happier lives of both the lovers. The reference of water comes again in the film and remains an important element in this song too. There are a few elements shown to describe his helplessness - Raju sitting down with an empty glass in his hand while talking to Mani and Rosie's door being locked. The shots from other songs such as 'Gata Rahe Mera Dil' have been used in this song as a flashback treatment.

This is one of the songs and which is a rare one where we don't see Dev Anand moving his hands and walking. Making him sit on one place for a while is achieved here by Vijay Anand. (Annexure, I. 17, pp. 463)

It's a sad song, a very emotional tune on the background of a pouring monsoon. It creates a 'Karuna' rasa, showing the low Raju in his own thought calculating what has gone wrong. And the other rasa which the song creates is 'Viraha', its special because the distance between Raju and Rosie is not physical but emotional.

#### **4.1.1.4.7 Saiyaan Beimaan & Kya Se Kya Ho Gaya:**

The situation before this song is tricky. Raju has been arrested for forging Rosie's signatures on a few papers related to bank and requests his cop friend if he could meet Rosie for one last time. They meet but are only able to exchange glances before Rosie goes on stage to perform. The event that could have been their last meeting turns into a

situation where both of them address each other as the cause of their betrayals in their love life. 'SaiyaanBeimaan' is Rosie's point of view of the betrayal whereas 'Kya Se Kya Ho Gaya' is Raju's perspective. The song opens with an emerging prelude as we see Rosie and Raju trying to talk to each other and then moves on to a grand stage with dozens of background dancers surrounding Rosie as she starts performing.

The song comes at a highly anticipated love-hate point of their relationship especially since Raju had started displaying behaviors of toxicity - his ambitions of earning more and more money and eventually wanting to get physically intimate with Rosie despite her not agreeing to it. The song is a much essential thing here at this point. Raju's insecurities flash out the moment when he signs on the paper on behalf of Rosie as he did not want her to get in touch with Marco anymore. He had started showing signs of excessive possessiveness for Rosie. Meanwhile, Rosie had been drained out so much because of her work that she kept pushing Raju away and eventually they started having arguments over Raju borrowing money from Rosie to gamble with. The song comes at a point of resolution, the last moment of closure that Raju felt he needed before going to prison, but indeed, it ends up being confessional of each of their betrayals. The song ends with Raju stepping out of his nightmare 'Kya Se Kya Ho Gaya' as his friend approaches and tells him that they must go to the police station, while Rosie looks at him leaving. Their last meeting ends without any of them seeking closure but the audience gets to know of their betrayals told as two sides of a coin.

Everything in this song is visually essential. The set is a holistically covered stage (both in terms of choreography and production design) with platforms, stairs and a background filled with temple-like statues in the back. Everything is white, which gives it a look of a canvas that is painted with the performance of the dancers and stage lighting.

Rosie is clad in a bold red and black costume which highlights her as the main performer while the background dancers are in subtle green/yellow costumes. A similar coloured costume is worn by her previously when she dances at the snake charmer's place. The expression of aggression and energy is same in both the songs, as if it's her way of

venting her anger against the men in her life. Meanwhile, in 'Kya Se Kya ho Gaya', we see Raju in a bold, shiny yellow shirt, again highlighting and dominating the space as Rosie did before. She's now in a white costume as if she's an angel from his imagination, while the dancers are dressed in pink. The stage in both the settings reprises the mindset of Rosie and Raju. In 'Saiyaan Beimaan', the stage is a white space which is occasionally covered in vibrant pink. In 'Kya Se Kya Ho Gaya', the lighting takes a dramatic turn as we see him standing behind bars with a red light haunting him wherever he goes. There is the use of other colours as well, which predominantly cover Rosie in this segment, while Raju walks stranded in his bold yellow shirt. His nightmare sequence, though speaking highly of his betrayal, still paints Rosie as a victim and innocent than himself. The usages of women hiding their faces when Raju is walking and they seem to be going in two different directions are done well.

First song begins on a high rhythm and high notes of 'Tabla'. It begins on a *Drut Lay* (Fast Tempo). The two songs are beautifully linked by a dramatic interlude. 'Saiyaan Beimaan' is a much higher tempo which gradually reaches a crescendo in the interlude when Raju's dream sequence begins, thus transcending into 'Kya Se Kya', a much sombre, mellow tune. Though the underlying expression of both the songs is betrayal, it treated differently in musical tonalities and lyrical expression. The echoing of the sound and chorus is done well keeping the tune same but change in the orchestration makes one feel that they are two different tunes and songs. 'Saiyaan Beimaan' is Rosie's heartfelt expression of being betrayed by Raju. Fame and success had a much adverse effect on Raju as compared to Rosie which is the reason for such a bitter account from Rosie's end. The hook of the song uses the word '*chhal*' which means deceit as she feels tricked by Raju for controlling her life as not just a talent manager but also in their love life. This is an account of the insecurities and mistrust that she feels from his side, especially the fact that he hid the information about the papers. The use of words like '*Bairi*' and '*Beimaan*' support her feeling of disappointment with him, while she feels like she's being tested by her lover. The words '*Dekho*' has been used with precision. This particular word actually shows the different ways to look at the incidence from Raju and Rosi's perspective. It is Rosi showing and pointing at Raju and saying '*Dekho*'

meaning 'See' the betrayer. Whereas Raju is addressing Rosie. Instead of putting her in public and thrashing her image, he prefers to open his heart to her and himself too. His words in a scene, 'Socha Tha, Koi Aur Samjhe Na Samjhe Rosie Jarur Samjhegi' clarifies his perspective. (Annexure, I. 16, pp. 463)

'Kya Se Kya', on the other hand, is the perfect segue to know what Raju feels like. His perspective is driven by a similar feeling of betrayal. He calls love a '*Bharam*' or a myth as he sings 'ChaloSuhanaBharamToToota, JaanaKeHusn Kya Hai.' His notion of love has changed after this experience and that brings him great sorrow as he sees Rosie parting ways with him. He uses the word 'Bewafa' for her, which is where both of their accounts become similar. They are both disappointed in each other. The choice of words for both the songs is quite different - Rosie's expression using the lyrics is angrier and dramatic as compared to Raju, who's certainly more disappointed and given up on any hopes on reconciliation.

The shots in both the settings are extremely diverse, ranging from full movement-wide shots to deliberate close-ups of both Raju and Rosie which are creatively intercut before the dream sequence begins. The stage has been covered entirely with long movements, covering all aspects and platforms of the stage including the sculptures. The opening montage with Rosie's dance, before she starts singing, is more rhythmic and timed as compared to the rest of the song, comprising of shots that highlight her elaborate movements and set a position for her as the main performer of the event. A lot of importance is given to her expressions as the wide shots often end up becoming close ups as she sings 'SaiyaanBeimaan' repeatedly, which give a sense of the anger that she tries to vent with this performance.

Movements and composition in 'Kya Se Kya' make a deliberate effort by using the perspective of certain props to show what's going on in Raju's mind - the handcuffs especially are used in two different ways - once to show that he is legally a prisoner now, and then as a reminder of how he has lost his lover because of a deceitful act that he did to protect her. The water dissolve, right before the dream sequence starts, also adds to the

whole motif of water used throughout the film. After the net drops and traps Raju, which is when 'Saiyaan Beimaan' transcends to 'Kya Se Kya', the camera movement style shifts entirely, depicting the mood of Raju's mindset. It follows Raju, who is walking with sadness and disappointment. Towards the end of 'Saiyaan Beiman' short duration dissolves have been used which indicate the angst sharing by both. This motif of cinema leads the viewer to the next song easily.

In both the songs, the dancers surround the protagonists. In 'Saiyaan Beimaan' they join hands and surround Rosie as she sings 'Moh Se Chhal Kiye Jaaye'. It suggests that they are coming together in the spirits of sisterhood, listening to a fellow sister's tales of betrayal as she explains how much she has tried to instill faith and belief in him but he doesn't agree. The choreography through and through depicts this as they dance with her, in support of her.

But in case of 'Kya Se Kya', Raju sees it as an attack, as a form of imprisonment when the women surround him along with nets (jaal), one of which he eventually falls in.

Waheeda Rehman is at her level best as Miss Nalini, who performs with utmost grace and poise. Here she has a sentimental value attached to her performance as it comes from a deep cause of personal experience. She keeps indirectly referring to Raju, who's standing backstage in some of her movements when she expresses her emotions. It also translates in the strong movements and heightened facial expressions. Dev Anand in his nightmare sequence poses as a fretting, defeated Raju who is angry with his own behaviour and being betrayed in love as he sings 'Kya Se Kya Ho Gaya Bewafa Tere Pyaar Mein'. Before coming to the performance venue, his friend tells him that Rosie would not be interested in seeing his face, but Raju says that he definitely would like to see her. This is exactly what happens in this sequence - she doesn't see him at all and is merely a reflection of his imagination. She's someone he can't have anymore, thus the distance between them keeps growing in the song.



The use of sculptures of Gods gives a sense of confession that Rosie makes in the presence of the almighty as she addresses her story of betrayal.

Even though they are two different songs, they are held together by one common theme - betrayal. 'Kya Se Kya' is an amalgamation of strong imagery and metaphors through and through. The handcuffs hanging over him, the traps all around with the dancers surrounding him, the bars, diverging paths, everything is a setup that suggests that he's being punished for being in love with her.

The two colours Red and Black are used in the Nagin Dance are used here too. They identify with Rosie's character and how she has suffered with two men at different occasions. Earlier it was Marco and now it is Raju. With Marco she didn't have a choice as her mother got her married to Marco but with Raju it was her decision. On both the chances she has failed because of the men as she sees it and in anger and frustration and having a sense of betrayal she dances wearing these two colours. (Annexure, I. 13, pp. 461)

Using two songs back to back in same raga but different tempos is an unique idea and it goes well with the positioning of the song. This is done very rarely in cinema and could be seen in musical competitions in films. Bringing two perspectives of lead characters makes it unique.

The twin song brings different rasas. 'Saiyyan Beiman' brings 'Ruodra' rasa from the perspective of Rosie, and 'Beebhatsa' rasa from the imagery in the song. The 'Kya Se Kya Ho Gaya' brings a lot of sadness and hence 'Karuna' rasa and 'Beebhatsa' rasa from the images that surround Raju and build pressure on audience too.

#### **4.1.1.4.8 Allah Megh De:**

The drought has caught up. People are migrating. They are killing each other over food. The situation comes where by mistake Raju's fasting is announced for the rain. The

villagers stop fighting and the news spread that the Sadhu is fasting for the rain. Raju doesn't want it. He puts forward the truth to Bhola but Bhola has his own way to look at the situation and Raju's argument. He bows down to Raju and is followed by others. Raju runs and is seen by the two priests in the village. They come and claim that Raju is a fraud and he has fled off the village. But Raju is seen back to the temple. He decides to stay and fight the situation. There are moments when he struggles and fights the dilemma but comes out victorious. The song is a universal voice. Any plead for the water doesn't have a cast creed or a religion. This song underlines that the basic human requirements are the same. The visuals in this song are stark and they reflect life. The dried eyes looking at the sky, the long queues at the Red Cross for food and milk and medicines, these elements add to the situation. The *Ektari* sound has been used to give the folk feel and it adds to the enlarging situation of water crisis. The lyrics represent the all human cry. 'Allah Megh De Pani De Chaya De Re Tu Rama Megh De, Shyama Megh De'. The call is for the almighty crossing all barriers of the religion.

It's a clear cut montage, a song with no lip sync. Camera is candid and shoots the footage like a documentary. It shows the reality of the draught and water crisis situation. There are many low angle shots avoiding faces of people who are looking at the sky. In these candid shots too we see a Vijay Anand trademark track shot and shift of focus. It's Raju who is seen in pain. He is hungry and sits down the camera tracks back on the words 'My Belief and My expectation rested with you' with this we see the idol of Lord Shiva's pindi and the dried flowers on it.

Raju is seen in pains. This is unusual of Dev Anand to be seen with beard and dread looks on his face. In the montage though he is seen much lesser the focus is on him despite the fact that he is not there. The film begins with Raju settling at the village and it returns to the same place and Raju turning into a Sadhu in the same white and saffron garb. The words that have begun on the first song come to a circle in the same voice of S D Burman in this song. It's again about the water. This son reminds of the first few visuals and the title song of the film addressing water at various points through audio and visuals.

The technique that Vijay Anand uses here is seen in his other films too. The shots lead the viewer into the song. They are introduced before the song and a ground is made for the montage. The shots look like the real drought footage. Vijay Anand has earlier used footage of the premier of *Mother India* (1957) in his film *Kala Bazaar* (1960). Here this use of real footage reminds of *Kala Bazaar*. The other element that reminds of his earlier films is the use of montage. He uses a montage to quickly move forward and give the necessary information too in a short duration.

The song brings 'Bhaya' which is the over arching rasa for the song, it also shows a lot of compassion for the faces that are seen in the song. 'Karnua' rasa becomes a dominance force in the song too.

#### **4.1.1.5 Teesari Manzil / Vijay Anand/ Nasir Hussain/ 1966:**

##### **4.1.1.5.1 Teesari Manzil Title sequence:**

The first film that Vijay Anand did outside NavKetan was *Teesari Manzil*, a film for which he did not write the story, screenplay and dialogues. They were written by Naseer Hussain. There were other two reasons why this film is very special. Vijay Anand was working with Shammi Kapoor for the first time, so he was not working with Dev Anand as a hero for the first time. It happened so that Dev Anand was to do the role of Rocky but something went wrong between Naseer Hussain and Dev Anand hence they decided not to do a film together. Vijay Anand had given his word to direct the film to Naseer Hussain, so he continued. Not to overpower the process he agreed to work on the script that Hussain wanted. There is one more thing that Vijay Anand did and which was a great contribution to Indian Cinema. He introduced Rahul Dev Burman (RD) as a Music Director to Naseer Hussain. He and R D were very close friends. The first tune which Vijay Anand had directed in *Fantoosh* was made by R D. 'Aye Meri Topi PalatKe Aa' was their first work together which didn't have their claims to. Vijay Anand had promised him a film to work together independently. Before *Teesari Manzil* RD had given music to

three films. This was a film which had the main lead Rocky, who was a drummer. It needed someone who could give western music which is suitable for the club culture. There were cabarets and item songs. R D Burman came in and got introduced with *Teesari Manzil* which proved to be a big hit and set the career for RD.

Here one important thing has to be mentioned and that is the introduction of the lead characters and their meeting on the railway. The sequences in which Shammi Kapoor and Asha Parekh meet at the New Delhi railway station they are introduced by their feet walking towards each other in two different shots. The shots are repeated to show the distance closing between them.

The same sequence can be seen as an introductory scene over the title montage in Alfred Hitchcock's black and white murder mystery suspense thriller *Strangers on a Train* (1951). This could possibly be a tribute to Hitchcock by Vijay Anand as he followed suspense thrillers after *Guide*. *Teesari Manzil* was the first in the trio followed by *Jewel Thief* and *Johnny Mera Naam*. Here the uniqueness of the songs in *Teesari Manzil* is that Vijay Anand doesn't allow the audience to forget that it's a murder mystery.

In the first song he uses 'Aag Lagake Chali Hun', in the second song he uses 'Dhundati Hai Katil Aankhe', in the third Song he uses 'Aage Hai Qatil Mera, Aur Mein Peeche Peeche'. 'Paaya Hai Dushman Ko, Jab Se Pyar Ke Kabil', in the fourth song he uses 'De Dungi Jan Juda Mat Hona Re' 'Yeh Saja Tum Bhul Na Jana', in the fifth song 'Mai Inpe Marta Hun'. Vijay Anand always had his fascination for the different types of title montages.

Here also he has introduced the title in a unique way. After the serious sequence in a scene indoor he introduces a few new characters alongwith a character that is introduced in the title track. They all are talking about a dead girl who is Rupa and the father of Ramesh is requesting that Rupa's sister Sunita may marry Ramesh so that the relation between two families continue. The underlining of the fact that a girl has died and there is a witness who probably has seen her falling from the third floor, the title of the film being

*Teesari Manzil* or the other way. Vijay Anand has shown the girl climbing three floors and falling down in an independent shot. This way he takes command of the narrative by influencing the audience without wasting any frames. Straight away he shows that a girl has died and it could be a murder by throwing her down. The first shot we see a road passing by with a hard hitting music the camera is at the wheel and only road could be seen. It's a curvy road. The shot cuts to a head light which come closer to the camera and at a point occupy the whole screen. On that yellow light the first title of the film appears 'Nasir Hussain Films Presents'. Next shot a girl not showing her face and going away from the camera gets out of the car and runs towards a building. The camera tilts up three floors to see the same girl climbing the stairs. Her silhouette image only could be seen on the big windows joining the stairs. As the girl passes through the third floor window the title of the film appears, *Teesari Manzil*, in Eastman Colour. The next shot is the girl falling and coming towards the camera. Her close up is seen with blood running from her head. It cuts to a wide shot zooming out to show the title of the film in Hindi and Urdu which was a method then in Hindi Cinema.

Credits start appearing around her keeping her in center, music changes as slowly people start gathering around her body. Cut to a wider shot inside the building, which we do not know what it is, we see Shammi Kapoor coming from a corner running towards the stairs probably which we come to know from the line said by Helen. She says, 'Rocky, I don't think you should go there'. He stops and asks, 'why not?' She doesn't say anything but just signals something unknown. May be she doesn't want to say it. Here Vijay Anand starts building suspense around the two main characters in the film. As Rocky turns towards the death sight Vijay Anand cuts to the close ups of the people standing around the dead body. It's a long panning shot which stops on a female face and cuts to a close up of Rocky. Till here we have seen many titles on the pan shot.

From Rocky's face he starts panning again in the dark with the title "Starring Shammi Kapoor" the pan finishes on Helen's close up titling her '& Helen'. It's an important journey that Helen has covered through her carrer. In many films she has danced in the group, then second dancer and here in this film she has been credited as '& Helen'.

Again the close up the dead girl appears cuts to a close up of a hand tightly holding on to something. The title appears 'Produced by Naseer Hussain'. The music changes as we see a wide shot which zooms on to the close up of a man looking from a window through a half open door. It's the third important character in the film played by Prem Chopra. On his face as the zoom finishes we see 'Directed by Vijay Anand'. The shot fades out to black. It is important to notice that Rocky played by Shammi Kapoor and Helen as they appear on screen they are in their night robes. Prem Chopra is not seen in what kind of costume he is as he is seen in an extreme close up only.

In this first short sequence with the expressions of the characters Vijay Anand has managed to give a sense of the film being a suspense thriller. There are three characters and a dead girl introduced in the title sequence creating a mystery around them. The use of three floors and the girl passing through silhouette towards the third floor and she falling down goes with the title of the film. The use of the building which comes out to be a hotel eventually is a good way to introduce. The opening sequence without any words create a sense of fear 'Bhaya' rasa. This is one of the rare sequences where Vijay Anand has created the single rasa.

#### **4.1.1.5.2 Aaja Aaja Main Hun Pyar Tera:**

In the club Sunita receives the message sent by Rocky. According to his plan Sunita has to reach 'Anil' and seek his help. Thus Sunita will meet Rocky at his uncle's place which is nearby on a hill. Sunita takes this opportunity and reach out to Anil as she has no other option to reach Rocky. Anil is sitting in another club in the same hotel (Rock n Roll club) so she reaches to that club in a different and more glamorous outfit. She and her friend reach to see Anil sitting alone at a table. He is not performing though but just sitting. She has to gain his confidence for his help. He is enjoying this moment as he only had set this up. She smiles and makes him believe that she has come here for him.

The song is set up at a very crucial point. Anil was almost beaten up by Sunita's friends

with hockey. Now he has to give his return gift to Sunita. So he has set up a plan. Rocky is a superstar. He sings, he dances but now it is time for Sunita to be a part of his performance. She has come prepared and she will be with him soon. It will be a surprise for Anil for sure. After the song in the same club Sunita is seen sitting at Anil's table where she tells him that she needs his help. Anil also realizes why she was being friendly to him. He will go only if Sunita accompanies him to get Rocky. Here in this scene he also tells her his understanding of Teen Manzil of love. The three steps towards love. These lines are important and weaved in well to show the beginning of the journey.

For a change Rocky has visited this 'Rock n Roll' club to trick Sunita. This is a new place with a certain name and the name has to be justified in the narrative. The content that follows the name suits the ambience. The club has mood lighting and music is already playing. It's a tune long enough to set the entry of Sunita. She arrives and sits to a table with her friend and a long 'dialogue' without words take place between Sunita and Rocky. The green yellow and pink costumes of the club dancer's girls and cream colour suits for the boys suit the ambience of the club. It's quite a big place with a raising sitting arrangement which is easier to the performance. Unlike the other club introduced earlier this has a different sitting for the audience. The band players are wearing silver colour outfits with a headgear like Robin Hood. Sunita has a different attire with a pink colour top with a cream off white jacket, this attire is justified in the 'Rock n Roll' club and it also suits her dancing later as a part of the song. Rocky aka Anil is wearing a mustard colour shirt with a dark brown jacket. The interaction between them happens in a close up and mid shot. As Rocky gets up to dance we see the entire set which is of a circular shape with wooden flooring and has a huge sitting capacity which is exposed in various shots. The club has huge arches and top lighting with hanging lamp shades and wall mounted panels. A long door or a patio style walk through helps to establish the entry of Sunita in the club. (Annexure, I. 20, pp. 465)

As basic technique the director uses camera and editing. With the camera angles and movements Vijay Anand uses the set to the maximum possible extent and he keeps the grace of the 'Rock n Roll' style performance. The music and the camera movement go

hand in hand. The use of junior dancers both male and female is an eye catch where Vijay Anand has given a particular duty to one of the dancers so that the audience can not miss the contribution of the junior dancers too. This also shows how the director can make the best use of the available resources with him. Most of the shots in the prelude we see the dancers shaking bodies to the tune. They are the ones who have been given the importance as both Sunita and Rocky are sitting and interacting without words and only with sign language.

Vijay Anand has managed to use Shammi Kapoor with a lot of dancing and camera movements. He uses a long takes with multiple images creating in one single shot over the track. Creating many compositions in one single running shot is something that Vijay Anand has used in his films and songs too. The rhythmical movement of actors and or camera or both at a time or alternatively is something he has used again and again. The establishing shot of 'Rock n Roll' club is a long shot with a long corridor ahead and camera tracking in with dancers shaking their legs on the dance floor. The long track continues till the rhythm or percussion is introduced. The tune plays on Guitar to introduce the club. Second shot is a horizontal movement where a line of dancers is dancing close to camera and it stops to compose a long shot to show the other group dancing in a static image. The third shot cuts to a frontal track on to Rocky aka Anil to establish his positioning in the club where he is sitting. In the same shot he realizes that Sunita has arrived and she can be seen in the fourth shot which is a counter shot of shot one. The dancers could be seen lining up like a parade and doing movements. Sunita goes to take her seat. On the sound of plates the shot cuts to see Sunita reaching to her seat with her friend. Her eyes are searching Anil and as he has seen her stands up and salutes her casually. She acknowledges him with a smile, unexpected of this he sits down in a shock.

Here on Vijay Anand has smoothly entered the personal space of Sunita and Anil with their interaction without words. The junior dancers are removed from this interaction very easily. Anil is suggesting her to dance with him, then he requests, joins hands, then pleads her but she is in constant denial but with a smile. Her aim doesn't change as she is here to



have help from Anil. She can't be rude as she has to get her work done from Anil. Finally a junior dancer interrupts who has been observing this looks and gestures exchange between Anil and Sunita. Anil aka Rocky signals her and she goes to hold his hand and request him to come on the dance floor. He denies first second but third time he goes. Sunita is surprised to see this in a close up.

Vijay Anand cuts to a wide shot. We see Anil in the foreground and Sunita in background and he starts singing looking at her. He has his back to the camera as the shot opens.

The first shot with words and its floating with Anil. The long shot takes a pan to have him in a mid shot then track with him to keep him in mid shot.

Now after the Mukhada is over we see Sunita in the foreground and Anil in the background. She has her back to camera and she smiles or laughs when he starts the line. Vijay Anand cuts in a different compositions and images with each line sung upto the Mukhada or Hookline. Here he has composed Anil in such a way that even his small movements on the spot occupy the screen and gives it dynamic composition. Far back are the junior dancer and close to Anil in front of him the girl dancers give a horizontal right to left passing on 'Aaha ha Aaja'.

It cuts to the interlude Vijay Anand uses mainly diagonal compositions to give maximum weight to the junior dancers. As the first word of the stanza comes, Anil joins the static frame which is already set for his entry. With 'OOO' he comes in and camera moves horizontal track to compose him from a long shot to mid shot. Then he comes close to camera to give a close up towards the second line of the stanza. Cuts to a long shot with dancers lined up shaking their legs and necks and Anil standing at the end of the cue doing little movements to support the dancers. Camera tracks on to him long track till the Mukhada finishes, we get his close up. He has a small jump to reach to the first girl in the cue and he sings the Mukhada now. He is moving behind them. Same shot continues with different imagery. To cut to the next line with a wide shot.

He is saying 'Aaha ha aaja' now going towards Sunita but with his back to her but his

hand towards her as if he is inviting her to dance. Sunita's friends also ask her to dance and she gets up to throw her jacket. Till the interlude finishes we see a full and dedicated shot for Sunita's entry to the dance floor. In a close up we can see Anil's surprised reaction too. The next shot brings both of them together which eventually cuts to her close up. It's a lengthy shot giving multiple compositions which begins with a close up, allows her to move towards her right. She goes away in the same shot creating a long shot. The words also give her the chance to do the same. Now it is her time to give him a challenge that she wants to see how he loves her. The music changes and it shifts to a rhythmic pattern showing the junior dancers with their footsteps.

On the introduction of the flute we see the performer band and the performers. Anil picks up the hood cap and wears it and goes to Sunita. It's a bold move for him to hold her hand. She washes it away and exits the frame. Anil doing his *Desi* steps jumping on the rhythm sings suggestive words. A match cut to Sunita as she picks up the hat and wears it. The cut is unique where a close to close shot is joined. She finishes her line and throws the hat back to Anil's head and it fits. On the next 'Aahaaaja' we see two rounds on one shot with different composition each shot for Sunita. It cuts to Anil's close up for the Mukhada. He sings 'AajaAaja' and reaches her and on the line 'Inkar Tera' he puts his hands on her shoulders. She responds by putting her hands on his hands and together they sing. It's a combination of close up and 'Over the shoulder' shot each time to create a temporal pattern of cuts.

The words finish and the song gets into a crescendo of music. The fast cutting of multiple images give a sense of madness and crowd enjoying the music. It's a rhythmic montage of various magnifications and multiple shots having movements of the artists. The tempo goes on increasing to have the cuts duration going shorter to create a sense of 'lost in moment'. They come to realization as a friend of Sunita falls from a chair. Shot cuts to clapping and song finishes with the sound of girls running towards the fallen friend.

Here in this song Vijay Anand has saved the fast and rhythmic cutting creating a montage at the end. Though the beats are fast for the song he has not gone into a fast cutting to

avoid the clash of words and images which would have created a chaos.

In the entire song there are hardly any words except 'Aaa aah'...but the words which are there apart from these make a lot of sense and they suit the purpose. It's Anil who is eying Sunita and wanting her to join him on the dance floor. She is in denial and doesn't go at the beginning. Behind her laughing face there is a lot going on which Anil is also aware of. So as he gets to dance floor his invitation as 'come and join me as I am your love, this decline of my love is what is troubling'. तुमपे हज़ारोंकी आँखें, चाहिये तुमको सहारा ओ ,पल्कोंमें आओ छुपालूं, नाज़ुक तन हैं तुम्हारा, is what he is saying to her. When her turn comes she says मेरा खयाल तुझे हैं, मैंने अभी यही जाना ओ सच्चा हैं प्यार की झूठा, ये हैं मुझे आजमाना हो let's try your love I am here to test it. The words are perfectly justified too as he holds her hand and says रखनाथा दिलपे हमारा, हाथ छुड़ाके चलीहो.

This is one of those songs where Vijay Anand has used the junior artists as there is no Helen in the song. Shammi Kapoor is not a great dancer except that he does his own way of body shaking but on beat for sure. Till the entry of Sunita in the song Vijay Anand has very well used him and foregrounded him till a certain point.

Conceiving 'Aajaaaja' in 1966 was a big step by Vijay Anand. This song brought the leading lady to the dance floor which was a reserved space for the vamp or the moll. Asha Parekh comes in very modern clothing and makes the dance floor burn in heat.

The song on the first layer creates a love and laughter. For Anil it is a matter of wonder or surprise too. It's a very liter moment in the ongoing interaction between the two main leads. Here the uniqueness of the song is that it begins on a tune with no words communication between the two with only gestures. He has been inviting her with gestures and signs but she is saying no. When he goes to dance floor he starts saying and

gives her an invitation to come and join him. Sunita having a sense of fear on her back is the undercurrent of the song. Her meeting with Rocky is solely dependent on Anil's approval to join her on the journey to meet Rocky. She is in uncertainty and on not firm ground. Her face smiling has a lot of layers behind the upfront expressions. Her static kind of expressions with a smile leaves us expecting something more but she retains her smile as if she is thinking something. The song comes with a great use of music and rhythmic montage to end. Vijay Anand has cleverly kept the montage at the end avoiding the chaos of words and images while the song is going on. The music has various patterns of small pieces with various instruments. (Annexure, I. 20, pp. 465)

The song has layers of love 'Shringaara' as it appeals to the girl, there is a laughter 'Haasya' note to it at the beginning from Anil's side and the fear 'Bhayaanaka' of unknown overarch the situation with the set bringing in a new location adding wonder or surprise 'Adbhutha'.

#### **4.1.1.5.3 O Haseena Julfonwali Janejahan:**

Anil is not opening up as Rocky. He has realized that Sunita has set him up to be beaten up by her college Hockey team. He is dodging her to be a writer and shows that Rocky has requested him to perform a song instead of Rocky. It's a club where Sunita has walked in with her friends and are ready to take on Rocky. Sunita teases Anil on his possible singing to be extremely bad. He takes it on his ego and exits. We see a curtain on the riser stage behind which a performer plays amazing drum piece to mesmerize everyone. Anil comes out to sing a song in a silver suit with orange edge. Helen is the dancer to support.

Rocky is known for his band. The audience knows who Rocky is and to convince the audience that he has a super band this has to be proven by an extra ordinary performance. Vijay Anand has put up multiple sets with Helen changing her attire with each change. The stage set to prove Rocky is a fantastic drum player plus an overall genius all rounder musician playing multiple instruments with ease. In all Anil's disguise remains intact till the song is over. He has managed to put forward someone else as Rocky. This is song of

high priority in the film.

This song actually sets the tone for the fantastic musical murder mystery that is going to unfold. This is the first time that we see the famous club where Rocky and his band perform. The grandeur of the sets lavish changes, group of dancers, changes for Helen and Rocky aka Anil performing to the best of his ability to entertain the audience sitting in the club.

The letters unfolding R O C K Y with dedicated shots with Helen being the center stage in each shot. The blue curtain behind which a drummer is playing to the up beat tune and we see Rocky and his band written on the base drum on a zoom in shot. Then a well composed low angle shot of a drummer in silhouette not revealing who he is followed by a suspicious close up of Sunita. On her face the tune starts and on the cut back to the same shot the face of the drummer is revealed. This is not Rocky but a co artist in the group. Sunita sees him and a profile track charges on to her to show the confidence she has in her to take this person down. She is going to teach him a lesson. He also realizes it and looks at her and then turns his head towards the other side. Close up of Sunita and the words appear: ओ हसीना जुल्फोंवाली जानेजहाँ, ढूँढती हैं काफ़िर आँखें किसका निशां,

Camera pans from her face to the voice and we see Rocky aka Anil standing at the gate behind him is a revolving glass door, which looks very classy. Rocky charges in singing the Mukhada and we see a close of a girl bouncing her hair on the words. She moves away on rhythm to show a side shot where Rocky is standing at the center of the frame and singing. Cuts to a low angle shot of him in a mid long shot. He moves towards the left of the camera and in the foreground camera captures Sunita on the lines: ढूँढती हैं काफ़िर आँखें किसका निशां. He goes behind her chair and sings the Mukhada again. And at the end he points his hand towards the stage. Cuts to we see a big R cut out and in the circle above a female figure is standing. From here on we see alternative track in and out to show the letters of Rocky on the words: वो अन्जाना ढूँढती हूँ, वो दीवाना ढूँढती हूँ,

जलाकर जो छिप गया है, वो परवाना ढूँढती हूँ. From here on a long interlude of music track comes in to show the entire set up of the club also Various instruments that Rocky can play be shown in each interlude. The interlude is covered in a long shot and it cuts to a track which continues over the stanza. Again a lengthy shot is used to cover the next four lines. This lengthy shot has been composed with entry and exit of actors. It keeps us engaged as with every new line sung a new composition and a new image is seen on screen. Here Helen exits and justifies the line singing: मैं भी हूँ गलियोंकी परछाई, कभी यहाँ कभी वहाँ, शामही से कुछ होजाता है, मेरा भी जादू जवां. She goes across the set and comes out from white curtains. She is wearing the black costumes as she is singing the lines about शामही से कुछ होजाता है, मेरा भी जादू जवां this justifies the purpose. The end piece is a pan shot from the eye brows or an eye image which is part of the set.

Two girls appear on a cut and behind them appear Rocky with the lines singing: ओ हसीना जुल्फोंवाली जाने जहाँ, ढूँढती हैं काफ़िर आँखें किसका निशां,

The girls are moving their long hair justifying these words too. They exit two sides of the frame. Rocky continues singing: महफ़िल महफ़िल ऐ शमा फिरतीहो कहाँ – २

This entire section is a long track out with Rocky moving towards the camera singing the song. As he finishes this Mukhada he exits the frame from below sitting and the camera tracks in again to the eye. Now the eye image from where the shot has begun with Rocky walking and singing with the track out now the camera is tracking back towards the eye. Now with the lines we see tiny image of Helen in the eye ball at a height. She sings:

आशा: वो अन्जाना ढूँढती हूँ, वो दीवाना ढूँढती हूँ, जलाकर जो छिप गया है, वो परवाना ढूँढती हूँ

Camera is tracking and alongwith the track the lighting goes on changing with special focus on the eye. Camera tracks inside the eye ball too. These lines that Helen is singing and the camera goes hand in hand. The words claim that she is searching and the image

also sees the eye and reaching the eye ball. Now with another interlude we see Rocky playing glass and spoon creating a rhythm. With a couple of cuts we see Rocky playing a saxophone. He goes up on a crane. Again it's a long shot keeping in mind the long notation of the music piece. As the crane goes up Helen appears in the background with the changed costumes. As the crane reaches to a height the camera shifts focus taking Rocky out of frame and focusing on Helen dancing and taking rounds around herself.

The shot cuts to a wide angle image where we see Rocky coming down sitting on a swing with multi colour treads. The girls surround him to hide him and camera pans to Helen on right. She sings: छिप रहे, हैये, क्या ढंग है आपका?

He sings: आज तो, कुछ नया, रंग है आपका

She sings: है! आजकी, रातमें, क्या से क्या हो गयी

He sings: अह! आपकी सादगी, तो भला हो गयी

Each of these line sung by Asha and Rafi has been divided in four individual shots, two each for Rocky and Helen. As she again sings she goes to show the new set up and with the music reveals the colourful set where the song is being performed.

She sings: मैं ही हूँ गलियों की परछाई, कभी यहाँ कभी वहाँ, शामहीसे कुछ हो जाता है, मेरा भी जादू जवां. It smoothly transits to the new set too decorated with a lot of lamp shades of huge size. Rocky sings: ओ हसीना जुल्फोंवाली जानेजहाँ, ढूँढती हैं काफिर आँखें किसका निशां, महफिल महफिल ऐ शमा फिरती हो कहाँ - २

It's a complicated shot where Rocky walks down the steps and the camera keeping him in the frame goes on crane to include Helen in the foreground just making slow movements while he sings. Cuts to a big slider and Helen slides over it singing: वो अन्जाना ढूँढती हूँ, वो दीवाना ढूँढती हूँ, जलाकर जो छिप गया है, वो परवाना ढूँढती हूँ. She jumps of the slider as she reaches to the ground. Then she goes on different places on the sets and finally she finds him hidden by a few girls as she finishes her lines.

We have an interlude now where Rocky is playing another blowing instrument Trombone. It's a long horizontal track. In the foreground on a trolley we see Rocky enjoying playing the Trombone and behind him is Helen dancing to the tune. She leaves him at a point and goes to the center stage to dance. As the interlude finishes she goes and stops him with the lines saying: ठहरिये, तोसही, कहियेक्यानामहै, Rocky: मेरी बदनामियोंका वफ़ा नाम है. This section is a masterpiece. She asks him just wait and what is the name he answers that I may be bad guy but I am honest. Here on his line we see after a long time the audience in waiting. In the foreground we see Sunita and her friend Meena and in the background we see Rocky and Helen. Camera tracks to the left and composes an image where she says:ओ हो! कत्लकरके चले ये वफ़ा, खूब है, Rocky: है! नादां तेरी, ये अदा, खूब है. Here Rocky is in the background and Helen is in the foreground. She sings the mukhada and goes across the audience singing: मैं भी हूँ गलियोंकी परछाई, कभी यहाँ कभी वहाँ, शामही से कुछ हो जाताहै, मेरा भी जादू जवां. Shot cuts to frontal of Helen and tracks in to show her command on rhythm. She perfectly syncs to the tune and rests o a beat after taking controlled circles around herself.

Here we see a diagonal track which leads till the end of the song. It gives multiple compositions alongwith a constant movement of camera on a track. Rocky sings: ओ हसीना जुल्फोंवाली जानेजहाँ, ढूँढती हैं काफ़िर आँखें किसका निशां, महफ़िल महफ़िल ऐ शमा फिरती हो कहाँ – २. From a wide angle of Rocky we see Helen entering the frame dancing to the tune then we get a close up two shot of both of them and finally again it takes the two sitting on a table, Sunita and her friend as Helen sings: वो अन्जाना ढूँढती हूँ, वो दीवाना ढूँढती हूँ, जलाकर जो छिप गया है, वो परवाना ढूँढती हूँ!!!

He is paying attention to Sunita but Helen makes him aware in just a bit and takes him on to the stage to finish the song. The best part is that the song ends but the shot doesn't cut,



it runs till the drummer comes and wishes Rocky aka Anil. Anil reaches out to the table where Sunita is sitting she gets up as he asks her a question but as the camera tracks further we see her shaking hands with the drummer. Rocky aka Anil is surprised. This single shot takes a lot in stride. Despite this song dance Sunita is focused to meet Rocky, secondly the words that suggests she is on the search of the person that she doesn't know. Camera further tracks back and shows Anil going out of the club and is being followed by a stranger appearing only second time on screen. The first time he was seen looking at a photo of Anil on the railway station. After this man gets up Music changes and finally shot cuts.

Keeping on involved in the multiple constant changing images is something that looks great in this song. The lyrics and the visuals go hand in hand. The use of camera is to the best giving all suggestive movements required to the song keeping in mind the lyrics and its content. It keeps telling us and the purpose of Sunita coming here in search of Rocky. Rocky is hiding and is in disguise as Anil. He has come to know why Sunita is here and how he has to hide from her.

Shammi Kapoor's jumping happy and a differently dancing star is a plus alongwith the perfectly on beat Helen. It's a fantastic duo on stage. She manages it so easily to cover the entire space with her easy moves from one point to another even if they are long at times. Both the actors coping with their marks of focus and long takes have done a great work always being in the character, which is very important.

The total song is a mise en scene where we see images creating meaning every now and then keeping one involved with the ever changing image both size and meaning too. The use of an eye, eye ball, hanging swing, slider, lampshades etcalongwith, black clothing of Helen and use of white curtains to describe the first stanza is good. All the items on the set go hand in hand with the lyrics and they create a good impact too. The lyrics could be the best metaphor in this sing which actually talks about a murder and one searching for someone who is hiding. Vijay Anand gives us the images which suggest Rocky hiding, running and gong away from something. In the song too he is appearing as Anil and not

as Rocky. The set of the song helps to set up the wonder or surprise 'Adbhutha' rasa for Rocky as he is in disguise and a sense of fear 'Bhayaanaka' rasa is created through the lyrics. Though Helen and Rocky are enjoying the song and dance for audience it is always like a clock ticking and suggesting some hidden meaning out of the words. The metaphor of 'ShamaParwana' has been used well. We have heard songs with this metaphor in Hindi films. A film of the same title was also made in 1954 starring Surraiya and Shammi Kapoor.

*Kati Patang* (Shakti Samnta, 1971) has a famous song 'Pyar Deewana Hota Hai'...in this song the metaphor comes as 'Shama Kahe Parwane Se Pare Chala Ja'.

Usually we here these two words together they are made for each other. In 'O Haseena' we hear महफ़िल महफ़िल ऐ शमा फिरती हो कहीं and in the answer she takes a lot of things and addresses the ONE with many titles वो अन्जाना ढूँढती हूँ, वो दीवाना ढूँढती हूँ, जलाकर जो छिप गया है, वो परवाना ढूँढती हूँ!!! Now this could be seen from the point of view by Sunita as she is here to find the one who has cheated her sister. The use of word 'कत्ल' in the song is very important. Here the hero is introduced in disguise. Also for Sunita he is Anil and not Rocky for whom she is here. The HERO image is changing with Shammi Kapoor coming in Vijay Anand film as a lead actor. He is seen playing drums earlier as he is preparing his band. Here in this song he is seen playing all the blowing instruments. Trumpet, Saxophone, Trombone these are new instruments being played by a hero. Multiple sets and multiple dresses for the cabaret specialist Helen suit the song. To keep the grandeur Rocky is also introduced through the alphabets. The lyrics also well support the search of Sunita for the murderer of her sister.

The song having everything to say about a murder and a search for the one who is in hiding the music and the dance doesn't make us feel that fear upfront. Continues moving camera and long duration shots with complicated but interesting suggestive images help to support the suspense very well. The camera going on different levels giving small and

certain nuances is a classic example of Vijay Anand's command over the cinematic language.

*Teesari Manzil* itself has so many numbers which are set as a cabaret items in a club. The best part is that they don't look vulgar and even the ladies are seen in the audience on the set. We see similar songs in many other films but this treatment of long takes is rare to find. The sets are not created as a DREAM of a director but as per the requirement of the narrative.

#### **4.1.1.5.4 Deewana Mujhsa Nahi:**

Anil is convinced to go with Sunita to get Rocky. It's a set up by Rocky himself. To be safe Sunita has got her friend hidden in the dickey of the car. To get the friend some air Sunita asks Anil to get water for the car but her bad luck. He doesn't have to go far. He finds the water right next to the car. Now Sunita has to do something to get Anil away from the car so that the friend can come out of the car and freshen up. Sunita starts talking things which are not expected of her. She talks about weather, good air, and atmosphere and convince Anil to go to a hill nearby. Anil knowing that the friend is hiding in the dickey insists to continue the journey but finally agrees. There is a conversation that takes place between the two. Sunita has a clear agenda of wasting time to cover her friend. She has no liking for Anil and her entire focus is on Rocky. While going forward she makes sure that Anil is following her. He asks you are looking back again and again, is there anything that is so important there? Very politely she says you are behind, isn't it very special? Here the dialogue leading the song is very important.

Anil: If you keep looking like this I will keep walking behind you ('Piche Piche')

Sunita: If we keep walking who will watch the road?

Anil: The one who is walking behind will watch the road

Sunita: If one stumbles then one will fall

Anil: why would one fall when you have one at back. He will take care.

Sunita: Ok now come let's walk together

Anil: No thank you. I am better here at the back

Sunita here says ‘piche piche piche piche’, have you gone mad? Deewane toh nahi ho gaye aap?

Till this point we see how slowly Vijay Anand progresses from a wide angle shot to a close up of both the characters. He also maintains their walking upwards on the hill. Their dialogue pace is slow, obviously because they are climbing.

Here Anil softly breaks the first lines of the song. A soft instrument is heard in the background. Vijay Anand likes to use the outdoor and that to mountain terrains. The real location for this has been used again which is uneven. The same logic of Qutub Minar is applied here too. One her question ‘Deewana Toh Nahi Ho gaye Aap’, He mischievously looks at her and walks towards her. As he reaches near her he sings the first word ‘Deewana’ in her ears. The word is said going upwards. She looks at him with a surprise. He says ‘Mujhasa nahi’ and exits frame. The next frame justifies and supports the words ‘Is Ambar Ke Niche’. It’s an extreme wide shot where we could see the open blue sky. It’s a classical 1/3 2/3 frame with a huge tree on the left and Anil goes towards right to stand and gives a very beautiful frame to cut.

In the gap we see a giggling close up of Sunita. She seems to be laughing on his stance and claim of being the ONLY ONE Deewana under the sky. He looks towards the camera, Sunita and the song starts...

The first shot with the music comes when we see Anil walking towards right and then turning coming back to Sunita. A beautiful use of violins to fill up the music is done. This small four bar violin piece is used several times to move the actors or the camera. Congo and Bongo give a liter tone to the entire song. He keeps his hand on her head and camera and Anil move opposite to each other to give a dynamic space feel to the shot. On the violin cue she turns towards camera and Anil goes back automatically. On the words ‘QuatilMera’ he turns her face towards him. It’s a close up. Determined Sunita could be seen. On his close up Mukhada finishes and shot cuts to her close up. His hand is still holding her face she moves towards him as the interlude begins.

On the single bar, tune changes with a small piece of music we see close shots from multiple sides to suggest both are very close. Both are in the frame each cut and in extreme close up their faces can be seen. She moves away shying. Anil holds her hand and camera pans to his face to show him inviting her close with gesture. Sunita denies. He insists. She denies again with a long and continues nod. He sides her hand and in anger walks away with attitude and hides in the bush. She comes in search moving on the beat of music. He enters the frame with the next words 'पाया है दुश्मनको जबसे प्यार के क़ाबिल' with the words camera tracks with the actors walking. The entire stanza has beautiful track shots. नींद में जैसे चलता है कोई, चलना यूँही आँखें मीचे, on these lines we have a great cut on two words each. It gives newness to the song. On the interlude he holds her head scarf and walks towards her with camera tracking. It is a good use of property. He wraps her face with it. She removes it and exits the frame. He is trying to get too close to her. On the next music piece we see him enjoying on the saxophone is played. She comes back to see if he is coming or not. हमने भी रखदी हैं कलपे कलकी बातें -२ We see wide shot of both under the blue sky. जीवनका हासिलहैं पल दो पलकी बातें, A semi circular track begins and composes them from the front. She acknowledges his words. दोही घड़ीका साथ रहेगा She exits the frame. करना क्या है तनहा जीके? In a beautiful camera movement she again is brought in the frame suggesting perfect composition for the words. The Mukhada is repeated with him being very close to her almost having his head on her shoulder. She whistles as the song fades out with the last music piece.

The lyrics are justified and they suit the requirement too. The lyrics suit the outdoor fresh ambience too. The words Quatil and पाया है दुश्मन को जब से प्यार के क़ाबिल, Keep us hooked to the original plot. The song is placed to help a girl caught up in the dickey and it allows Anil to once again put forward his willingness and interest in Sunita. The words like 'तबसे ये आलम है रस्ता याद न मंज़िल' also justify the title. He has been taken on

the ride with Sunita and his help is a set up.

Again the complicated Rasa Nirmittee is done here. On the first impression the song looks to be a romantic number. From Anil side it's a proposal of love and in a few cuts as he goes close to her it creates the 'Shringaara' rasa (Love). From Sunita's side superficially it's laughter, 'Hasya' rasa but down under she is afraid of Anil. She doesn't know who and how he is. She is a bit skeptical in her approach. Hence 'Bhaya' also runs in the undercurrent.

In the earlier night Sunita was wearing a pink top with a white jacket the next morning where she is on journey she is wearing white dress and on the top wearing pink. This shows that she has agreed to go with Anil on his request to find Rocky. Similarly Anil begins the journey with wearing a white shirt and a black jacket. This shows that inside he is a good man but from out he is looking to be something else. Just before the song he changes his attire and removing the black jacket he wears a green jacket. This way he approaches Sunita with a pure and honest approach for proposing. He has planned this but inside his motive is pure. He is true to himself while it comes to Sunita. He has been behind her and pursuing that she would address him as Sona but she is not.

It's a complicated song which has a simple tune and not very complicated shots unlike Vijay Anand other songs. The uneven terrain and outdoor location comes here once again. The placement is created to help a girl and hence looks real. The use of words justifying the need is also unique. Utilisation of such words in a romantic song is rare.

#### **4.1.1.5.5 O Mere Sona Re:**

A lot has happened before the song. After 'Deewana MujhsaNahi' there are not many scenes but in the less time frame the characters understanding and behavior has changed. Sunita is in belief that her friend has got back in the dicky of the car. Anil comes and they drive to go on wrong ways each time and missing the real path. It turns into night and Sunita says she knew it was Anil's plan to bring her here at night. She calls her friend

but the friend is not in the dickey. Vijay Anand has already shown that she has not returned to the car. Now Anil and Sunita have found themselves in the jungle. After a big showdown Anil locks Sunita in the car and hands over the key to her and finds himself some place nearby to sleep at night. In the night the dacoits charge on the car and Sunita is rescued by Anil as he fights the dacoits. Next morning Sunita finds his torn white shirt and she feels she has lost him. Finally after searching she sees him and goes running to hug him. Anil is angry and doesn't want to continue journey with Sunita anymore. He brings the vehicle to the main road and gets out showing her way to reach to her hotel. Anil has been pursuing Sunita for love. She has her different agenda and has been focused on the same. Because her sister got betrayed by some guy Sunita starts believing that all guys are the same. Anil has expressed his love to her. She is now using him to serve her purpose. Her denial mode is based on the first experience she had with him in the train. She thinks he is some cheap behaving spoilt brat belonging to some rich family. It's her realization that has to come after she has seen him rescuing her and showing a real gut. Sunita is sitting on a rock and crying. Anil can't leave her like that and they have to get down the hill to reach to the car. He pleads her to walk along. She doesn't stop and keeps saying that he should forgive her. Finally she asks for her hand to be held by him and thus begin the song on the cue.

The costumes that they are wearing say a lot about their state of mind. He is wearing a red shirt inside the black jacket. The red shirt shows his anger. The pink jacket that she was wearing becomes a metaphor of a borrowed behavior. She comes in her white suit and white shows the clarity of her mind. We see a great use of the bag that Anil is carrying with him. The strap of the bag goes on leaving the bag beat by beat. The use of open landscape also allows for a beautiful open minded Sunita expressing her acceptance for 'SONA', which she has been avoiding even to pronounce till now to address Anil.

She says 'Pahle Pyar Se Hath Pakadiye' hesitant Anil holds her hand and the first section of string opens up. It's quite a rhythmic pattern which helps Sunita to pull him down. He falls down. She is laughing he is more angry and gets up. She holds his hand. She is in the foreground and he is in the background both looking away from the camera and she

says 'ओ मेरे सोनारे सोनारे सोनारे', on the third 'Sona Re' comes on her close up. From here on it's a long shot composing both of them on two sides of the frame camera on track. 'दे दूंगी जान जुदा मत होनारे', On beat she starts standing 'मैने तुझे ज़रा देरमें जाना', Here on the cue of the violin she comes in front of him facing him, 'हुआ कुसूर खफ़ा मत होनारे', He is going away, She stops him 'मैने तुझे ज़रा देर में जाना', Again they get back to the same original composition 'हुआ कुसूर खफ़ा मत होनारे', She says, 'ओमेरे...' In this introduction she has come close to him. She is touching him and also caresses him with her hands going to his face too. That's a big change that Vijay Anand wants to show here.

Here what happens is that she is trying to come to the same position as 'Deewana MujhsaNahi' where is saying you are ahead of me and I am following. What is happening is he is leaving here again and again and she is trying to push him from his position. In a way Vijay Anand suggests the changed stance of both the characters.

Cut to Anil walking away. 'सोनारे सोनारे सोनारे', A stick comes in and hooks on to Anil's shirt on the beat. He is held back by Sunita. Camera tracks back to capture Sunita she is holding the stick in her hand and starts pulling him again to the same position. On the beat they bang on each other. He shows foul anger and she goes away. He realizes that one side of his belt is tampered. On the beat on a wide shot both enter from right. 'ओ मेरी बाँहोंसे निकलके, तू अगर मेरे रस्तेसे हट जाएगा'. She is in the background, the director again uses uneven terrain. He is walking in the foreground on a little lower pathway. On the beat shot cuts to the other side the positions have changed. She is singing 'तो लहराके, हो बलखाके, मेरा साया तेरे तनसे लिपट जाएगा' Here we see her shadow on his face on his close up. Here Vijay Anand justifies the lyrics by showing her 'Laharati and Balkhati' girl trying to bring her shadow on him. She is lifting her hands to



manage this. On her close up as she is holding her hands, the line comes, 'तुम छुड़ाओ लाख दामन, छोड़ते हैं कबये अरमां, कि मैं भी साथ रहूँगी रहोगे जहाँ, ओमेरे ...' She comes and walks with him in a confidence to match his pace. 'मैंने तुझे ज़रा देर में जाना, हुआ कुसूर खफ़ा मत होनारे', Here on every beat Anil is looking and pulling his bag's string which is now giving up. She is teasing him and also irritating him. There is a place where the director gives a hint of Anil liking this act of Sunita. In the prelude he can be seen enjoying on the beat and following her movement too. She comes back from behind a bush and the next Antara starts. On the cue of his bag getting lifted in his hands on the cue cut to. 'ओ मियां हमसे न छिपाओ, वो बनावट कि सारी अदाएं लिये, कि तुम इसपे हो इतराते, कि मैं पीछे हूँ सौ इल्तिज़ाएं लिये, जी मैं खुश हूँ मेरे सोना, झूठ है क्या, सच कहोना, कि मैं भी साथ रहूँगी रहोगे जहाँ, ओमेरे ...' The entire stanza is a single shot with multiple images using the camera on the track. Now she has his bag in her hand. It again cuts showing his back to the camera. In the last beat we can see she following him justifying the words, 'कि मैं भी साथ रहूँगी रहोगे जहाँ...'. The bag has had enough by now and taking her last breath. He is trying to pull it with the strap while she is holding the bag with its body.

Interlude begins with Sunita again teasing Anil. He has had enough of it now. He comes chasing her. She falls on the ground with him near her. Camera tracks from their feet to their faces on the last section of the interlude. She turns her face towards the camera with the face covered with her palms. It's a clear cut suggestion that he has kissed her or has acted naughty. The following words of Anil justify his action too. 'ओ फिर हमसे न उलझना, नहीं लट और उलझन में पड़ जाएगी, ओ पछताओगी कुछ ऐसे, कि ये सुरखी लबोंकी उतर जाएगी, ये सज़ा तुम भूल न जाना, प्यार को ठोकर मत लगाना'. Here he leaves her hand on a bang and the beat is synced. 'कि चला जाऊंगा फिर मैं न जाने कहाँ,' On ओमेरे ... We see the opposite angle bringing Anil in the foreground and sunita in the background. Camera

tracks with her words. It's a horizontal movement of track. He reaches the bag then he throws the bag towards her and runs. Both come running towards each other. They meet, hug each other while moving only on the rhythm and then he lifts the bag and they leave. On the fading out of the song we see visuals of the car and the friend comes ahead of the car. She is the one left out at night.

The lyrics absolutely justify the visuals. Vijay Anand has done the best use of the bag. Anil is wearing a Red shirt inside the black jacket. He was wearing a white shirt in the earlier song. He had a bag which he was carrying along. He had his cloths and in the fight with the dacoits in the jungle he got his white shirt torn. Now his red shows a lot of anger in him. The love has taken a turn and the suspension that Sunita had for Anil had been declared on him by her. He had to spend the night outside the car. Sunita is in her same cloths but no jacket now. She is in her 'white kurta' now. She has come out clean and seeking redemption. Her plead is genuine and inside he also knows this so he gets convinced too. The love, Shringara Rasa alongside Hasya Rasa is created as Sunita begins with a stupid showcasing of a foul cry. From Anil's side the Roudra Rasa is in full swing. He is angry but can't leave her behind like this. Finally at the third stanza all the rasa convert in the Shringara as we assume that he kisses her off screen and she hides her face. The words of the lyrics have been used as metaphor too. His last words of the song are 'Pyar Ko Thokar Mat Lagana' or else I will go. Now Vijay Anand has maintained the confusion 'if it is Anil who is saying it or is it Rocky'.

In *Kala Pani* (Raj Khosla, 1958) in the song, 'Accha Ji Mai Hari Chalo Man Jao Na', shot on Dev Anand and Madhubala we see long track shots. The long track shot also seen in *Guide* where the positions of Bhola and Raju keep shifting on their first meeting. In *Nau Do Gyarah*, in *Guide* Vijay Anand has preferred to shoot the entire stanza in one single shot. The images and compositions keep changing according to the words but the shot goes on very long giving difficult track movements. The Song is shot on a terrain using the real location. It is an uneven ground with yellow and brown hey. It looks good and Vijay Anand has used the hillside to use them walking and using the wide angle to show the beauty of the place too. The uniqueness of the song remains in the changing

dynamism and position of both the characters over night. The night and day are completely different than each other for both of them. In the earlier song he was wooing her and now it's her turn. Their sides have changed now. The romance which is building is shown well as Anil chases her and both fall on the ground. With the grass in the foreground and charging from their feet camera goes to the face of Sunita which is hiding behind her hands. He manages without being vulgar to show that Anil had his movement of showing the man in him while he is saying it's a punishment too. (Annexure, I. 19, pp. 464)

#### **4.1.1.5.6 Dekhiye Sahibon Wo Koi Aur Thi:**

Anil has started going deep in a black hole. He has introduced Kunvar Sahab as his uncle and has introduced Sunita to him too. Sunita's father is willing that Sunita and Ramesh meet each other and see the possibility if they can get married. Ramesh and Rupa, Sunita's dead sister, were to get married. Anil has not met Sunita for a while now. Her father has come and taken her to their house. Her friend Meena has also gone along. Anil comes to their usual spot where everyday Anil and Sunita meet. He sees Sunita from a distance so does the audience. He goes near her and pulls her by hair to realise that it's a different girl and not Sunita. This girl is one of the young boys and girls who have come there for a picnic. She shouts and seeks help. The others come to beat Anil and he has to hide. He meets Sunita by accident. The group leaves Anil as they don't find him. Anil is restless due to the incidence and takes up an unnecessary fight with Sunita. She is angry and leaves in anger. The young group also finds him and chases him. Anil is now in a dual situation. On one hand he is dealing with angry Sunita and on the other hand he has to deal with this angry group. Anil chases Sunita and the group thinks he is again chasing a girl and troubling her.

They see a fair. Sunita enters the fair and buys balloons. She goes and sits in a big merry go round. As she sits the operator takes it up. Anil reaches the same merry go round and requests her to come down. He tells her that there is a confusion that the group has. He may need her help. Sunita says 'Very Good, you deserve it, if they beat up'. They have

reached to him. He tries to explain the group about the mistake that he did to tease the girl instead of Sunita. She looked just like Sunita. He again and again requests her but she doesn't help. As per the basic operation of the merry go round she is up there being the only one on the wheel. A Sardar ji holds his collar and after a few lines of exchange Anil is pulled down by the Sardarji and on a wide shot a long intro of drum is played. All of them fall on the ground. He was supposed to be apologizing to them instead he makes them fall down.

A set up of a fair is made with the idea of Mussoorie. A group of monks, people wearing winter cloths all adds to the mise en scene. All the settings of wheels merry go rounds of different sizes and also a few other elements which are usually found in a fair are seen. The use of Sunita sitting and she going up to the centre by the time other seats are filled up is done well. There is a good image of foregrounded smaller wheel and a bigger wheel is made.

Vijay Anand has used the camera and editing tools best to go alongwith the composition and the rhythm of the fair. He has used the camera angles long track shots and the edit pattern which goes hand in hand. It justifies both the song tempo and the speed of the merry go round. Similarly he has also used the speed of the other horizontal wheel too. He has used the complex movements of vertical and horizontal wheels to shoot and cut in such a way that it gives a novelty and also uses the atmosphere very well. The use of small and big merry go round is used to show the depth and sync the beat at the same time. (Annexure, I. 18, pp. 464)

As He falls down with the group the music starts with the two close ups of the Sardarji. They turn their head towards the camera in a close up. From eye level of Anil camera moves up to show him surrounded by the group. We see him in a close up tilted up and his point of view comes where a handheld shot shows the group surrounding him from a low angle. It gives an effect of jitter, what happens once you sit on the merry go round. It is a tight composition and also a telephoto lens. A shot where we see lot of hands coming in towards the camera to grab him. He is pulled up. His various close ups are seen from

different angles of eye level saying one words each from the Mukhada.

देखिये cut साहिबों cut वोकोई cut औरथीऔरये cut नाज़नीं cut हैमेरी cut मैंइनपेमरताहूँ, देखिये cut...So he sets the temporal and rhythmic montage at the beginning and then go on utilizing the rhythm and pace of the song to justice the rhythm an pace of the merry go round. The second line gives a different and unique long take to cover the entire line in one shot. This also gives a juxtaposition of the sequence of fast cutting to a long duration shot. समझाथा मैं, ये हैं खड़ी (Ha Haaa) Here the chorus is used to show boys and girls showing their anger. लेकिन वहाँ, कोई और थी (Ha Haaa) Here we actually see the same girl resembling Sunita. इनकेलिये, ऐमोहतरम, छेड़ाकिसीऔरकोथा, खुदाकीकसम again a longer shot on track to cover on single line moving all the characters towards the camera and the camera moving away to on a trolley. देखिये साहिबों...

The counter shot where the group pushes him behind and he lands on a smaller merry go round. The interlude has a brilliant cut on movement of the merry go round. From a shot of Anil it changes to his Point of view shot and then to an extreme close up of Anil. The prominent instrument is saxophone. A rare use of zoom lens by Vijay Anand where we see a foreground movement of the small merry go round and camera starts zooming in on a beat. Rhythmically the Palna moves and gives an added rhythm to the song. लोगों कहने दो इसको, ये है कोई दीवाना, Cuts to a close up of Sunita in the cradle for मैं नजानूँ किसीको Cuts to a frontal wide shot for इतना मेरा फ़साना, Here the movement of Sunita's cradle is vertical going down and it cuts to vertical upward movement of Anil coming out of the cradle. Here in the contradiction he sings...ओ हो एकदम गलत फ़साना है, On the interlude we see the point of view of Suinta from the top position coming down. A long duration shot comes in for the next whole stanza. Here the camera movement sitting on a cradle and gives a perfect rhythm to the musical notes.

इनसे तो पुराना है, अपना सिलसिला, देखो तो प्यार, इनको भी है.... मेरा खुमार, इनको भी है....इनके लिये, ऐ मोहतरम, छेड़ा किसी और को था, खुदा की कसम, HAAA!

On his 'Haaa' and sitting on the ground he cuts to a low angle shot of Anil. The same shot...देखिये साहिबों...Sunita's mid shot. She sings, मैंने कब इसको चाहा! Cut to a wide shot again a long duration shot for the next lines where the composition automatically changes into a mid shot from a long shot. कह दो इतना न फेंके, आशिक बननेसे पहले, अपनी सूरततो देखे. Here again a contradictory movement of Anil and Sunita. In a close up a superb tele shot where we see Anil moving horizontally on a go round, ओहो सूरत भली बुरी क्या है, सौदा तो नज़रका है, सौदा प्यार का, इनको कहाँ, ग़म दोस्तों, रुसवा हुए, हम दोस्तों (except two inserts on 'Ha Haaa' of the chorus a complete long shot of anil for the whole stanza.) इनके लिये ऐ मोहतरम छेड़ा किसी और को था खुदाकी कसम, देखिये साहिबों ...On the music there are two cuts on beat of the merry go round.

A long duration shot of Sunita singing a long aalap on a full circle of the merry go round. It cuts to a small change in music and cuts to Sunita singing the words. हाय हाय देखोतो इसको, बोले ही जा रहा है, उलझी बातोंमें ज़ालिम, सबको उलझा रहा है, ओहो

Here Anil comes in frame from the bottom and creates a beautiful composition while the camera is moving. Here in this song one observes that each shot something is moving. Anil Sunita Camera of Merry Go Round. सच बन गया अगर उलझन, फिर कहिये जनाब-ए-man, मेरी क्या खता,

Anil: मुझपरयकीं, अबकमसही chorus: Ha Haaaa

Anil: मैंसादादिल, मुजरिमसही chorus: Ha Haaaa

इनके लिये ऐ मोहतरम छेड़ा, किसी और को था खुदाकी कसम

He comes to the ground gets out of the cradle and walks in the same direction towards the camera. As he walks ahead the cradle of Sunita comes to ground level. Anil walks and

camera tracks back till he says 'मैं इनपे मरता हूँ'. The entire 'देखिये साहिबों वो कोई और थी और ये नाज़नी है मेरी मैं इनपे मरता हूँ', has been shot in a long shot. Anil returns and sits with Sunita in the same cradle. देखिये साहिबों...The same mukhada has a different treatment in opening and closing. The song ends with a long duration zoom out of the full merry go round.

'कहदो इतना न फेंके' or 'मैं सादादिल, मुजरिम सही', these words justify the background of the song. Anil has been claiming not to be Rocky so far to Sunita. He has declared himself as Anil only and has hidden his identity. He has also shown the bungalow of someone else as his uncle and also introduced him as his uncle. He has been lying and getting in a trap one by one which will eventually be a big problem for him. Just before this song we see that he has a small argument with Sunita and she walks leaving him behind. The Scene is created to show that Anil this time takes someone else as Sunita. It's a mistaken identity. With this the director plants a seed of the time that the lies that Anil has been seeding so far will now come back to him one by one. This is the first time. Till now Sunita was taking someone else as Rocky but soon the table will turn. Anil's facts will surface. Sunita leaves and sits on a merry go round. It signifies that where ever you go you can't go far eventually you are stuck to center and soon you will reach the same point again from where you have begun.

The group of young men coming to beat Anil and to teach him a lesson are the signs of the bad luck coming and times changing for Anil. The wheel will slowly move and show him his deeds. He is slowly getting in a trap. Alongwith him he has taken Sunita too. Sunita is wearing a fair cap she has also bought balloons. She is enjoying the situation. She is not aware of what is happening or also doesn't have the seriousness of what is happening to Anil. She knows that she has planned the meeting of Anil and her father tonight and she is waiting for the same. She has got an opportunity to tease Anil and she is making full use of it.

There are mixed rasa creation happening. There is Raudra, Bhaya and Hasya, Shringar at the same time. The situation is fearsome for Anil but for Sunita is a matter to enjoy. The audience is also in two states as they see the angry group ready to beat Anil. The use of drumbeat at the beginning of the song sets the note correct as a fight sequence. It also denotes a verb in Hindi 'Ab Iski Band Bajne Wali Hai'. The moving instrument is once again used in this song. Like other films of Vijay Anand here also a vehicle in the form of a merry go round moving horizontally and vertically comes in play. (Annexure, I. 18, pp. 464)

This is a created situation which doesn't look forced and helps to extend the requirement of Sunita to be declared on Anil. The situation is brought in with a complex double track of Sunita and Anil conversation and the girl mistaken by Anil. The use of the angry group in a chorus shouting at Anil is seen in the song. The anger is clearly seen and heard in the song. A short duration of shots add to the flavor also giving them importance creating the tension. The song begins on these unknown faces. Use of these unknown faces and giving them a character in such a short time is quite a unique thing.

#### **4.1.1.5.7 Tumne Mujhe Dekha:**

Anil has sent a letter to Sunita that he wants to declare the entire truth to her. The letter is sent by hand by the waiter of the hotel. He is told not to give it to anyone else. He follows the instructions and not giving it to anyone reads it out to Ruby. Ruby tells him what is to be done. On the 'Independence Day' performance Ruby has given a condition to the hotel manager that she will perform only if Rocky will play the drums. Now Anil has to come out in front of Sunita which will reveal that he is Rocky, the truth he has been hiding from her for so long. According to the letter if Sunita comes to the club that means she has accepted Anil as Rocky and his deeds too. In the letter he has declared that he has not killed Rupa and he is Rocky. The independence performance is set and Anil is looking out at the audience again and again as he is waiting for Sunita. If she comes then his work is done. Finally after a couple of visitors he sees Sunita and she goes and takes her place. As told by Anil earlier she has come alone. He is happy and appears in front of everybody



as Rocky.

Till this point the audience does not know that the waiter has not delivered the letter to her. Here in the club the waiter gives the letter to her. He was supposed to give it to her in the morning only. Sunita opens the letter and reads the second page signature. It's written 'Only yours Anil' Sunita smiles and starts reading the letter from the beginning. Ruby is watching her from behind a curtain. She reads last lines and the curtain opens. Rocky's name is announced. His face is revealed to Sunita in a dramatic way. She is in shock.

Since beginning Anil is hiding his real entity from Sunita. The song is a part of the Independence Day celebration. It's a club so having a song for the selected guests is a very good opportunity. The director has used it to reveal Rocky for Sunita too. The song begins on two interpretations for the two characters Rocky and Sunita. He thinks she has accepted him as Rocky but soon we see that Sunita is not feeling the same. She is hurt and it is quite evident. The song ends with a big showdown and Sunita leaves the club. Use of the image of a butterfly/ moth is prominent as opposite to the candles on the serving tables in the club. It's a slow paced song which is quite unlikely for such a celebration but it comes in as a reference for Rocky. Director has used long takes and track shots to enhance the emotions. तुमने मुझे देखा, हो कर मेहर्बा रुक गई ये जमीं, थम गया आसमां, जान-ए-मनजान-ए-जां, तुमने मुझे देखा... Ruby says it's a night of independence. Camera tracks back to show that she is composed in a hole which is a type of a window. Ruby gets killed soon after the song. In that scene director has used the gun barrel image. Candles and the girls dancing are wearing white costumes. It's a gloomy and melancholy. This is another example that creates more than one emotion. It's a peace kind of an emotion for Anil. He thinks he has communicated everything to Sunita and she has accepted him as he is. So he has reached to a point where he thinks life is set now. For Sunita its anger, agony, cheated and revenge mode. She was like this since beginning but now she feels betrayed. Her feelings do not have a support of words so her emotions are underplayed here. The same club seems to be different as Rocky appears in the dark black suit with a white bow.

The celebration and the event is a special one as it is an 'Independence Day' celebration. This is actually an independence day for Anil as he will be free from the pressure of being Rocky and hiding it from Sunita. It turns out to be other way round.

The song creates 'Beebhatsa' rasa with the set and creation of images, From Sunita's side it's a mixture of Roudra rasa and Beebhatsa rasa which is anger and disgust, from Anil's side it's a pure Shringara rasa as he feels that Sunita by coming to the show has accepted his love and all his anxst has settled into Shant rasa which is a Peace like situation. He feels successful on winning her heart.

#### **4.1.1.6 Jewel Thief / Vijay Anand/ NavKetan/ 1967:**

A film was produced by Nav Ketan after doing one for an outside producer in *Teesari Manzil* Vijay Anand again wrote a film for Dev Anand. Vijay Anand did a film for Nassir Hussain with Shammi Kapoor. He was ready for yet another thriller in the form of *Jewel Thief*.

##### **4.1.1.6.1 Ye Dil Na Hota Bechara:**

'Ye Dil Na Hota Bechara' is the first song of *Jewel Thief*. It starts when Vinay notes the car number of a girl who is going to the same place where he wants to go and also it will give him the chance to impress the daughter of the jeweler for whom he wants to work but was denied. At the end of the song he is able to successfully display his talent to Anju, jeweler's daughter. After the song Anju's father also comes to know of Vinay's talent and hires him for the work. At least the 'Bechara Dil' of Vinay gets some relief at the end of the song. The song is utilized to introduce Vinay and also how he woos Anju. (Annexure, I. 21 pp. 466)

Talking about the visual elements of the song, it takes us in the mountains, the open fields shown in wide shots. The unending narrow single drive road where a single man has a

power to block the road. Vinay taking fish rod with an artificial fish on its hook in one hand, and hat in the other takes this journey on the road singing his heart out. The dashing Dev Anand in his white sweater walking the road on a windy day blocking the path of five girls wearing colourful scarf riding in a car takes us on a visual ride. The use of fish hooked on the fish rod is an indication of what Vinay is getting into. It symbolizes that he is also going to get trapped/hooked like that fish in the web of powerful people. The car horn has been used in the music. The vocals of Kishore Kumar as he starts the song with his 'Hmm ZoooZooo Tideee Tideee' which only he can do the 'Yooddley' way. These elements add to the playfulness and jolly mood of the song. Dev Anand has been given his usual walk with a property. He is used in such a way that it deceives the audience as if he is the 'Jewel Thief'. Till this point in the narration, audience assumes him to be the thief and his actions seem to be of greater motivation than just to take lift from Anju. Rather it feels like he is doing all this to set a trap for Anju, impress her, and use her to get the job. Tanuja as Anju symbolizes the savior of Vinay. As on this journey she is the one who helps him, if we look at the whole story arc, it is Tanuja's character Anju who helps Vinay in the end also. So here in this song, it's an indication that she is her savior on this journey which he has taken.

In terms of the use of camera, mostly wide shots and long shots are used. At times mid shots are used, and very less close-up shot. Though the researcher believes that once the location is established in the initial shots one could have gone for close-up shots to capture the reactions of actors at particular moments but here due to use of real road travel for shooting the close ups may not be used.

A beautiful cut achieving the time and space jump is done as a jointer for the scene and the song. Vijay looks at the number plate and it cuts to the number plate going away on the outdoor location. In a long pan which is supported by a saxophone music shows the car riding right to left and as the camera pans a long way we see a man walking. It cuts to a close up of jumping fish hanged to the fish rod. As the 'humming' starts we see pov from the car going close to the man. It is revealed that it's Vinay in a close up with a beautiful long take with the track. Till the Mukhda is over the director uses many shots

with varied magnifications and angles to establish the journey. There is a top angle over the walking Vinay from behind and similarly on the car from the front.

At the first stanza the camera is placed in the car and it follows Vinay and to cut it goes to the opposite side to catch the car in the background coming close to walking Vinay. While singing the song Vinay again manages to come in the midst of the road to block it. Over the odd terrain Vinay walks down the hill whereas the car comes by road. He again stops the car allowing the girl to get down grab a stick and threaten Vinay. The girls laugh. The car moves ahead on empty road with a good speed. In a long shot similar to earlier we see a bullock cart from behind leading the way and blocking too. The girls see the signature property hanging above 'hey stack' in the cart, it's the fish rod.

Camera moves forward to show Vinay standing behind the cart driver and singing. On the second repeat of the line we see Vinay appearing from hey and seen by the girls. Foregrounding of the red colour dress is worn by Tanuja. A couple of more difficult shots from different angle lead us to the last stanza, where the car is stuck on a side road in the midst of cattle. Vinay manages to sit on the bonnet of the beautiful blue car and Tanuja drives it with anger. The scratches and turning of wheels could be heard as finally she breaks to make Vinay fall down the hard pressed break sound could be heard too. A fine shot where we see Tanuja driving in the foreground and Vinay sitting in the mid ground and the background of mountains and trees keeps moving to create a sense of urgency and risk. In this song a good hide and seek drama has been created which is essential for the film.

The use of road in the song is metamorphic, as road symbolizes journey and somewhere the lyrics of Majrooh Sultanpoori talks about the journey of a person who is waiting for someone in his path of life to fill it with love. The use of fish hooked on fish rod is a metaphor of what Vinay is getting into. From the character's perspective he is going to fish the jeweler's daughter and eventually the jeweler. He doesn't know that the trap he thinks he has set up is actually turning on him. He will be trapped in by all the people around him, and everyone is deceiving him. When he refers to a 'Humsafar' he is

referring to a girl partner but what is in waiting is 'Amar', who is going to be his co traveler in the journey ahead. The same way we attend to the words 'Surat Kabhi to Dikhayega', 'Are Mana UskoNahi Mai Pahachanta, Banda UskaPataBhiNahiJanta, MilnaLikha Hai ToAayega, Khade Hai Hum Bhi Rah Me' all these words perfectly suit the narrative forward. These words can easily suit the search of a girl friend or the duplicate that is waiting in the story forward. When he says 'Uski Dhun Me Padega Dukh Jhelna, Seekha Hum Ne Bhi Pathharon Se Khelna', we see Dev Anand walking on the unending roads with a spirit of not to give up, which somewhere justifies the lyrics by the actions of protagonist. As he deals with the precious stones, the jewels and there is some reference in the film later where people say that he is the true 'Johari' who knows the if value of 'Patthar' is like diamond or not. So when he says 'Seekha Hum Ne Bhi Patthoro Se Khelna', it's a reference that he has worked hard in his life to attain this knowledge and he is best at it. Similarly in *Guide* the director uses the title montage to set the story forward. Here also he tries to achieve similar success through the first song. Overall it's a happy song, talking about the emotions and desire of a youth heart for love. The incident at the climax of the song helps move the story forward. A song where the protagonist is trying to impress a girl could not have worked because these words address both the unknown girl and Amar too. Minus these lyrics and the song situation fails badly. It would make a certain difference to the narrative of the story.

The car has been given a character. It comes back again in the film where Vinay and Shalu go for a drive. The car also becomes one of the important riders for the story as in other films of Vijay Anand. Like in other films here Vijay Anand has used a car for this song alongside a bullock cart. The song brings out the 'Adbhoot' rasa as we see Dev Anand chasing the car in a different way, 'Roudra' rasa created from the perspective of Tanuja and all the things that Dev Anand does create a smile creating 'Hasya' rasa. Dev Anand himself sees smiling throughout the song. (Annexure, I. 21, pp. 466)

#### **4.1.1.6.2 Aasman Ke Neeche:**

The song is placed in a narrative where the romance of Vinay and Shaalu kicks off. In the

scene Shaalu explains to Vinay, 'what Amar was like, in every comparison he is same as Vinay but whenever he use to see her, it use to increase her heartbeat. The same happens when he says anything'. She also says that he was a very good poet and singer. When she sings two line from his poem, Vinay makes fun of it, she gets irritated by that and says that Vinay has no respect for music. And then Vinay tries to woo her, they both playfully sing the song. With the progression of song, they come closer to each other, and towards the end they embrace each other. The song ends with the emphasis given on ring, and this ring plays a significant role in driving the story further. A scene comes later where we see that Amar comes to meet Shalu and waits for her outside. She goes to meet him and he steals her ring by taking it away. Of course Vinay runs behind and finds nothing. (Annexure, I. 22, pp. 466)

The requirement of this song is to sparkle the romance between Vinay and Shaalu, and also it's a transformation of Vinay to Amar, he has started taking the place of Amar in Shaalu's life. At least he has started entertaining her wearing Amar's like outfit. Shaalu has started liking him, and she has found her love in him. Vinay has also started getting attracted to her, he likes spending time with her. So their affinity towards each other grows, and towards the end the emphasis is placed on the ring, which moves the story further. A scene comes for a chase where Shalu insists and challenges Vinay for riding the car faster. She bets if it would have been Amar nobody would have gone past him. He would drive like a supersonic jet. During this race they almost hit a board off the road. Conversation takes place which is disturbed by a couple of men in another car. So Viany and Shalu get to a garden. The conversation in the garden begins with his question, "Tell the difference between him and me" The naughtiness of Vinay is seen that he is going closer to her through Amar as he asks 'he used to use his lips and something would happen'. A very important factor which is a must to notice here is that he is in Anju's car driving shalu and he has left Anju waiting home. He had promised her to meet but he has ditched her.

Vijay Anand has used a real park location to justify 'AasmanKe Niche'. The park is chosen as a location to shoot the song, it shows the greenery which can be symbolized as

the greenery which has come in Shaalu's life after she has faced drought. It's a romantic and playful song, so various colors can be seen in the frame, the colors of flowers, the greenery of plants, it all adds to the playfulness of the song. Also the song is shot in sunshine with bright rays on the character, which again symbolizes the happy moments, bright moments. These are the best moments of their life, the brightest moments. The pink saree of Shaalu goes with the mood of the song it shows the romantic side of Shaalu. She is wearing jewelry, kajal, lipstick and has done other kind of makeup. It shows she want to look beautiful, she wants to enjoy this moment. The weather is also chosen such as it gives the feel of romance and bright-fullness. The very important thing with regard to the narrative is that we see Vinay in Amar's outfit. He is actually acting like Amar just for Shalu's happiness.

The song is composed by SD Burman. The vocals are of Lata Mangeshkar and Kishore Kumar. The song starts with the humming of first line by Lata Mangeshkar, Dev Anand repeats those. Then she further sings the next two lines, to which he makes fun of it. Shaalu gets angry on this and leaves. Complete silence is used at this point, here silence works as suspense as audience is also waiting as what is going to happen next. The decision to not use the music at this point works for the scene, as it helps create suspense and it pays off when Dev Anand enters the frame and sings the first line of the song without any background music. After that the music kicks in, it instills a thrill in the audience, preparing them to ride on this journey of romance and playfulness. In the design of music, the last three words of each line is repeated two times for example, 'Tum Chale Toh Fool Jaise Aanchal Ke Rang Se Saj Gayi Raahe, Saj Gayi Raahe', 'Paas Aao Main Pehna Doo Chahat Ka Haar Ye Khuli Khuli Baahein, Khuli Khuli Baahein'. This pattern is followed throughout the song.

Here the actors are used to show the sweet relationship between lovers, the way they tease each other. Through the body language of actors in the song the progression of their relationship is shown. As we see in the starting Dev Anand puts his arm around Vyjayanthimala in a way that it should not touch her body, but with progression of song, he takes her hand in his hand. Then he lays his head in her lap, leans over her and in last

they embrace each other. Here Dev Anand is used to show the character transformation of Vinay to Amar. At the start of film Vinay was not in affinity with Shaalu, but during this song he tries to become like Amar so that he can bring happiness to Shaalu. Throughout the song, he tries to please Shaalu, their sweet fight, how he tries to play with her. This all show that a relation is getting established between them. Vyjayanthimala playing Shaalu has two shades to play here, one in which she is showing the audience that she has found Amar in Vinay, so she behaves with him as she use to do with Amar. She become super comfortable with him, they start holding hands, embracing which are the signs that they are growing close to each other. On the other hand Shaalu knows it is very important for her to make Vinay fall for her so that the things can go as planned, so here also she is playing the two faced roles, the one which she shows and the other which she hides.

As in other songs Vijay Anand has made Dev Anand walk and jump and run which he does best in his own style and charm with a smile on his face.

The first shot which is without and with music is a 20 seconds long take. The music on the congo bongo takes off with the entry of Vinay with a jump in front of Shalu angrily walking away from him. The entire first stanza piece sung by Vinay is a 25 seconds long take, which comes after the two long takes of almost 12 seconds each. The second stanza which begins with Shalu's lines goes close to 22 seconds long take. This song also uses long take as a major technique. Here one important shot need a mention where we see a movement of bushes. This actually happen as camera tracks back leaving the two characters and moving into the bushes but the way the bushes make their move one may feel that someone is watching them. As this shot happens we see Vinay pulls Shalu towards him as he is down on the grass. This also a suggestive shot giving a thought to mind what was happening behind the bushes? Most of the camera movements are used to follow the character. At some times the movements are used to create an emotion. When the song starts it follows Shaalu, and the sudden entry of Vinay is used as a surprise with him started to sing the song. The compositions are kept in a way to capture the surroundings as the greenery plays an important role in setting the mood of the song. Through the camera angle and composition one has captured the bright sunshine, the



colorful flowers, the beautiful greenery, all these are purposefully captured to add to the playfulness and romantic mood of the song. At times close-up of Vyjayanthimala are taken to show specific face reaction which she makes, all these faces which she makes add to the little comedy to the situation, especially the places where she gets angry, where she reacts after kicking Vinay on his foot. All these sweet moments are captured through the close up reactions of actors. The conclusion shot of the song is very beautifully shot as it has very deeper meaning, the movement of Vinay's hand over Shaalu's shows that now they are getting very close to each other, and the moment camera tracks to the close up of their hand which shows Vinay clutching Shaalu's hand in his shows that now they are one. Also the zoom on the ring is very important, as the immediate next scene starts with the topic related to that ring. That zoom is used to shows that the ring is of some importance and it is going to play a major role in the upcoming narrative.

The selection of park in this song is used to show the playfulness nature, the use of greenery and flowers show the colour that have filled the life of Vinay and Shaalu. The sunshine used establishes a happy mood, and also signify that this moment is filled with happiness, love and hope. The metaphorical meaning of the song is to be seen then somewhere one can observe that the male lyrics are trying to convince the female to take a leap of faith and fall in love with him. He is trying to woo her by praising her, saying good things about her. Whereas the girl is not so ready to accept it, she is not so open about this thought, and also she portray herself as she know that she is very beautiful and she has everything and she don't need him for anything. Though she is telling all this in light hearted manner, it is somewhere Vinay is telling Shaalu to come fall in love with him, and Shaalu is skeptical about it as she is not sure about this. She has other concerns but somewhere she is unable to control herself in falling for Vinay. The costumes of Amar help a great deal in the mise en scene. We see Vinay toppling the cap and using the jacket as if it is of his own. This adds to the character and suggests that slowly he has started behaving like Amar.

The playful lyrics of Majrooh Sultanpuri set the tone of the situation. It shows the sweet bitter fight between the lovers and how they tease each other. It also places the girl in a

position where she is not impressed by anything, and also shows her attitude when she says that ‘Keh Do Baaharoon Se AayeIdhar, UnnTakUthh Kar Hum NahiJaanewaale’. The lines where Vinay tries to impress her by saying the romantic lines ‘Tum Chalo Toh Phool Jaise Aanchal Ke Rang Me Saj Gayi Raahe, PaasAao Main Pehna Doo Chaahat Ka Haar Ye Khooli Khooli Baahein’. To which she replies in pride that ‘Jiska Ho Aanchal Khud Hi Chaman, Kahiye Wo Kyu Haar Baahon Ke Daale’.

The sensuous side of the character is also explored when he says ‘Ek Barr EkBaar Mere LiyeKehdoKhanke Laal HothonKePyaale’. This is actually a ‘Cheers’ line. The tinkling of glasses is used as ‘Khanakna’ The lines which explore that sometimes it’s better in love to not express anything through words, but just by the eyes and silence. This is the one of the most beautiful lines of this song, which talks about this, ‘Bolti Hai AajAankheinKuchBhi Na Aaj Tum Kehne Do Humko, BekhudiBadhtiChali Hai Ab TohKhaamosh Hi Rehne Do Humko’.

Similar close up shot of hand movement of the boy over the girl is seen in *Nau Do Gyarah’s* ‘Rupahala Badal’ Song. (Annexure, I. 22, close up of hands, pp. 466)

In the film there is no Amar as in person. All the other characters create an illusion of Amar in the mind of Vinay. Shalu is part of the plan. To make him believe that Amar looks exactly like Vinay Shalu makes him wear cloths like Amar. Now in the song Vinay is playing Amar and at times his own character is coming up to express love for Shalu. Shalu is playing the girlfriend of Amar but her affection for Vinay also comes afloat.

Here Vijay Anand manages to create ‘Hasya’ rasa by beginning the song on a liter note bringing the elements of Quwalli, it gets into creation of ‘Roudra’ rasa as a reaction by Vyjayantimala and from Dev Anand’s side its ‘Shringar’ rasa that is pushed in the song. It also creates ‘Adbhut’ rasa with usage of multilayerd garden and movements around the bushes. Four Rasas in one song is a treat.

#### **4.1.1.6.3 Raat Akeli Hai:**

The song is placed in the movie after the romance of Vinay and Shaalu has been established in the narrative. Vinay could not reach the jeweler shop at the given time, so he comes to his boss's Vishambhar's home to inform him. Here he meets Anjali, who is alone at home and this is a good chance for Anjali to spend romantic moments with Vinay. She likes him; she tries to seduce him by her dance moves and romantic sensuous lines. This song further strengthens the suspense of the narrative as at the end of song when Vishambhar Nath reaches home and sees Vinay there, he gets confused. He asks him how he reached here as he was in the basement of the jeweler shop a few moments ago. One requirement of the song is to show the feelings of Anjali, to show her attraction towards Vinay. It also establishes the character of Anjali as an open minded girl who is ready for sensuous and romantic relationship whereas Vinay is complete opposite to her, he is skeptical about it. It also shows Vinay doesn't share the same feelings as of Anjali. The other thing which this song does is to create a further mystery in the narrative, as audience also sees Vinay spending time with Anjali, and further creates the illusion of Amar robbing the shop. This further strengthens the negative character of Amar and creates greater problem in Vinay's life and also in narrative. The song gives a sufficient time for Vishwambhar to come from the shop and reveal that Vinay was sitting with him who was actually Amar.

The costume which Tanuja is wearing establishes the mood of the song. She looks very desirable in those costumes; it also shows the inner desire of her character Anjali. The use of curtains adds to the romantic mood of the scene. The curtains used are of colours red, yellow, and pink. Also such lightings are used on the curtains to give those colours to it. All these colours add to the sensuous feeling of the song. The curtains also signify the lovemaking act which generally takes place within the closed space of curtains. All these acts of love are shown within these curtains. The use of the hall and room or to say a closed space goes perfect with the mood and occasion of the song. It's basically a sexual and sensuous moment which generally takes place within closed spaces so use of closed space goes with the mood of the song.

The last shot is very important where we see Vinay running out of the bedroom space from Anju taking care of his suit and adjusting it. One is left to imagine what must have happened behind the curtains. Vijay Anand like many other songs creates a space for imagination of a naughty act.

The voice of Asha Bhosle brings the deadly combination of sensuality and sweetness. One can hear her sweetness when she sings the line 'Tum Aaj Mere Liye Ruk Jaao, Rut Bhi Hai Fursat Bhi Hai' and her innocence can be felt when she sings 'Tumhe Na Ho Na Sahi, Mujhe Tumse Mohhabat Hai'. At the same time when she sings the line 'Raat Akeli Hai, Bujh Gaye Diye', one can feel the sensuality in her voice. The use of music between the lyrics very tactfully sets the mood of the song, sometimes it ignites the sensuous emotion, and sometime playfulness. This combination is used throughout the song to keep the mood of the song. The slow and fast tempo adds to the inner and outer feeling of the character justifying the space behind the curtain and outside.

The sensuality of Tanuja in this song is used to its full extent. The expressions which she gives, her body language, her dancing skills are explored very beautifully in this song. The way she moves her body, the way she pours the drink while doing the dance moves makes it look very organic and spontaneous. Her sex appeal is too much to handle for the audience. She perfectly pulls off the mood of this song through her moves, expression and her eyes. This song very heavily relies on the dancing moves and skill of Tanuja which she pulls it off with flying colors.

Dev Anand's expression when he tries to rescue himself of this situation adds to the character of Vinay who is committed towards a girl and is not falling for this one. The way he tries to rescue himself from the clutches of Tanuja when she corners him in the room, it all shows the innocence of Vinay. The innocent face of Dev Anand is perfect for this type of scenario where he doesn't know what to do, and how to get away from this. This rejection in a playful way and not being nasty adds to the character of Vinay being from a good family and a good boy!

The choreography of this song is very beautifully executed, and when one talks about the choreography of a film song, it's not only about the dance moves but also about the blocking of actors, the placement of camera. It could be seen here in this song. When the song starts first the camera captures Vinay trying to read the newspaper, then one by one light go off, then the lighting of curtains. Introduction of Anjali in this song is done by placing the camera behind the curtains, following Anjali. The placement of props in the room is very specifically done to let the actors move in the room and camera follows them. There are sequences which are shot from behind the curtains, there are sequences which are shot in the room, and one sequence when Tanuja is whirling around the curtains and camera is placed at a low angle to capture it. In most of the sequence camera follows the actor, or are placed at such position which explores the room thus capturing the chase and catch sequence of the two characters. One more thing to notice in this song regarding camera placement is that whenever the two characters get intimate or grew close to each other, during those portions the camera is mostly placed behind the curtains. It is through the curtains the audience just gets a glimpse of their intimacy. Also towards the end when Tanuja takes Dev Anand inside her room, camera stays outside, and as they move towards the room, camera pulls outside, giving a feeling that now it's their intimate moment and we should leave them alone in this. Thus with the use of best tools of the director Vijay Anand supports the storytelling in the song and adds colours to the song.

Talking about the mise en scene of this song, all the props in the hall are placed in such a way that it can be used very beautifully to help the choreography of the song and to show the fun romantic moments of the couple. The use of curtains, sofa, chair, even the fridge is placed at such a position that it gives a space for the actor to move around the room freely making it look organic. The use of lyrics in the song is a metaphor in showing the inner desire of Anjali, she desires for Vinay, she adores him, and when she gets a chance she wants to get intimate with him. It somewhere also shows her dedication towards Vinay and the extent to which she is ready to go to get him. The small gestures and sweetness of Tanuja also shows her innocence, and somewhere she is the only character in the movie other than Dev Anand who is totally unaware of all the plot which is set around him.

The genius of Majrooh Sultanpuri gives words to the inner desire of any lover who tries to woo their partner for a romantic night. The song starts with setting the mood of the night which says that 'Raat Akeli Hai, Boojh Gaye Diye', this first line only speaks of the inner desire of a lover who is trying to give indications for romance. The line 'Jo Bhi Chahe Kahiye' speaks about the freedom which the girl is seeking, and telling the boy to break all the barriers tonight, whether it's physical or emotional. When the boy is not getting convinced by her words, even after so much begging then she becomes softer and says 'Tum Aaj Mere Liye Ruk Jaao, Rut Bhi Hai, Fursat Bhi Hai'. She even goes to the extent of saying 'Tumhe Na Ho Na Sahi, Mujhe Tumse Mohhabbat Hai' is a bold and direct statement which adds to the free character of Anjali. The lyrics also explore the situation of Vinay, as he is stuck between the two ladies, confused as how to say no to one. The situation of Vinay is explored in the lines 'Jawab Dena Tha Toh Doobe Ho Paseeno Me, Thani Hai Do Haseeno Mein'. This also suggests that Anjali is testing Vinay.

The element of curtain is used in *Johny Mera Naam* in the song 'Husna Ke Lakhon Rang', the hide and seek in a room is further explored by Vijay Anand in 'Pal Bhar Ke Liye' with creation of window set. This set for 'Raat Akeli Hai' also justifies the requirement of the narrative. The temporal play between the two spaces created in one single house space. The rhythm changes every now and then and it has been used well with Anjali's movement coming in and out from the curtains. As with many other songs of Vijay Anand the property is used to go alongwith the music. The opening of the bottles and she pouring the drink in the glass goes with the music very well and shows the director's vision while making the music to have the clarity of visuals to be shot later. The song does justice to the 'Shringar' rasa but also tickles with the 'Hasya' rasa and 'Adbhoot' rasa peeping in and out several times.

#### **4.1.1.6.4 Rulake Gaya Sapna Mera:**

This is the second song of the film. This song narrates the story of Shaalu, her pain and what she is going through. When Shalu realizes that Vinay is not Amar, it breaks her, she

has no hope left. At this point she sings her heart out, her hopelessness in life as she says that she is waiting for dawn which symbolizes hope and Vinay comes as a hope for her. The entry of Vinay in her life is shown through the picturisation of song. At the end of this song Vinay gives her hope, gives her strength. It is a starting point of their friendship which later turns into a romantic relationship. Interestingly just before the song we see her brother comes looking for her at Vinay's bungalow and indirectly makes Vinay a witness of this song. (Annexure, I. 23, pp. 467)

This song tells the story of Shalu and in the context of what happens later in the film the sadness of her is not about Amar. It is about her life. Her parents are dead and she is living only for her brother. A little brother, later revealed in the film is kidnapped by the Jewel Thief and in return asks her for a job which she can't refuse. Now her life is stuck between right and wrong. She knows, she is doing wrong with Vinay but it's out of her helplessness. This whole song explores her condition as she says 'Ek Dukhiya Bechari, Iss Jeevan Se Haari'. So the need of the song is to understand the psychology of Shaalu and somewhere this song is the event which brings Vinay and Shaalu closer.

The song talks about dream, night and dawn; all of it is visually explored in the song. The song is shot in the night as it implies the darkness in Shaalu's life, the helplessness which she feels. As she says, she is waiting for the dawn, so night is used to show her wait, which shows it's an unending wait. She is shown sitting alone in the boat with no one around, it symbolizes her loneliness, she has to row her own boat as there is no companion in her life. There is a constant use of water reflections which can be a symbol of illusion. As this song is talking about dreams which itself is an illusion. So very beautifully it is used and also justified in the story because the film is based on an 'illusion'. Shaalu is seen wearing white gown, again white here can be a symbol which shows there is no colour in her life, it also symbolizes pain and loneliness. Whereas Vinay is seen wearing the exact opposite colour i.e black, and as they say opposites attracts each other but he has a blue colour shirt, signifying the night. The set is built for the 'Powai lake' by which they have their bungalows. The song being a night sequence Vijay Anand couldn't use the real location and as seen other films if he couldn't use the

real location he would build a set for the song. Here as difficult it is seen the set is full of water and long takes with shift focus and also the real rowing is happening inside the set. Night, Water, Trees and Lake side all is created within the set. There are shots taken inside the water laying tracks and keeping the camera up. Interestingly she is not revealed for a long time in the song. Her 'aalap' and the prelude music where we only see Vinay curious and concerned comes looking for her. This way the director introduces the set of the lake in wide angle and pan shots. Various reflections are shown as the voice has reflected on vinay's mind too.

The song starts with a beautiful aalap of Lata Mangeshkar which sets the mood and tone of the song. It speaks of the pain of Shaalu, that 'aalap' prepares the listener and engulfs the listener with the emotion of Shaalu. The beautiful use of flute and cello enhances the feeling which the song is trying to convey. At the start, cello creates this mysterious feeling through the sound. SD Burman has beautifully used the musical instrument to extract the feeling. The first beat of the song comes when Vinay rows his oar for the first time in water, it is so rhythmically matched with his action, and it is as if his rowing of oar in water signifies the start of a journey. If we talk about the sound design, the rowing is given a music pattern. It creates the rhythm with the oar in the water. The 'aalap' is used regularly before the start of every new antara or stanza of the song. It takes us further deep into the emotional state of the character. There is one specific point in song when Lata Mangeshkar sings 'Wahi Hai Gham-e-Dil, Wahi Hai Chanda Taare', and just after this she sings 'hahii', that 'hahii' is the crux of this song, in that *harkat* or place one can feel the pain, just pure pain. In this Dev Anand has been given a property to suit the song and also the property has been used in the sound too. He has to row with the rhythm. He is used as how he is going to be in the film, as we see him throughout the song, he is searching for the person who is singing. He is on some kind of expedition, and he is following this voice, rowing the boat and going in the direction where that voice is taking him. The story also evolves the same way, it is Vyjantimala's character which drives him, and he is so engulfed by her that he blindly follows her. So action of Vinay signifies his constant search of something, which is led by Shaalu. Vyjantimala is used here to deceive both the audience and Vinay, as the audience sees her in this song, they also believe that



she is missing Amar and she is in pain because of that. Here her character is used to deceive the viewer. It has not used illogically, because somewhere Shaalu is lonely in her life, though she is not missing Amar, but she is missing her brother and her dead parents. She is also forced to do all this, so she feels helpless and lonely and through her these emotions are explored.

The camera movements in the song are very organic and fluid, it gives the audience the experience and feeling as if they are also sitting just next to the actors in the boat. Very beautifully blockings are also done, there are two to three instances where the camera is in long shot and with character movement, the camera also starts to move and towards the end it comes close to the face composing a close or mid shot. The introduction shot of Shaalu is done through her reflection in water, which symbolizes that she is an illusion; she is not what she is portraying. The camera has also captured the oars rowing in water, the ripples it creates. In one sequence it starts with the oar creating ripples, it continues following those ripples, and through a very fine editing, it again cuts, with camera moving capturing ripples and we see the boat of Vinay entering the frame. This particular sequence is shot and edited very beautifully. When she sings the lines ‘Aadhi Raat Wohi Hai, Aur Har Baat Wahi Hai’ the camera goes top wide angle to show the magnitude of night, darkness and how lonely she is, and as the lines come ‘Phir Bhi Na Aaya Lutera’ the camera tilts slightly to show the entrance of ‘lootera’ i.e *Jewel Thief*, Vinay in this case and manages to create a suspicion around his character. (Annexure, I. 23, pp. 467)

After this portion the camera very organically follows Shaalu rowing the boat, it is at the same speed as that of the boat. In the sequence when the lines come ‘Kaisi Ye Zindagi Saanso Se Hum Ube’ the camera moves towards the face of Shaalu, and we see tears in her eyes, that movement brings the audience closer to her and to her pain. Just after this there is a beautiful composition where Shaalu’s hand kept on her forehead is in foreground and Vinay is seen coming on the boat. It feels as if Vinay is engulfed in the arms of Shaalu, and camera further tracks back, Shaalu puts her hand on a tree bark, and bark becomes the foreground, as a frame within a frame. It shows the true condition of

Shaaluu as she is also under control of someone, doing all this.

This song is used as a metaphor describing the life of Shaalu and using the visual elements it describes the life of Vinay. Shaalu calls herself as 'dukhiya' as everything is at stake for her, and she is very helpless in life filled with loneliness. Here she mentions 'luthera' and can be symbolized as the heart stealer also. She is telling that her whole life is filled with misery, and everything remains constant but still there is no sign of a thief who can steal her misery and take it away. Her loneliness is described through these lines. The use of night symbolizes that her life is full of darkness and there is no sign of dawn, it also symbolizes mystery, which is the genre of the movie. The way Vinay blindly follows the voice is also an indication, as he will continue doing it in the narrative without knowing what he is chasing.

The song creates mix Rasas. There is a hidden disgust for Shalu which creates 'Beebhatsa' rasa, there is also a under current of fear as she is lot and her brother is searching her which has creation of 'Bhaya', Vinay is also searching her and the situation and the music supports the gloomy and mysterious mood. From Vinay's perspective it is his search that is created which brings in different emotions. From audience perspective they may feel that Shalu is sad and singing for Amar, and hence creation of 'Viraha' rasa is happening. Use of all visual elements have merged into one feeling and has created a beautiful mise en scene.

The heart touching lyrics of Shailendra describes the character and situation of Shaalu. The lyrics are very beautifully used to establish Shaalu's state of mind. As an audience we are also deceived along with Vinay into believing that her life is full of pain and darkness, though it is true but it remains a deception. It sets the trap for Vinay, as this song melts the heart of Vinay towards Shaalu, and he tries to console her, he takes the step towards her. This is very important in the narrative, as it moves the story forward. Vinay further gets closer to Shaalu and later falls in love with her. It all starts from here, because of the heart melting word of Shailendra which can definitely melt anybody's heart. It can deceive us into believing that every word said is coming directly from the

heart as it hits us directly on the heart. It's a heart to heart connection. Here it is important to notice that a song like Tere Mere Sapne begins, breaks out from a dialogue sequence, Dil Ka Bhanwar could be seen as another example. This song breaks in the dialogue which is extension to the words sung and emotions created. This song is another example where the song begins on the reactor's face and not on the character singing.

The tree again comes here as a standing element which shows the grounded and hope for the dialogue post song. The location created for the song and the music is also created according to the property used and the location created. One may think which is done first, the music sound or the set. But it is the director's vision to get the things done from all departments. Uniqueness of this song is the use of yet another vehicle and use for the movement in the form of a rowing boat. Here like many other films Vijay Anand has used vehicle but in the water. We may see a rowing boat in *Insaan Jag Utha* (Shakti Samantha, 1959) film starring Sunil Dutt and Madhubala. In the song 'Chand Sa Mukhada Kyun Sharmaya' in one stanza we see both of them rowing in a small dingy pond created in a studio.

#### **4.1.1.6.5 Dil Pukaare:**

The song comes in the narrative when Vinay goes to 'Gangtok' in Sikkim to catch Amar. There he sees Shaalu who is trying to avoid him; he could not understand why she is avoiding him. When he confronts her, she denies answering. This scene creates a doubt in audience that it may be possible that Shaalu is seeing Amar, and she is helping him in his plans, so she doesn't want to talk to Vinay. But in reality Shaalu has different reasons, she is in guilt for what she is doing with Vinay, she knows that he has started liking her but she doesn't want to give him false hopes or hurt his feelings. At last when Vinay gives up, Shaalu ask him that 'Tum MujhseNafraTohNahiKaroge' to which Vinay replies 'Maine SochaThaTumhePyaarKaroonga'. This shows the feeling that has developed between them. It also shows that Shaalu also likes him she is unable to control her feelings. This song explores the closeness and intimacy of their romantic relationship.

The need of the song at this point in the narrative can be seen as an escape from all that is happening in the story. The story has become very intense and serious with full of twists and turns. At that point this song brings back the light mood, it gives a breathing space to the ongoing fast and twisting narrative. It explores the beautiful landscapes of Gangtok while showing the love between Vinay and Shaalu. The mesmerizing landscapes of Gangtok are explored through this song. The camera has beautifully captured the mountains, temples and life of Gangtok. Vyjayanthimala is seen in red saree with white furs, a yellow coat over it. Dev Anand in his famous muffler looks charming; he is wearing the same colours on his scarf. The red saree of Vyjayanthimala looks stunning in the green landscapes background. This is the song which explores the romantic love relation between Vinay and Shaalu, and it is done by capturing the beautiful scenery of Gangtok, those beautiful sceneries which creates the mood of romance, the mood of love. Like many other songs of Vijay Anand this also justifies the outdoor. The red colour saree is used apt as Vinay pulls it up on her head and look at her with an impression of a bride. His desires are displayed in this action. The Yellow colour of the coat depicts Haldi, which is another signature colour found in marriages.

This is a duet song sung by Lata Mangeshkar and Mohammed Rafi. The song starts with the romantic vocals of Md. Rafi singing 'O, Oo, Ooooo', these vocals depicts the deep emotions of the heart. And then he starts singing his heart out with 'Aaa Re Aa ReeDilPukaare'. When he sings the line 'Abhi Na Jaa Mere Saathi', one can feel the pain in his words. This song is designed in a way where the male vocals says something to which the female replies or vice versa. The instruments used in the song give it the regional touch, trying to give it the North-Eastern Indian flavour. The opening promises that it is shot in North eastern region. We can hear the pain of Shaalu through Lata Mangeshkar when she sings 'Jaise Sooraj BankarAaye Ho Tum, Chal Doge Din Ke Dhalte Dhalte'. And the beautiful reply by Vinay in the vocals of Rafi which shows his 'Deewangi' when he says 'Aaj Kaho Toh, Mod Du Badh Ke Waqt Ke Dhaare'.

Vyjayanthimala is used to show the dilemma of a girl who loves a boy, but doesn't want to express it. There is something which she is holding within herself. The inner conflict of

Shaaluu is shown through the expression of Vayjayanthimala, the way she reacts to Vinay's question, the way she denies it. Throughout the song we can see the dilemma on the face of Vayjayanthimala as she knows that she is cheating Vinay and at the same time she has fallen in love with him. This dilemma is very clearly shown using Vayjayanthimala's body gesture and face expression. Here Dev Anand is used to show the inner desire of Vinay, he is desperate to be with Shaalu. He loves her, he has feelings for her. The way he chases her, the way he approaches her saying that he wants to be with her even if it means that he doesn't have to ask difficult questions to Shaalu. This shows his vulnerability, this shows that he is so much in need of her company that he is ready to ignore every other thing just to be with her. In the song also we see that shown through the body language and gestures of Dev Anand, who portrays an innocent boy who just loves a girl.

The first shot is very interesting one which begins as a very long track shot moving down from the hand of Shaalu, we see Vinay's hand goes and then engages his fingers into hers. She takes time in accepting the embrace and as she does it the rhythm joins in. Vijay Anand dares to put this shot for more than 16 seconds, just hands even when he has two big stars available on screen. The long shots created keeping the foreground, mid ground and background in mind. A horizontal track shot which opens the line is a usual shot which Vijay Anand has used in many songs. Using the odd levels of landscapes he keeps the actors on different levels and the camera holds when the music stops and again begins moving with the music. The camera is used to capture the scenery of Gangtok, which invokes the feeling of romance. The characters are wandering in the snowy mountain areas, the green fields and the temples in the background. The camera movement is used to evoke the emotion which takes the audience closer to the character. In the stanza where Vinay says 'Beete Dil Pe Kaabu Paate, Hum Toh Haare Tum Hi Kuch Samjhate', the camera is at a distance in the start and as the lines are sung the camera moves closer to the character, this movement gives us the feeling that we are moving close to them not only physically but emotionally also. The same pattern is followed in the line next to this when Shaalu replies by saying 'Samjhate Main Tumko Laakhon Armaan', again camera placed at distance and it takes us closer to them as if we are going into their world.

The intimacy is captured when the camera shows the hands of Vyjayanthimala moving on the back of Dev Anand, leading us to her eyes. The camera very aptly follows the lyrics which talks about the eyes ‘PaakerTumko Hai KaisiMatwaali, Aankhein Meri Bin Kajal KeKaali’. In this line the camera moves and stays at her eyes to create a beautiful movement. In the next line when Vinay sings ‘Jeevan Apna Main BhiRangeen Kar Loon’, we see the close up of Dev Anand, the camera is placed at him, his face expression shows his inner desire and when he sings the next line ‘Mil Jaaye Jo Inn Hothon Ki Laali’, camera very organically moves up to reveal the lips of Vyjayanthimala. In the next shot when camera follows the legs of both the character, and we see Shaalu’s legs turns and they are intimate with each other, camera slowly moves up to reveal it. The section design is done very beautifully as just in the previous line they were talking about kissing each other, and in this shot they are shown doing this. The shot where in the end we see Shalu’s brother coming in between them in the background and them getting disturbed and separate from each other is a very important element. The shot where the brother says, I haven’t stopped you from doing anything it would be better if I knew you are going where and with whom. The camera changes its placement after Ashok Kumar crosses the track. The beginning of the shot he is right of the frame and end he is left of the frame. Vijay Anand manages to get Vinay in between both Bhaisaab i.e. Ashok Kumar and Shalu, showing that their plan is successful and vinay is trapped further in Bhaisaab’s words.

If we see the character of Vinay here, we can observe how opposite he behaves with Shaalu in comparison Anjali. In the song ‘Raat Akeli Hai’, it was Anjali who was trying to get intimate with him, but he is trying to escape from it. But here it is Vinay who is initiating the move. It is Vinay who insists Shaalu to spend time with him, who asks for love from Shaalu, who insists on getting intimate when he sings the line ‘Jeevan Apna Mai Bhi Rangeen Kar Loo, Mil Jaye Jo Inn Hothon Ki Laali’. It’s a proposal and a demand too. So we see the two spectrum of a same person as how he behaves differently with different females. This song also talks about the insecurity which Shaalu has, she is not giving her full self to Vinay because she is in guilt. She also fears that when Vinay will learn the truth, he will hate her, this is very clear when she sings the line ‘Jaise Suraj

Bankar Aaye Ho Tum, Chal Doge Phir Din Ke Dhalte Dhalte'. The romantic song begins with a scene of uncertainty. There is a fear which Vinay and Shalu have. Vinay knows how dangerous Amar is and Shalu knows how dangerous 'Jewel Thief' is. The song begins and ends with this fear. At the very last piece of music we see Ashok Kumar seeing them both coming together and asking questions. Shalu is stunned as soon as she sees her 'brother'. This way the song creates 'Shringar' rasa with an undercurrent of 'Bhaya'. The use of lyrics from both the characters also suggest the same thing.

As it is a duet song, the lyrics are used to explore the inner feelings of both the character. If we listen to the line of male character, it makes us feel that he is in mood to initiate the romance, he wants to take the next step, he wants to go further in this relation. He also talks about that he no more wants to suppress his feelings, he wants to say it all, he sings 'Barso Beete Dil Pe Kaabu Paate, Hum Toh Haare, Tum Hi Kuch Samjhaate'. This shows his vulnerability, his submission towards the girl. But in response we see that the girl sings 'Samjhaati Main Tumko Laakon Armaan, Kho Jaate Hai Lab Pe Aate Aate'. This actually shows the inner conflict of Shaalu, she wanted to tell so many things to Vinay, maybe she wants to tell him the truth but she fears losing him, she fears for her brother, so this line here has two meanings one on the situational level and other on the emotional level. The lyrics also depict the intensity of love in the heart of Vinay, the extent to which he is ready to go. As lovers in love say that they will bring moon and stars for her, he will even fight the Gods for her. In the same context when Shaalu says here that she fears losing him, she fears that he is like a sun in her life which will set once the dusk arrive. To which the lover replies by saying 'Aaj Kaho Toh Mod Doo Waqt Ke Dhaare', this is one of the most beautiful lines of this song. It shows the extent to which one can love somebody, though it is all poetic, but still it reflects the inner intent of Vinay's love.

A shot is seen similar to the one just before the song where in *Jonhy Mera Naam* the same image could be seen post the song 'O Mere Raja'. The Buddhist temple in the background and both the characters come in the foreground. The track shot with mid shot composition could be seen in 'Asma Ke Niche', 'O Mere Sona Re' with the reversal of the characters and another track shot giving a close up going very close to the characters

could be seen in *Guide*, 'Gata Rahe Mera Dil'.

In the last stanza Vijay Anand has used his trademark track horizontal movement favouring the character singing and giving importance to what one is saying. This shot which brings Shalu in frame very smoothly reminds of 'Tere Mere Sapne Ab Ek Rang Hai' from *Guide*. The last shot where the song ends has Vinay and Shalu walking in front of the camera and we see her brother coming in between them in the background. After seeing him there they separate. A similar composition could be seen in *Guide* where we see Bhola coming in between Raju and Bhola's Sister Maya. The shot is same but the context is different.

#### **4.1.1.6.6 Hothon Me Aisi Baat:**

This song is the climatic point of the film and hence very important part of the narrative, all the plans made by the 'Jewel Thief' have to be executed on the backdrop of this song. The dance performance of Shalu is a very important aspect of the plan to get executed as because of the performance only they will get the chance to enter the palace. Jewel Thief plans to steal the crown towards the end of the song and kill Vinay in front of the police before they can get him. But the end of the song brings the biggest twist of the movie, Vinay reveals that he has not lost his memory and it was his master plan to catch 'Jewel Thief' red handed. The narrative is built in such a way that at the beginning of the film the audience 'hear' Shaalu to be a dancer, the Queen of Bhutan awards Shalu and requests her to perform on 26th January at their palace. This performance becomes very important for the Jewel Thief to execute his plans, as Shaalu's dance performance is the only way they can get access inside the palace. So this song plays a major role in the narrative, it drives the climatic drama of the movie to its zenith. (Annexure, I. 24, pp. 467)

The song is shot on a set which appears to be a palace hall. The set is designed in a way to look grand; also there are references to the culture of North-east India. If one pays attention to the lyrics of the song, there are words used which refer to the snake, so we



see that in the background also there are sculptures of snakes. Then we see the male junior artists wearing masks having demon faces on it. All these junior artists are a part of the gang of Jewel Thief, so by wearing the demon mask they visually depict their inner character. The costumes used in the song are also inspired by the culture of Bhutan, even Vinay is wearing the local tribal costume with a percussion instrument around his neck. The crown is also shown at times in the song to specify its importance and the main cause for the song.

In this song a lot of emphasis is given to the instrumental music, most of the sound is created by various percussion instruments or various drums, even the music is created using the Ghungaroo one wears during the Indian classical dance. The song starts with the vocals of Bhupinder sing which gives it the cultural touch of Bhutan. If we look at the music design of the song, the vocals are comparatively less used than the musical sound. Even between the vocals there are long span where musical instruments are used to its full extent, the use of the musical instruments give it a classical touch and we also see Vyjantimala performing her dance on the music. Then there is constant use of the word 'Shalu' in the song as if it's a wakeup call to her, first time this is sung by Shalu herself and the second time picturised on Vinay singing it, which surprises Shalu and also gives her indication that maybe Vinay still remembers her. This call brings the audience to the edge of the seat and creates a hope for Shalu that 'Vinay may not have lost his memory'.

In the song Dev Anand is used as Amar or to say Vinay who thinks himself to be Amar, so his presence in this song compels Shaalu to try and convince him that he is not Amar. She has lost hope on him. The song uses the best of Vyjayantimala as a dancer. Vijay Anand gave her career's one of the best performances. The director has very aptly used Vyjantimala in the dance sequence, the way she continuously dances in some of the long take sequences shows her talent as a classical dancer. It feels that Vyjantimala was made for this song. This is really one of the best dance sequences to have shot in Indian Cinema. Vijay Anand's concern was not the heroin but the hero. When he had to use Dev Anand in the song coming in the midst of the dance sequence and to keep him there throughout was a tough task. Vijay Anand knowing the weakness of Dev Anand gave him

a percussion instrument around his neck to be used as a property. He brings him in the song using a diagonal movement while he sings 'O Shalu'. (Annexure, I. 24, pp. 467)

The wide shot of the camera has captured the grand sets, to show the magnitude of the scene, to also establish that this song is happening in some palace. There are some long takes which are very beautifully used to capture the brilliant dance performance of Vyjantimala, this approach is better than the approach where frequent cuts are made in between the dance sequences. There are instances when camera is just placed in a way that it is present there to capture the long continuous performance of Vyjantimala. At times camera moves with Vyjantimala capturing her face expression which also depicts the inner conflict and fear of Shaalu. Some of the very minute hand gestures or dance steps are very beautifully captured by placing the camera at perfect positions. Also camera at times captures the faces of King wearing the crown, Jewel Thief trying to execute his plan, Commissioner hiding behind the wall of the fort. Also there are references to the snake scriptures made on the wall, and then gargoyles references are also used by capturing their faces. A fantastic montage used at the end of the song to create the tension whether Amar will be able to steal the crown and get killed by Police. The tension has built up also to see if Vinay has realized who he is in reality. The long takes in the song, one covering the entire palace in one shot in the 360 degree horizontal pan and the quick cutting in the montage give a good juxtaposition. The cuts get shorter as the rhythm goes faster at the end.

The song is used as the climatic finale of the film, here every character is shown trying to reach their respective goals. The dilemma of Shaalu continues in this song also, she is trying to take Vinay out of all this but fails to do so. In the song she has made many references through lyrics where she is trying to convey the message, when she says 'Hothon Me AisiBaat Main DabaKeChaliAayi, KhulJaaye Wo Hi BaatTohDuhai Hai Duhaai', she talks about all the dirty secrets or plans which she knows about but cant spill it, if she does it will be disastrous and can create harm to her brother too. Also when she refers to Vinay she says 'Baat Jisme Pyaar Toh Hai, Jahar Bhi Hai', this says that she loves Vinay and wants to tell him all the secrets but also then he will know that Shaalu

was also part of this robbery plan. So she fears it. Also in the lyrics there are words used such as 'Naagin', 'Jeher', 'Dasega' which are all referencing to snake. There are two snake sculptures made on a wall in the palace, towards the end of the song camera specifically captures those. It can also mean that as in Indian culture there is a famous proverb 'agar saap ko paalegatoh wo dasega hi', it shows the condition of Vinay as all the people whom he is trusting on, all those people are only planning his murder. This song is in continuation of the emotional dilemma of Shalu in 'Dil Pukare'. In entirety this song brings mix of Rasa's once again. Its Shalu's helplessness, anger, disgust, pains everything coming out in the formation of fear. The 'Bhaya' rasa gets to its tip when the song reaches the crescendo. There is 'Adbhoot' rasa is also addressed when the song opens showing the grandeur of the set of the palace and the anxiety if the plan for this theft will be successful or not. Whether Vinay will get killed unnecessarily is also a situation that addresses the Bhaya or fear.

The lyrics depict the situation of Shaalu, she knows so many secrets and yet she fears its outcome once she reveals it. The danger which is lurking on is depicted by the lines 'Raat Kaali Nagin Si Hui Hai Jawaan, Hai Dayya Kisko Dasega Ye Sama'. She also depicts her helplessness by saying 'Jo Dekhu Peeche Mudke, Toh Pag Me Payal Tadpe, Aage Chalu Toh Dhadakti Hai Saari Angnai'. Towards the last the rage in her can be seen when she sings 'Ab Jhumka Tootte Ya Meri Bindiya Choote, Ab Toh Ban Kar Qayamat Leti Hu Angdaai', this shows the anger in her.

The opening shot of the film suggests that the dancer Shalu who receives the award for the best acting and dancing at the Royal Palace. The lady who awards Shalu says she would like to see her dancing at the Royal Palace. Vijay Anand has set the backdrop of Bhutan in this film. To recreate the place he built a set as he had done it earlier in *Tere Ghar Ke Samne* for Dil Ka Bhawan Kare Pukar. Here creation of set to give a 360 degree pan shot is unique.

It is a big risk to bring a song in the climax but Vijay Anand has done it before. In *TereGharKeSamne* the film ends with a song. Here the entire climax is set upon this song

and dance of Shalu. Vijay Anand brings this song as his trump card. At the beginning of the film he introduces Shalu as a dancer winning an award but the entire film we don't see Shalu dancing. This is the only place where Vijay Anand brings out the dancer in her. It is also important to note that Vyjayantimala was a known dancer and got casted in the film for her dancing abilities.

#### **4.1.1.7 Johnny Mera Naam / Vijay Anand / Trimurti Films/ 1970:**

**4.1.1.7.1 Title sequence:** After the success of *Jewel Thief*, Vijay Anand created yet another thriller as promised to Gulshan Rai, who wanted to turn a producer. This was the third consecutive thriller made by Vijay Anand. The first note of music without wasting any time begins the thriller with the title card. The tune has been used in the background score of the film and it became very famous too. The title sequence is only text but the way name of I. S. Johar appears is worth a mention him playing a triple role. Twists and turns were created by Vijay Anand through his exceptional screenplay.

#### **4.1.1.7.2 O Mere Raja:**

This song comes as the first song of the film and it comes at almost the 28<sup>th</sup> minute of the film. The situation comes when major characters are already established and the plot has been set. We know that Johnny belongs to the police force. Audience has an anticipation that something interesting is going to happen in Nalanda, where Rekha has called Johnny to meet on Sunday. Suddenly we see Nalanda station platform and then the song follows. This song is important at this juncture as it gives a breathing space. Since, a lot has been established about the diamonds, the audience needs to comprehend the journey of the diamonds by now. The audience has been given a bolt by showing that it's not a boy but a girl who is presented as a smuggler here. Johnny has been called by Rekha, a conversation had to happen between both the characters which audience is anticipating, as well as the character Johnny himself too is hopeful. He has presented himself as a Romeo and wants to flirt with Rekha. But to Rekha's surprise a police team is present in the ruined premise of Nalanda and hence she develops this conversation with Johnny but

through the song. She calls out for 'RAJA'. This call surprises Johnny and he reacts to the call. He realises that it's Rekha who has reached the location and is surrounded by police. Johnny sees an opportunity to go close to Rekha and takes the chance. The song is an extension to the scene in the hotel and his flirting continues. Rekha has no way to go but to follow Johnny to save herself from police.

The song takes place in the ruin and leftovers of the old monument of Nalanda. A place which has a cable car connection, Director chooses this perfectly in continuing his trademark use of vehicles.

The ruins and top sun has a yellow look to the song and Rekha wearing a black saree with a green blue border with the same colour ear tops stands out. Her wearing a black saree and police chasing her give a perfect metaphorical perspective to the whole scene. The black saree becomes an extension of her character who encounters the men in the uniform for the first time on screen. This unique location comes as one of the various locations that are referred and shown in the film where the smuggling and trading takes place. The black colour signifies her 'Dark' character which has already been established by now that she is involved in gang that smuggles everything. The green border gives a hope and it comes afterwards as we realise that she is doing this to search her father who according to the entire world has turned into a smuggler.

Dev Anand wears a Brownish colour jacket and pants which goes with the colours of the Nalanda ruins and the colour of uniform. Vijay Anand keeps the impact of him being a police which is clearly opened up in the scene followed by the song. His character as established by now is half corrupt and half honest. He tends towards being a dark character but not entirely, this is emphasised by the black scarf around his neck. Rekha's black saree and her coming to him for help all go hand in hand. Hence the brown colour. The briefcase she is carrying doesn't go with her personality and the beautiful saree but it perfectly goes with the character of Rekha carrying diamonds. The briefcase is used well as a property in the whole song. The use of cable car is done to show the proximity that Johnny is seeking and Rekha not having a choice has to go with the only possible way.

Johnny is taking the disadvantage throughout the song by pushing the envelope towards her and finally she smiles. The use of shadow stands out on the lyrics 'Badnami Se Dar Lagta Hai, Ye Toh Socho Kis Mushkil Se Wada Toh Nibhaya'. At the beginning of the song the flower in Johnny's hand suits the words 'Raja' a king, which is a call by Rekha. The beginning of the song 'O Mere Raja...' which is a 'call' by the girl is a dialogue but later becomes part of the song. She says 'O Mere Raja' without any rhymes or Background score, and Johnny is surprised to ask himself 'Raja?' This is a dialogue but entirely a start of the song, this method could be found in many of Vijay Anand songs. This song is basically a musical dialogue between two smugglers. As mentioned earlier that it is a conversation song, hence, dialogue has to be a part and it is established by the music director in the beginning by not giving music to this part that there is going to be a conversation between the two. Johnny asks himself 'why is she calling me Raja??' And suddenly he sees police and realises that the girl is pretending. And that's why Johnny replies 'Samajh Gaya Main Wohi Purana Tera BahanaDer Se Aana Aur Ye Kahna' which becomes the part of the song. (Annexure, I. 25, pp. 468)

'Samajh Gaya Main' has a deeper significance, he understands why did she call him Raja and why is she conversing in such a way, but it is being used a trick to say that I could understand why did you come late. Interestingly after the song you realise that Dev Anand is guy from the police force.

The lady says, 'Baahon Ki In Janjeeron Me Yun Na Jakdo, Mud Jaayegi Meri Kalaai Haath Na Padko'. To which Johnny replies, 'Aise Toh Najuk Nahi Haath Sarkar Ke, precursor that Johnny is himself with police or the govt sarkar and he will catch her.

As in the beginning, the Girl has called Johnny as Raja, Already the actor has given fake name Johnny to her just before the song. Raja, The King is at higher position, and girl is pleading/ apologizing for being late that's why she is at the lower ground. She is also seeking his help. This sequence becomes a pattern and we see the actor stepping down the stairs, with an extraordinary sync with the keyboard notes. The actors have been moved around with long takes. There is no dance and Dev Anand has been given a lot of

walking as always in Vijay Anand film.

The first shot comes as a mid shot of Johnny looking down followed by an extreme long shot of the location giving a full justice to the vastness of the monument. Police surround Rekha from all sides and the camera zoom ups a bit and takes Johnny in the frame, which has been a point of view till the zoom. Police start coming close on the instructions by the inspector and Rekha gets tensed. Her walk looking at Johnny in a track shot cuts to another long shot with a use of zoom lens reaching Johnny. It cuts to the earlier image of Johnny in a mid shot. His surprise to hear Rekha calling her Raja is seen on his face and he says so. A little use of zoom lens to begin the sequence before the music is introduced. A good amount of difficult long tracks are used to create a sense of space. Use of two levels and keeping the police either in the background or foreground gives a certain depth and uses the real location well. The colour of the monument is given good space with wider shots at times which brings out Rekha's character. The camera placement and composition at the beginning of the music helps to introduce each of the character in the song. Foregrounding of the briefcase at the end of a stanza is utility which keeps the reminder that everything happening here is due to this briefcase and giving it a character. After moving the camera and the actors in the first stanza the director brings them at a halt and creates a moment of closeness. Further this closeness is well supported and created by tight shots with both the characters travelling on a single seat of the cable car. The Director seem to have managed the close ups and OTS shots while the sequence in the cable car but a few shots have been shot in the studio as a patch work. They don't gel as the background changes a bit and doesn't give a depth to the image. Considering the difficulty at the time when the song is shot one sees the reason going to the studio. This doesn't take away the efforts taken by Vijay Anand to shoot on a real cable car and continue his liking for the moving vehicles. (Annexure, I. 25, pp. 468)

Both the actors approach conversely, the actor coming down though stairs and girl trying to reach him moving upwards. Also, a sequence where the actor and the actress walk in a ruined passage and a track follows them. We also see cops chasing them from the ground one level above them on both sides. This seems as if both have been trapped from both

sides. The shadows of both the actors have been shown when the lyrics say ‘Badnaami Se Darr Lagta Hai’. The shadows represent them in ‘dark light’ and the line coming from Rekha gives a deeper meaning to the sequences.

The song creates mix Rasas. There is a definite ‘Shringar’ Rasa is created with the flirting by Johnny follows the help seeking Rekha’s pleading but with including police in the sequence Vijay Anand creates the fear ‘Bhaya’ factor in the sequence.

In various films such songs have been used where two people converse with each other using song lyrics. For example ‘Achha Ji Main Haari Chalo Maan Jao Na’ from *Kaala Paani* (1958) had used similar song where the actress is apologizing and pleading to the actor. The location is also a bridge, a brick pattern where the song takes place. In the same way ‘Tere Mere Sapne Ab Ek Rang Hai’ from *Guide* could be seen as a monologue created by Vijay Anand.

The use of a beautiful monument which also supports the further journey of the characters in Nepal via Patna by air is used perfectly. The long takes both ways camera moving forward and coming back is a unique technique used in a single shot. The supporting actors in the police uniform have been used extremely well. The close up of the police officer to use as a transition where the sequence moves to the cable car is well placed. The one scene characters are also dealt with a conviction where they are remembered later in the film.

#### **4.1.1.7.3 Husn Ke Laakhon Rang:**

This song comes as the second song of the film. It is very unlike of Vijay Anand and Dev Anand film to have a song like this in their movie. It is worth a mention that *Johnny Mera Naam* is not a Nav Ketan film. An interesting sequence occurs just before the song. Babu, a loyal man of the Don Raisaab, is caught betraying his master. Babu’s girlfriend Tara, who is the main responsible person for Babu betraying his master comes to his rescue and offers herself in exchange of her boyfriend’s life. An interesting sequence of dialogues



follows before this song begins. She challenges Raisaab to keep away from her. The Song has been used as a plot mover. It is not just a song. The story unfolds as Tara completely submits herself to Raisaab with the progression of the song. It looks like an item number but it is used to show the character of Raisaab. Raisaab orders his guards to release Babu but what happens is something that Tara is unaware of. Audience sees Babu getting killed but when Tara asks Raisab about the gun shot he answers that his guards hunt the birds in jungle. The character of Tara keeps a track later in the film too and gives away her life to help Rekha later in the film. The song brings out the beast inside Raisab.

The song as the lyrics suggests 'Husn Ke Laakhon Rang' the shades of reds and whites mostly used in the whole song. The red colour has brought in a lot of sensuousness which is main *Tarz* of the song. The black top of the girl brings in her character as dark and white dress of Raisaab gets him a pure character but interestingly the contrast activity is occurring by both the characters in the song. The introduction of the red colour comes where we see the dialogue happening between Raisab and Tara goes behind a red colour straw curtain. The arches of the room are red and white. The room is exposed for the first time to the audience. The curtains are white and the bed sheet too is white with red flowers print. Song progresses to show Tara revealing her body by removing her cloths one by one. Her dialogue with Raisaab has her covered over the head too. She is covered in the black shawl and black scarf as she removes the black shawl she is shown in red dress. From there she is exposed to an extent wearing red colour lingerie. Babu has been kept in the room and he is witnessing the downfall of his love life. Babu's love Tara is giving away herself to save his life is paining him but he can't do anything about it. The presence of other guards in the room doesn't make her shy as she is there to give away everything to save Babu's life. The gun pointed at Tara also creates the fear factor in audiences mind. Raisaab jumping and running behind Tara shows how an animal inside him is awakening and how he wants to take her to bed. The use of mirrors to show various images of Tara one after the other. The nude paintings on the wall add to the character of Raisaab. The images of wild animals and specially the statue of a leopard suit the overall milieu of the Raisab's haveli.

The first time Tara could get hold of the gun and Raisab gets afraid of her, she laughs. The second time the addition to the music is the use of Raisaab's laughter. It's a beastly sound that comes bringing out his lust and he is getting mad at her.

'Husn Ke Laakhon Rang', signifies that the beauty has several colours and the girl is offering herself to Raisab. She has had a conversation with him as a prequel where the man has been saying that he can't submit to a girl and the girl challenges him. The lyrics and the tone completely represent that challenge from the girl. The lyrics describe the beauty and lust part of the man woman physical entity. The lyrics are bold and it's a direct question that Tara asks to the man, 'Husn Ke Lakho Rang Kaunsa Rang Dekho Ge? Aag Hai Ye Badan Kaunsa Anga Dekhoge?' It's a rhetoric the answer is not expected from him in words but his actions are answering the questions raised one by one.

The red straw curtain is used to foreground while the dialogue proceeding to the song is happening. Babu is unhappy with Tara's take on offering her body to Raisab. Babu's lost, Tara's hope and Raisab lust is on the rise. Moti feels restless, who doesn't feel right to be a part of this shameful act. He leaves the room unhappily. His expressions show that this must have happened before many times and he doesn't like it. His expressions are justified later as the song goes beyond eroticism and crosses the border too. The teasing is the key factor of the song. Only the girl has danced and the old man chases her. There are 4 to 5 other men in the hall but they all remain still. This shows the power and command of that man over his goons. The movements of the girl are seductive and sensuous. She follows only beats of the music and keeps teasing the man. (Annexure, I. 28, pp. 469)

In the first two shots come as a typical track shot with a match cut on action. The following two shots are static shots which are rare for Vijay Anand songs. As the first words of the song are heard we see several mirrors and reflection of Tara in it. Camera moves with the pace of the rhythm. Tara asks a question 'Husn Ke Lakho Rang Kaunsa Rang Dekho Ge?' A long take on a circular trolley come as a challenge where Raisab tries to grab her face by his hands. She challenges him like a bull with her red skirt. The director has used many shots where camera is either panning or small tracks have been

used with foreground and background. With the words 'Parde Me Kya Chupa Hua Hai' he uses the white textured curtains behind which she hides. That's a private space of Raisaab, his bed where Tara has gone. On a long shot both Tara and Raisaab come out running just before that he removes her black top. The song suddenly stops as Tara goes to Babu, who has been a silent spectator in the song. His inserts have been used to show his anger, frustration as he has to see his love Tara surrendering herself for his life. This shot where song ends continues as a long take as conversation takes over and the scene continues till Babu's exit from the scene and Raisab lifts Tara and leaves. This long take has two inserts at the very end where Babu is seen being taken away in the jungle. From the gestures of Tara the song leads to the 'Shringara' Rasa. Element of Babu has not been removed from the scene to keep the fear factor intact. What will happen to Babu and Tara is the question that has remained throughout the song. Thus creating the 'Bhaya' Rasa. The expressions and actions of lust coming from the main villain Raisab suggest the creation of Disgust as 'Beebhatsa' rasa. A multiple creation of Rasa is the key element and also a uniqueness of the song. The status of naked women in white colour, the paintings of nudes on the walls, the dead animals etc create an atmosphere of lust and fear and the colour red adds to it even more. The gun has been used as tool in the song which acts as a precursor to the next scene. In the next scene, the loyal man is later killed by the goons using the same gun.

Various other films have used such sequences. Such technique of reflecting in mirrors in first shot has been used in 'Pyar Kiya Toh Darna Kiya', *Mughal E Aazam* (K. Asif, 1960). The same song has been used in a part of the medley in the film *Maine Pyar Kiya* (Suraj Barjatya, 1989). The song was much talked about song being very bold for that time. Interestingly Vijay Anand became a chairman of Censor board later and his films like *Kala Bazaar* had to shoot the ending again, *Guide*, The character of Rosie was under question alongwith her extra marital affaire, 'Husna Ke Lakho Rang', again had stuck in the CBFC. This song is a highlight in this thriller for sure. With this song the cabret moves from the clubs to a much interior and private place, here in this case at the Haveli of Raisab.

#### 4.1.1.7.4 Pal Bhar Ke Liye:

Johnny has just met Raisaab. Rekha thinks Raisaab is her father who is running their smuggling syndicate. Rekha is excited and inquisitive to know about her father and if Johnny could meet him. Johnny wants to skip the odd conversation in which he may have to answer questions about Raisahab and what he is upto with the valuable jewels that Rekha has stolen. Rekha is not interested in any conversation if it has no information about her father. Johnny dodges the conversation and takes it to his trip of love. He mentions that 'Main Pyaar Ki Baat Kar Raha Hun' to which Rekha replies, 'Agar Pyaar Ki Baat Karni Hai To Kal Aana'. The audience is excited to know more about the real Raisahab who seems to be Rekha's father, but Johnny is more interested in knowing about what's running in Rekha's mind about him. A simple and straight forward dialogue takes place between them at the door as Johnny turns back to ask her.

Johnny: Kevala ap mujhe itna bata dijiye ki aap mujhse pyaar to karti hain?

Rekha: Nahi (stubborn)

Johnny: Thoda bhi nahin?

Rekha: Nahi (stubborn)

Johnny: Jhhotha bhi nahi ?

Rekha: Nahi, NahiNahi (stubborn)

A song that begins as an extension of the dialogue follows proving Vijay Anand's liking about the song breaking through a dialogue. The song in itself acts as a tool for building up the curiosity of Johnny and Rekha's love and also how Johnny could dodge the answer further. From here on a long climax is waiting. The audience is also keen to know how Johnny gets through with his love for Rekha and also tells her the truth about her father.

The set is an example of a great work on mise en scene. The windows create a fantastic mise en scene with various shapes and sizes and designs of windows of various needs. The set doesn't look forced or illogical as it adds to the drama and brings smile to the viewers face. It is full of windows and doors and it has been designed in a way that it

looks as if Johnny is trying to enter into Rekha's world but Rekha is not giving him access inside and hence throughout the song, Johnny tries his best to enter. Johnny is looking for a window to enter Rekha's heart. Each of the windows is different from another. Some are seriously unique. This house of Rekha is designed in this way that a beautiful and unique song could be picturised. The location of this house is already introduced before but the uniqueness is new. The song begins but the audience doesn't know what is in store for them and for Rekha too in the song. The design of the house in entirety is done with keeping in mind the rhythm and pace of the song and also the long takes that are to be shot. For the lyrics such as 'KhuliKhidki Se Jogi Swikar Kar Le' and 'Ram Me Kyun Tune Ravan Ko Dekha' we see the various faces of Ravan like image created by Johnny. (Annexure, I. 26, pp. 468)

Rekha is wearing Red as a symbol of love, to whom Johnny is attracted. The song begins with the knock on the glass window next to the door. The knock is used in the music and as a part of the song. The song is in male voice but just to show the changing emotional state of mind a musical note is given for Rekha. She sings "La La La" in a happy mood of being alone in the house. There are some significant lyrical elements implying to the meaning within the film. Like, using 'Kajal Ki Rekha Bani Lakshman' 'Rekha' which is suggestive of the character of Rekha and also what she believes about Johnny. Also, 'Lakshman' if seen in details will imply to the fact that this whole story is of two brothers, the elder one is missing and the younger one Lakshman is Johnny. 'Ram Me Kyun Tune Raavan Ko Dekha' suggests that Johnny is trying to indicate that she doesn't know who is right and who is wrong. This statement is valid for Raisahab and also for Johnny. They both are different to what Rekha believes. The 'Jogi Sweekar Karle' line is like Johnny is begging for her love and he is in a position of a Jogi. Another interesting line used is 'Heere Se Jade Tere Nain Dade' where the reference of diamonds comes as the love story of Johnny and Rekha begins with the plot of diamonds and most part of the beginning of the film centres around diamonds. In a dialogue later Johnny refers to Rekha's eyes later too.

Only two actors Dev Anand and Hema Malini are in the song. It's more like as if Dev

Anand is conversing with the actress. He keeps moving energetically and both are so coordinated that the action happens so smoothly. His major concern is to give activity of property so that his hands are used properly or they would remain hanging. Vijay Anand has used them beautifully by not allowing his hands to hang and use them in all the actions. Usual action of walking, coming in and out of the windows are given to Dev Anand which Vijay Anand has used best in each of his films.

Since a lot of action happens in this song the camera movement has followed an interesting pattern of following the characters as they perform the action. In the beginning there is a long single shot where Johnny tries to enter through the window 1, then window 2 and then window 3. The camera just follows Rekha shutting the door of the window and Johnny shifting to next window. The same pattern is followed when Johnny's face is seen in a circular fragment of a window, where he keeps shifting the circle and the camera just follows him without any cut.

The camera movement pattern continues when Rekha goes to another room and combs her hair. Johnny then shifts to 7 windows one by one and camera in a pattern keeps moving and follows Johnny and Rekha without any cut. This would have been difficult but it brings a dynamism to the action happening.

When Johnny says, 'Apni Bhi Surat Buri To Nahi hai' he is shown as looking inside through a window that is raised and he is seen above Rekha as if trying to portray himself that he is not below Rekha's beauty. Camera follows a certain rhythm according to the song and it goes hand in hand with the movements of Johnny. As Rekha walks out of the house to find Johnny we see a chase of search but it is revealed that Johnny is sitting inside the house happily playing with a stick. The last stanza where Rekha and Johnny meet and Johnny promises to be with her till the end a soft focus lens is used to create a magical image of Rekha who is expressing her love now. The teasing, false anger, agreement and then turning into love, all is there in the song. It's a multiple Rasa like 'Roudra' and 'Hasya' song which finally converts it into the 'Shringar' Rasa with the help of poetry and set throughout the song. Rekha pushes him out of the house and music starts...And

then song starts. This follows the trend of this film where the dialogues have been a prelude to the main song ...Previously also in the first song of *JohnnyMera Naam* 'O mere Raja' dialogue and then the song starts. Same is with 'Nafrat Karne Waalon Ke', when Johnny professes his love to the girl in romantic and poetic way, Rekha replies, 'Mr Johnny Humein in Baton Se Sakht Nafrat hai' and then the song 'Nafrat Karne Waalon Ke' follows. There have been instances in other films too where the song begins in a dialogue extending the conversation in a song format.

The use of windows and more windows of 17 different types as a great tool to depict the state of the lover makes this song unique and the camera movement with long takes makes it even more interesting. This way the long take has come to a great help or the director has used it in such a way that it keeps the impact of a single house and also do not break the motion of an interesting give and take or love hate situation.

#### **4.1.1.7.5 Nafrat Karne Waalon Ke:**

Johnny has been successful to gain the trust of his said master Moti by now. He already has a plan to catch Moti and his Master Raisaab who is running this International smuggling racket. He also has a feeling of love towards Rekha. He has to win her fully to get close to his final destination Raisab. When Johnny professes his love to the girl in romantic and poetic way, Rekha replies, 'Mr Johnny HumeinIn Baton Se Sakht NAFRAT Hai' and then the song follows. This acts like a small moment between Johny and Rekha, giving him a chance to convey his feelings to the actress. This song comes at a point where Jonhy has managed to win the trust of Moti and Rekha too. He has been given a bigger assignment by Moti and for that he has to drive up to Kolkata with Reha but in a truck. Johny who has been flirting with Rekha since their first meeting now seem to becoming serious in his proposals that he is pushing again and again.

It's completely outdoor shoot on a beautiful location as the journey is moving from place to place. Johny is wearing black blazer with a yellow flower on his coat. Rekha is wearing yellow saree with a green floral print on it. Rekha walks in the scene and a small

track charges on Johnny to show him mesmerised with Rekha's beauty. In the early morning bright sunlight she is shining in her yellow colour saree. Johnny has already compared Rekha with the moon before the start of the song. The conversation before the song takes place at a truck. This flirting or expressing of love has a backdrop of the smuggling for which the truck is a witness. It remains there to show that finally they have to come back here.

This is a 'Gazal' or 'Shayari' kind of a song where the Verses (Shers) are included in between the song. Before every stanza of this song, the sher has been 'said' by the actor and then it lead to the Song. The reference and visuals of flowers are being used again and again in the song and also in the visuals. This is the reference 'Aakhir To Aap Phool Hain, Faulaad Nahi Hain, Halka Sa Ek Parda Hai Deewar Nahin Hai', the actor stands outside the glass windows and sings these lines. Interestingly, both have been hiding things from each other by now. Rekha doesn't know about the reality of Johnny and Johnny just got to know the truth of Rekha's mission. Hence this interesting play of using this line that there is no wall between us represents juxtaposition of situations. The lyrics of the second line of the sher are 'Misra e Sani' has been used as an extension to carry forward the song. The poetry of the song also suggests the position of Rekha in the overall design. She is just one of the small pawn in the entire smuggling racket. The lines below suggest the original nature of Rekha and why is she here. 'Aakhir Aap Toh Phool Hai, Faulad Nahi Hai, Aji Bulbul Hai Kisi Baagh Ke, Sayyad Nahi Hai' this leads to 'Bulbul Ke Tadapne Se Sayyad Pighalta Hai, Sharm-o-haya Ka Parda DushvaarNahi Hai, Aji Halka Sa Ek Parda Hai, Deewaar Nahi Hai' leads to 'Aanchal Ki Yeh Deewaar Toh Deewaar Nahi Hai, Hum Woh Hai Zindagi Mein Kabhi Saath Na Chhodenge, Thamenge Agar Haath Toh Phir Haath Na Chhodenge' leads to 'Hum Haath Na Chhodenge, Toofan Se KinaaroTak'.

This song comes as a unique formation and gives a surprise that a secret service officer and an undercover cop can do anything. His one of the names is 'Usman Ali' which comes later in the film. Director has used Dev Anand as he has been given the property to carry and walk. Vijay Anand has made Dev Anand walk a lot in all his films. To see



young Hema Malini in her just a second film is a treat. She looks gorgeous in the yellow saree in the bright sunlight. A rare use of three zoom shots is seen in this song. The first shot where the song opens is a quick zoom shot closing on to Johnny. He is holding the pallu of Rekha's saree and sings the first line of the Mukhda. After the opening shot and a reverse shot a series of long takes appear on screen. The greenhouse floor also allows Vijay Anand to use long track shots to shoot the long lines of the poetry. One suggestive shot has been used by Vijay Anand in the greenhouse where Johnny holds Rekha she feels shy and gets close to Johnny. Johnny turns her towards him and the camera tracks to have the green plants in the foreground. An intimate moment is shared by both of them which may develop and blossom like the green plants.

Johnny is given two bags by Rekha. Her purse is white in colour and her briefcase is black. Johnny is seen carrying them both. Vijay Anand shoots his close up through the handle of the purse. Johnny has got stuck in the back and white. He is a police man an honest officer and now he has fallen in love with Rekha who is a smuggler but for a cause which is known by Johnny. This metaphorical use of colours suits the opening of a genuine flirting by Johnny. It also suggests that for Rekha now on Johnny may have to take her cause as his cause too. As Johnny says 'Hum Hath Na Chodenge' we see him holding her hand and walking ahead of her. This suggests a marriage ritual in Hindu wedding. One of the rituals is a promise in the form of an oath that is given by one another. It's a pure 'Shringar' Rasa creation using the poetry and flowers throughout the song. Johnny is proposing to her and she is liking it.

The part of the song is shot inside a glass house that increases the impact of the plot. The glass house has a danger of breaking. The window element can be seen which has been used extensively in another song later. In 1992 film *Dil Ka Kya Kasoor* a song with the same lyrics of the title have been shot on Divya Bharti. The set up looks similar of a green house.

#### 4.1.1.7.6 Chup Chup Meera Roe:

Johny has helped Moti aka Mohan in his work and also getting Babu caught red handed. He becomes Moti's trusted guy and gets bigger responsibility. Before the song Vijay Anand takes a de tour and shows that both Johny and Rekha have reached Banarasi Das one of the names of Moti in Kolkata. Moti has planned to rob a temple with the ornaments of the Lord Krishna and Radha. The plan of Moti is revealed in a very dramatic way and keeps the audience glued though it is going on a story of different and new characters. In one of the regular worshipping activity at the temple the priest's wife comes running to inform him that their daughter is missing. She has been kidnapped by Moti and he mutes Rekha and Johny by arguments. In a quick follow up of sequences the drama is built up and the task to change the ornaments from original to duplicate is given to the priest. Vijay Anand shows a cobweb by shifting focus that the priest is now in a fix and it is difficult to avoid this corruption. On a dramatic music background Vijay Anand builds up the theft scene and reveals Rekha reaching to the Ektara, a single string musical instrument kept inside the temple. Moti is also present in the temple in the garb of a Sadhu and he is surprised and shocked too, to see the police arriving inside the temple.

The song begins with 'Govind Bolo Hari Gopal Bolo' in a male voice followed by the male female chorus. Rekha's hand stops on a beat where the first word appears. Finally she picks it up and starts walking out and waits to turn back to look at the deity of lord Krishna. It's a long track which begins with her exit from the inner room to create a fantastic composition of having Rekha in the foreground and the deity in the background. On the sound of Conch, the *Shankha*, Rekha feels gloomy and the music changes to typical Bengali style. On the chorus of female voices a long track shot panning left to right reach Rekha to show her walk a long way to come back towards the God, as she reaches singing her first line the camera goes a small distance backward to show the diety's in the foreground when the words 'Mose Mora Shyam Rutha' appear. Rekha is singing her heart out and her pain in this journey of smuggling comes out in this song. Intermittently Vijay Anand keeps showing other worshipers, Moti, priests, police and keeps building the tension. (Annexure, I. 27, pp. 469)

The set, décor, Rekha and Moti's costumes, the other worshipers and the deity all bring together the mise en scene. This is another set that Vijay Anand uses to bring a song. This song is justified here as it allows Rekha to share her pain through the song. There are two threats that are brought to the audience. First is for Rekha by Moti and second for Rekha and Moti both from Police. On this location Johny is absent as Moti has sent him for another job.

Stanza by stanza Rekha represents the famous saint Meera and keeps bringing metaphors from her life. The very famous is the poison consumption reference also brought in by Rekha in her singing to emphasis that she has also knowingly got into this bad work. Suddenly while on chorus the song goes into a little reverb and Rekha picks up another instrument usually used while the Bhajan or Kirtan only, here the flute's cross music enters and the beat change as the percussion is seen. Here to raise the image after realization of Rekha from her wrong deeds, Vijay Anand shoots her in a low angle mid shot, totally dedicated to her.

It's a long duration shot only featuring Rekha for the entire end piece of the song where the song by Rekha and chorus is heard. It is leading to the crescendo and the tempo has changed but Vijay Anand focuses on the inner conflict that Rekha is going through. Till date she has done many bad things to reach to her father, today she is cheating the outer God and her inner God too. It's an almost 50 seconds shot. Rekha has reached a 'Trans' mode and her Samadhi is broken by the entry of Moti, who has gone missing from the song for some time now. He walks close to her to indicate her about the police is around. On the same shot as both Moti and Rekha look at police and the song finishes with the dialogue of the police officer breaking in the song.

The scene is made interesting as Johny appears on the scene in the police officer uniform. This is the first time in the film that we see him as an officer. He announces that there is no need to search everybody as he knows who the thief is. Moti and Rekha are afraid. The alternate close up shots of Johny, Rekha and Moti sum it up. The entire build up of the song and the pre and post scene Vijay anand has played the audience's mind. The

emotion keeps changing constantly. 'Karuna' is seen on Rekha's face as she is doing this act which is unavoidable. The fear begins with the kidnapping and it lingers always creating the 'Bhaya' Rasa and as the song begins it keeps shifting between the 'Bhakti' rasa and 'Bhaya' Rasa. Johnny's entry brings in a surprise and adds the 'Adbhuta' rasa to the scene. The tempo and ektari music is further used in the background to create the tension if Johnny will catch Moti or not as he walks towards Moti. A tension building classical track over the shoulder of Johnny is used and Johnny passes by Moti and Moti is relaxed, Johnny turns back to reveal Moti's true face. This act leaves both Moti and Rekha a shock but the real shock comes for both of them and the audience too when Johnny sets them free and makes Moti super happy. This entry of Johnny confirms his position in the syndicate and his way forward to expose the entire gang. This song and the outcome of the song allow a long awaited meeting of Johnny to Raisaab Bhupinder Sing. Thus the act of Johnny proves to be fruitful.

Vijay Anand has not done anything out of the box and sticking to the basics he has created a super fine song with multiple layering also a dramatic building of emotions with ups and downs and getting on to the nerve of the audience. This entire sequence takes a break from the main story but brings it back to make Johnny's position stronger. The detouring is worth considering the character arch of Johnny in the film.

#### **4.1.1.7.7 O Baabul Pyare:**

The song appears to be an emotional ode from a daughter to her father. The song is positioned in the film at a juncture where Rekha, the daughter gets to know the hint about her father's location and makes an attempt to meet him. She tries her best to reach there and ultimately hides herself in group of tribes going to the place where her father is. Song is important at this juncture as it helps to establish the pain of the daughter who had to wait for long to meet her father. At this point they both are so close yet separated by a wall. Vijay Anand has made this situation unavoidable and the way Rekha attempts to cross the fence looks convincing. This symbolic separation has been enhanced by the song. The song actually leads in revelation who real Bhupinder Singh is and who Ranjit

Singh is.

The actress in performance is Hema Malini wears a red colour Tribal Dress. The interesting part is that the song goes in flash back to the childhood of the girl where she is also seen wearing a red dress. Her desires of getting married at the hands of her father also could be seen in the song. The presence of tribal elements in the song gives a raw touch to the song. There are moments when we see that the dancers are arranged in a way that they can't see each other which is also the visual representation of the situation-The girl and the father can't see each other.

Just like the first song of the film where in the beginning 'O Mere Raja...' is a 'call' by the girl, this song also has same elements of the call, 'O Babul Pyaare', the girl is the same but the reasons are different.

The use of Lyrics has smartly being done and it defines the whole nature of the song. Since, the song has all elements of 'tribe' dance; hence the use of lyrics 'O Roye Paayal Ki Chham Chham' and 'Siske Saanson Ki Sargam' looks on work. The dancers seem happy but the lyrics emotes pain, which is an interesting juxtaposition. The whole choreography looks more of theatrical. Hence one finds that all the lyrics have been told through actions. This takes another level when a girl dressed as a bride comes dancing when there is a reference of the bride in the song. Hema Malini too keeps doing gestures and actions according to the lyrics especially in 'Kaise Honge Peele Haath'.

An interesting element is that how the dancers form a pattern of wall and then move. The Daughter and the father in this song are also separated by the wall. The interesting part of this song is that it becomes more of a storytelling later, after starting of being an ode.

The song is picturised in two spaces, one being the dancing area and other the space where the father is captured. Even after this, the song cut backs to past where the childhood of the girl is shown, there is another space which is her expectation where Rekha is seen as a bride.

This song is a rare single emotion creating 'Karuna' rasa on most of the song but when we see it from the father's perspective who sense that it could be his daughter then 'Bhaya' and a different kind of 'Viraha' gets infused song. There is sadness all over the song.

#### **4.1.1.8 Tere Mere Sapne/ Vijay Anand/ NavKetan Enterprise/ 1971:**

This film was a dream project for Vijay Anand. He became a producer with this film and tried many things in the commercial space of Hindi cinema. He got Mumtaz opposite Dev Anand which was a very big step and he also got Gopaldas Successna 'Neeraj' a poet to write songs in this film. *Tere Mere Sapne* shows the darker side of medical professional and it is not like a usual commercial film.

##### **4.1.1.8.1 Jaise Radha Ne Maala Japi:**

Dr. Anand manages to bag an opportunity to work in the neighboring village but the job requires him to be married. He breaks this news to Nisha who gets upset at the fact that he's asking her to marry only because the job requires him to. The quarrel then forces Anand to leave, which is when Nisha grabs his attention by singing this song, in a way saying 'yes' to marriage. The song proceeds into a montage of situations that happen from the acceptance of the proposal to the newly wedded couple's daily routine involving the growing affection for each other.

This is the much-awaited proposal moment after Anand and Nisha fall in love and had a courtship period long enough to take the next step. It also shows a progression in Anand's life as well as a decision that Nisha has to make as a woman who's considered to be of marriageable age. Preceding the film's romantic track, this song actually marks as a confession of love from Nisha's point of view. Nisha comes across as a woman who speaks her mind and is confident in doing so which is proven in the conversation that the two share prior to the song. The song shows her journey from describing her love for him to getting married to him. The use of 'Radha & Krishna' as a reference for this song puts

their relationship in a sacred space, thus equating their love to purity and indicating an honest commitment, especially from Nisha's point of view. It is suggestive of giving an idea of their newly married life and of the life that's ahead of them. This is a hopeful beginning for them in a new place and Nisha has accepted it with her heart and soul.

The main element of the song is the 'Chunni', the stole that Anand gifts Nisha in the early days of their courtship. It is a major prop that is followed, which then gets converted to Nisha's wedding dress's Chunni and later she is seen wearing a sari of the same colour as the Chunni - orange. Reference to the green dress that Nisha wears is reference to fertility and it is important in the context of the narrative. Chunni, use of doors and windows to bring them together, flowers to depict romance, set of green bangles that Nisha wears since her wedding day all these elements add to Nisha's point of view of this transition in her life that she had been waiting for since the two of them fell in love. The song is an equivalent of the depiction of every woman's dream of getting married to the love of their life. From Green dress to the marriage saree, then the love colour pink and then the orange, this is a very auspicious colour. The Director has used these colours to show the growth in Nisha's love life in the song. Use of shehnai in the interlude when they are getting married bridges the song from one phase of their lives to the next. The use of flute (when Anand is shown arriving home and Nisha goes downstairs to fetch him) is also indicative of Krishna's traits. Nisha expresses her love and commitment towards Anand by relating herself to Radha. The lines are suggestive of how she feels lucky to be getting married to Anand and is excited to start this new chapter of life with him. Anand's gift to her becomes the hook of the song and is used to draw a comparison to Radha's depiction of commitment towards Krishna.

There is a mention of her being married without any form of give and take involved 'Bina Mol Ke Main Biki Bina Daam Ki' which suggests that she is happy to be married to someone who doesn't want anything else from her but the love that they share. It could also be taken as she has surrendered herself to Dr. Anand her whole and sole life is given to him now. It can't be quantified and this deal has become priceless.

The lyrics transition from the shy, blissful emotions of a woman who is getting bound by matrimonial to a somewhat playful, cheery new bride who has achieved new found happiness in life. This song emphasizes highly on Mumtaz's character - Nisha. We see the transition of this couple - Anand and Nisha, from their courtship period to their wedding, and finally, as they step into their marital life. Her character, in this song, is making a reference to Radha, a woman who loved and preached Krishna with all her heart and soul. As a lover and later as a wife, Mumtaz depicts the nuances of a lover like Radha with the dedication she has towards her husband. She has balanced the chirpy spirit of the lover and the shyness of a new bride, while also embracing the newfound pride of being married to the love of her life.

The song begins with Nisha inside the house, while Anand can be seen leaving from the window. The window becomes a source to show that Anand is being pulled towards Nisha as she sings for him. This is shown in a smooth and extraordinary track movement. The camera first tracks in as we see Nisha holding the bars of the window as she begins to sing. This garners Anand's attention. The camera then trackbacks as Anand moves towards the house and Nisha moves backwards. The camera in a way imitates Nisha's movement, ending the movement as we see the dupatta/ chunni in reference to 'Maine Odhi Chunariya Tere Naam Ki'. All the major camera movements in the song are either directed to Nisha or away from her as she announces her feelings towards Anand.

The use of windows and doors is done in a lot of compositions in the song. Even though we are looking at them from a distance the references keep us within the same space as them. The pan shot from their wedding night to her standing in the balcony, singing the next verse, is a smoothly shown transition. It also helps pave the style of the song which is shown as a montage of their recently established married life.

The song uses the metaphor of Radha-Krishna's pair, a concept that is highly explored in Indian cinema. Nisha compares herself to Radha and a similar devotion is shown in Nisha's commitment towards Anand. By comparing the chunni she wears with pride to the garland that Radha uses to preach to Krishna, she associates her love with purity and



devotion. The use of colours and the way they transit from a simple green dress to a beautiful saree shows how Nisha changes herself into an Indian house woman. The words are written to the context as 'Maine Odhi Chunariya Tere Naam Ki' refers directly to the marriage as it is said that if one is putting the stole of one's name that means it is accepted as a relationship of husband and wife. The lots of use of windows and doors also suggest the only four walls converting into a house. Through the use the director transits from Nisha's house to Dr. Anand's house very easily.

Instead of making it sound like a devotional song from one lover to another, it has a rather feminine, romantic beat which makes it different from other songs that use the Radha/Krishna reference. The idea of pure love is established. The song transitions from one house to another and so do the dynamics of their life. This is captured interestingly with the use of either change in location with a pan or a tilt or by keeping the same location, like the balcony section towards the end, by changing the situation/event.

The song creates dual rasa such as devotion and love at the same time. It also transits from the 'Bhakti' Rasa to 'Shringar' Rasa as the song progresses.

#### **4.1.1.8.2 Hey Maine Kasam Li:**

Anand asks Nisha to live with her aunt as he decides to study for his MD examination. She has forced him to think of appearing for this exam hence she agrees to go and live with her aunt. A few days later Anand goes to the village to take Nisha back home. He tries to convince her aunt by complaining of having burnt his hand while trying to cook food for himself. They have a friendly banter after which they go back home. The journey back home is shown in this song as they announce to each other that they will never live apart. They come back home on the cycle while stopping at a field in between to spend some time there. The song opens with a shot of the sun in the sky, which is followed by a close up of their hands on the bicycle's handlebars. Nisha takes off the handkerchief from Anand's hand and gets to know that he was joking about his injury, to

which they laugh. The playful banter proceeds to a classic love song. (Annexure, I. 29, pp. 469)

It's a romantic track that occurs when the couple is in the honeymoon phase of their married life. From here on the film takes a turn and gets the cityscape in its visuals. Anand riding a cycle is very important aspect alongside them singing "taking the oath for not separating" The placement of the song and the words are very important. It corresponds to the fact that they don't like staying apart from each other and the song is their way of vowing to not do so ever again. The journey back home is also significant of the journey they have had so far and what awaits them in the rest of their marriage which is thoroughly explored in the film later.

Both their costumes have orange in similar, again a sign of purity and sacredness. It also stands out against the sunflower field, as Anand's coat is dark blue. The outdoor location is explored to a great deal, divided clearly into two sections - the road and the field. While the road is explored more in the vertical framework, the field is shown entirely in the landscape. There is no other prop than the cycle which has been used interestingly, especially since in the first half we see Nisha sitting in front of Dev Anand, in a much up-close position, while in the latter half she is seen sitting behind him. (Annexure, I. 29, pp. 469)

The song opens with the sound of the cycle bell merged with the prelude which sounds similar to an RD Burman tune in *Padosan* (Jyoti Swaroop, 1968). The prelude itself is very interesting as it comprises of different instrument jamming together to create a lighter, happier mood of an otherwise simpler romantic track. It also goes well with the playful nature of the couple. The accompanying sound of flute within the interlude (when they enter the field) adds a little classical touch to an otherwise modern, western tune.

The promise to never separate adds as a marital vow which shows a strengthened picture of their marriage. It also builds a picture that they are meant to be in love forever. Their bond is not made out of a business bargain or at the helm of an arranged marriage. It is

pure love. The word 'Kasam' that is Oath is the key element in the song. The words used as metaphor are quite bright.

The road journey is shot with more stable, portrait frames. The two shots are either profiles or frontal, which reveal more personal moments between the two on the cycle. A vertical picture of the road is built which helps signify the journey they are undertaking. The entire section in the field is explored in a landscape frame and in wide shots. This is juxtaposed with certain mid-close-ups of the couple. For instance, the part where we see them from the mid-section of the cycle, which is followed by a camera movement that pans across the vast field, revealing the two sitting in the middle. The opening shot of the sky, the foreshadowing of plants or the ending shot of the tree all are used to explore the open space to a great deal. The choice to cut back and forth at the end of the first stanza, when they are on the cycle, makes for an interesting choice as there is very limited scope to visually create anything else in the cycling sequences. The unique top angle shot is shot well to give a different visual. It's a classical style editing cutting on the beat.

The concept of "vows" is highlighted throughout the song - be it in the same lines that the two of them sing back to each other or jointly. The vow of not separating is seen in the song as the two are shown to be together, side by side, at all times. They don't physically stay apart from each other in the song anywhere, as an ode to the vow they are making. The use of cycle is very significant in the film and this song too. The cycle is the before of Dr. Anand and as the song ends we see vehicles in the city of Mumbai. 'Bicycle' has been used to show the two wheels going together. It's the husband wife in their 'Sansara', what is expected of them. From the beginning till the end the compositions placement of characters are shown to emphasize the marriage ceremony. The wife walks ahead first and then she follows him both taking oath for staying together for every reincarnation. The middle part shows the cycle as a character standing with them in these days of struggle. The cycle is a metaphor of efforts that a human is expected to put in. This is what Dr. Anand believes in till this time. Their journey on cycle is seen last time in the film here and hence the metaphor comes as a very important element. This is underlining of what the characters have been and what they believe in. The use of faded orange is also a

suggestion of what is coming on. Both have the reference of this colour. Romantic songs in open fields are quite common in Hindi Cinema.

A lot of cycling songs in yesteryear films show the couple riding along with other couples (extras) is not seen in this song or in the film anywhere. The songs are choreographed in a much real way rather than overly dramatic romantic songs. The use of flowers or the location of the field is also not exploited much visually and rather leaves much of the focus on the couple. The use of a cycle as a character is unique. The song produces 'Shringara' rasa and the only rasa in this song.

#### **4.1.1.8.3 Jeevan Ki Bagiya Mehkegi:**

Happily adjusted to their married life, Anand and Nisha are expecting their first child. This happens in the first half of the film where Anand is settled in his work life in the new village, in a new house, working for the welfare of the labourers as well as for his now expanding family. Anand comes back home from work. Nisha greets him and takes out a note from his pocket. Anand then playfully teases Nisha about the money that she has been hiding away from him, to which she shows him a piggy bank in which she has been saving money for their child.

The song starts with both of them standing near an almirah, facing the camera backwards, discussing the joy that they've received at the news of expecting a child. The song is an answer to the question that Anand asks Nisha right before she says she thinks about it all day long - what will their lives be like once the child is born? The song marks an important junction in their married life as they eagerly await parenthood. The concept of children has been well established in the film before as Nisha's job prior to shifting to the new village was of a reputed, kind and caring teacher to underprivileged kids. Anand, on the other hand, happens to have saved a couple of children by treating them and often paying from his own pocket. There is another instance where Anand saves the life of a mother and her child by performing an emergency delivery in the absence of his colleague, Jagan. In essence, the song also connects audience to one of the film's plot

points - Nisha losing her child in an accident and being at risk if she gets pregnant again. This results in a change in the character arc of Anand as he becomes a cold hearted, money minting doctor later on. The song bridges their previous life in the village where a young and ambitious Anand treated patients for goodwill and expanded on his knowledge as a medical practitioner by writing a thesis on curing diseases like TB, to a phase where Anand is forced to leave the village after losing his child and knowing that Nisha will not have a recovery healthy enough to get pregnant with another child anytime soon due to her accident. The world around them is filled with kids and the irony is (which corresponds to the film entirely) that their life isn't, up until a miracle happens in the end.

The ending happens on the very same positive note that it starts, that they are both looking forward to parenthood. The end merely puts an end to the daydreaming session that they have together.

The use of colours (with respect to Nisha's costumes) add much meaning to the entire phase that they are about to enter - parenthood. Nisha wears a green saree with red, orange borders. In Indian context, the colour green symbolizes hope and new beginnings, in addition to its ties with nature. The colour of fertility is also green. The colour red symbolizes both love and fertility and orange stands for the sacred. The first change is a blue saree which signifies night. Other saree that Nisha wears in the latter half of the song is yellow, which often stands for auspiciousness and also signifies day. Their life is occupied night and day with the new arrival. The collective use of these colours projects Nisha as someone who is extremely happy and full of gratitude to be stepping into the role of a mother. The house is the only location explored in the song with less emphasis on additional props. The only prop highlighted in the song is the baby's cot and the toys attached to it, which complete their home and family.

The song begins with the humming of the tune which then progresses into the duet. The tune is chirpy, happy, composed of softer melodies with occasional use of flute which gives it a very soothing effect. The use of 'Dholak' within the verses also gives it a touch of a marital bliss, as in case of wedding functions and baby shower songs.

There is excessive use of hope and affirmations to denote the child's role in their life. Both Anand and Nisha are on the same page about having a child. While the major song consists of references of the child gracing their garden called life like a blossoming flower, there is also a reference to the child being their pride and a result of their unconditional love. This is where the two of them talk about their dream of having a child come true - the one that would bind them together and help them grow as a family. The song uses comparisons of the child to a dream and to the moon and the stars which is commonly heard in songs like 'Chanda Hai Tu' and 'Nanhi Kali Sone Chali'.

The song is different from the rest of the songs as it is about parenthood, hence the performances by both Dev Anand and Mumtaz reflect the energy and pace of this situation. In certain parts of the songs, Mumtaz looks up in aspiration of the role this child would play in their lives and how she is already proud of him. Since the major song is from her point of view, her hopes and ambitions are much carefully portrayed as she is feeling strong emotions as a mother already. There is possessiveness and delicateness that Mumtaz delivers in her performance as a 'mother to be' while Dev Anand is in a much dreamier space and acts in a more supportive manner to Mumtaz. They project the love they have for this unborn child with absolutely no nervousness of being first-time parents and are shown in a rather up-close space as a couple.

Camera movement is restricted but in rhythm with the song's overall tonality. It starts with a static mid shot (two-shot) of Anand and Nisha which then proceeds in a single long shot until the first verse starts. Emphasis has been given to Nisha's character as the song majorly shows her expressing her feelings towards the child. The song mostly consists of close up and mid shots as the subject that they are discussing is a very personal matter, except for when we see the nightscape - people sleeping outside vs Anand and Nisha who are still awake, discussing about their bond getting stronger after the child enters their life. Both these stanzas and the previous stanza feature side profile of both the characters right before the chorus, also exploring the couple's closeness through the use of furniture - bench earlier and the bed now.

The next section is beautifully explored as we look at the couple from the cot's point of view which is the only prop in the song that indicates the literal presence that the child holds in their life. We see a doll in the cot as if it were a child and the toys that it is adorned with as we tilt up and pan right to find Anand and Nisha lying down. Nisha is looking at the cot.

The song ends with a top shot of the two which then slowly pans till we shift sides from Anand to Nisha, facing whom we end the song. The overall movement of the camera merges with the slow, mellow pace of the song as it comes across as the couple is daydreaming about their future with this child completing their family. The song describes how the child is going to complete their family once it is born. 'Parenthood is a joy' is the thought that is promoted throughout the song as they cite examples of how the child will bring them and hold them together for life, like a thread.

The metaphor of a garden is used to describe their lives, where the child will blossom into a flower and fill it with sunshine and life. Unlike the common use of moon and stars to denote the child's presence in the parents' lives, the reference to the garden makes the song appear as lyrically different from such similar songs. They sing 'Thoda Tumhara Thoda Humara Aayega Phir Se Bachpan Humara' the parenthood can be a reliving of childhood. This is the 3rd song in the film to be shot inside a house, the other two being 'Radha Ne Mala Japi Shyam Ki' and 'Mera Antar Ek Mandir'.

Mumtaz's close-ups tend to look repetitive as they reflect upon the same feelings she had about child. The same goes with Dev Anand. With an additional element, other than the cot, like the piggy bank could have been of great use to show the couple getting ready for parenthood. The song opens as the actors face the camera backwards while an intimate conversation is going on about their unborn child. This is quite a different shot to open with as such moments usually begin with a close up of the character(s) or with reference to an object that adds meaning to the situation.

There is no literal use of visuals, especially since the song uses the metaphor of a garden (unlike in 'Pal Pal Dil Ke Paas' *Blackmail* (1973)). The whole song is situated within the house with minimal choreography or movement and thus it relies heavily on their body language towards the thought of expanding their family and towards each other. It is as if they are simply thinking aloud and expressing their views on becoming parents. The camerawork reflects the same. The song produces 'Shringara' rasa.

#### **4.1.1.9 Blackmail/ Vijay Anand / Vinod Doshi /1973:**

##### **4.1.1.9.1 Pal Pal Dil Ke Paas:**

Kailas once meets Asha as a larger plan of Jeevan. Jeevan wants to get the formula from Kailas and he is planning to plant Asha to do this job. Both Asha and Kailas are unaware of this. Jeevan is promoting meetings of Asha and Kailas. The tune appears on guitar in the background after the first meeting in the garden. Kailas has to go to her. He is writing letters to Asha. In a monologue he speaks of his mind and taking the letters finally reach Asha's house. It is a romantic song from one of the later films by Vijay Anand. A colour film which has a triangle love story which comes out to be a blackmailing and thriller film. This song is sung by the evergreen Kishore Kumar, the song is beautifully penned by lyricist Rajendra Krishnan and composed by the legendary duo Kalyanji Anandji. It is picturised on the lead characters Kailash, played by Dharmendra and Asha, played by Rakhee. The song and the tune is a recurring element in the film from start to finish as it builds up the love story between Kailash and Asha. The first time we hear the song is when audience gets to know that Kailash has feelings for a woman, who is later introduced as Asha. He is too shy to profess his love, which is why he writes love letters to her, which eventually form an integral part of the song. But what sets the song sequence apart is its creatively picturised imagination of the girl. It is not a dream sequence which we see in films. In Vijay Anand films we don't see dream sequences where one cuts away in an imaginary space and time with both the lead characters. Instead of that he uses imaginary space for one character which we see on screen. Several times he has used montages too. In his early films like *Nau Do Gyarah* and *Kala Bazaar*



we can see many montages.

Dream sequences have been used as a common feature in songs in almost every decade. They have come handy to many directors and producers to promote foreign locations and create a novelty for the film. In most songs, dream sequences often take place in an exotic, open location, especially in case of a love song. As the dream doesn't have any justified explanations, it could lead anywhere. 'Pal Pal Dil Ke Paas' is a song that travels back and forth between imagination and reality, a transition that has been shown swiftly and in a rhythmic motion. This song, in particular, stands out for a much interesting imaginary sequence that blends in the time and space in an unforgettable way.

The song begins with Asha reading the letters that Kailash had written to her all this while. Accompanied by his voice, the feeling of love generates as we slowly venture into the song. It is already established that Asha has been mesmerized by the love showered at her. Asha starts picturing Kailash as he speaks of his one true love and we see a completely different side of him - a new, lovelorn Kailash. His dressing style, initially, seems more casual, as he is seen in floral in the first half of the song. While the floral also give a sense of their meeting at Some Park earlier, it also shows how Asha sees Kailash upon reading his letters. (Annexure, I. 30, pp. 470)

Seamlessly binding together the reality and the dream is the symbol of love used often here - flowers. The lines 'Main Saans Leta Hu, Teri Khushbu Aati Hai' is the first moment when Kailash makes a romantic gesture, followed by a literal visualization of the lines 'Ek Mehka Mehka Sa, Paigam Laati Hai' when Asha unwraps a letter filled with rose petals and smells their fragrance. The metaphor of the flowers comes from their first proper meeting at the garden. The element keeps repeating in the sequence as an underlying theme of sorts, up until the very end of the song. The song progresses from how he feels about her to the future he sees with her and why he isn't able to profess his love for her in person. Each stanza written by Rajendra Krishnan works as a progression and culmination of Kailash's feelings over time. It is also projected in a way that depicts

how and when the two come close in this unusual sequence, where he is present through his words with her in presence.

The song primarily uses the locations of Asha's house and the estate surrounding it, both of which have been explored to a great deal. The song moves from the exterior of the house to the much intimate interiors, ultimately reaching Asha's bedroom where she imagines Kailash as if he were writing those letters sitting next to her. Within the same frame, we see the two in the same room but in different settings as Kailash writes on a desk while Asha comfortably reads one of the letters on her bed. The line goes 'Tum Sochogi Kyun Itna, Main Tumse Pyaar Karoon'. The distance between them in reality and yet the presence of that imaginary Kailash in the very same room is beautifully created as a feature of *mise en scene* that doesn't go unnoticed.

The lyrics that depict Kailash's vulnerabilities have been accompanied by a choreography that shows the two of them separated by a distance, as in case of the lines 'Main Soch Mein Rehta Hoon, Darr Darr Ke Kehta Hoon', where they are in an open field far away from each other. While the lyrics that deeply express his love for her show them in a rather up-close manner, caressing her as in case of 'Kal Tujhko Dekha Tha, Maine Apne Aangan Mein, Jaise Keh Rahi Thi Tum, Mujhe Baandh Lo Bandhan Mein'. The interesting part is that both these lines are part of the same stanza, which pairs his shyness to his surety of seeing her as a potential life partner. The beautiful part is that of her as she reacts with a surprised expression 'when did he see me at his front yard?'

While we see a spark lit in her heart, there is also a dilemma that subdues her feelings as she gets stuck between Kailash, the man who loves her, and Jeevan, the man she loves. Ending the song on such a note marks as an interesting moment of revelation where she tends to her dilemma of being stuck in a love triangle.

Kalyanji Anandji's music in this piece from a rather versatile album is pleasing to listen to. Being a major romantic track in the film, 'Pal Pal Dil Ke Paas' stands out as a musical tribute to the beauty of undelivered love letters by a shy lover to a woman whom he

highly respects and adores. The song opens with a soothing string-based tune which then proceeds to a romantic melody, eventually becoming a regular track for the entire film's romantic subplot. The song completely defines their love journey as a struggle of both love and trust. While the recurring element of the flowers may add to the romantic feel of the song, it has been utilized to maximum, especially when we see her lying on a floral bed sheet with a floral comforter or wearing floral sarees in almost all the setups. It is seen at the edge of getting overused. The song stands out in its soothing rhythm, with a non-jarring transition from one setup to another, blending seemingly well in the worlds of the characters, especially Asha, for whom this turns into a decision-making moment in a well-defined love triangle.

The uniqueness of the song is that it has a male voice. Asha is reading the letters written by Kailash. So it's in his voice but the imagination is of hers. It's a fantastic combination of imagination and reality. For her the letters are representing Kailash's feelings and her feelings are added through her imagination.

The progression from Dear Ms. Mehta, Dear Ashaji, Dear Aasha, Meri Aasha is a unique way to move forward in both time and space is a great example. Long takes have been used in the open air as well as in the house. Here in this song the zoom lens is also seen is used in a few shots. This is an addition with a better operation of zoom. By this film the cinematographers must have got used to the zoom lens. One may find that the small track shot charging on the character with the rhythm cannot be replaced by zoom in shot.

After the Mukhda as we see Aasha sitting on a chair in the veranda her eyes are closing, her dress has changed, it's a new day and clearly indicates that she has not slept the night as she was reading the letters. It also indicates her liking that someone is praising her and showing love. The small dozing off also allows Aasha to let Kailash enter in her space in her imagination at the same time it allows Kailash to be in presence to show or express his emotions the way he may not in reality. The song ends with multiple images appearing on the wall behind the glass. An image of Kailsah in full black and full exposed in colour is seen. This indicates the other side of the story may come up from

here on. Does this black image also suggest the title of the film 'Blackmail'. This song is a very good example of creation of 'Shringar' rasa and creator of a single rasa in a song. (Annexure, I. 30, pp. 470)

#### **4.1.1.9.2 Mile Mile Do Badan:**

'Mile Mile Do Badan' is a romantic song situated within a chase sequence towards the climax of the film. It comes at an unusual place to put a song and use it to the best possible way to make it a unique one. This song remains a much decent effort to be considered in his body of work. It also adds to the list of song which are shot in difficult positions in narrative and on difficult spaces. The song uses a much more upbeat melody. The tune of the song fits into the rhythm of the chase sequence that it is a part of, where Kailash and Asha are running away from the goons chasing to retrieve a formula from him. The tension in the situation is visible on-screen which opens with the lines 'Mile, Mile Do Badan, Khile, Khile do Chaman'. It begins in a chorus and is used as a background song. The thought of the song is from Kailash and Asha's point of view there is no lip sync. The situation also doesn't allow them to sing, not even chat. Clearly, the song is about them embracing themselves as lovers, in a subtle, sensual lyrical retreat. The song portrays strong physical intimacy that arises due to the lack of space but also as a newfound closeness between the couple. It comes across as a victorious milestone in their married life which has been full of misunderstanding, jealousy and betrayal. It is also a testament of the fact that the misunderstanding between them has been cleared out as Kailash figures out that his wife was actually not sabotaging but helping him.

The song is placed at the cusp of rising tension and blends in with the chaos of it. The music is a modern, urban take at this song compliments lyrics in an uncanny way. In a classic 70s action chase background score is merged with a romantic track, with an instrument like bongo keeping the energy of the former one intact. The song begins with a somewhat longer prelude showcasing their escape from the goons in the vast forest. The music rises in tempo as the chaos does. But when we see the two in their hiding spot, the music becomes mellow yet still upbeat, paired with the tromping of the men who have

gathered around to look for them. It reaches a gradual change in tempo as soon as the chorus begins. This also helps as a catalyst to the climax of the film while seeking closure to the problems pertaining to the couple's love life.

In the beginning we see intercuts of Kailash's and Asha's close ups and of the people looking for them. Moving forward from this is a sensitive section which is the best in the entire song. There is a beautiful section where Kailash spots thorns stuck in Asha's feet and takes them out gently. The lyrics that follow are 'Der Se Aayi, AayiTohBahaar', upon which Asha gently smiles. A moment later we see Kailash cry, which Asha feels as teardrops fall on her feet and we hear the words 'Toofano Mein Phool Khilaaye, Kaisa Yeh Milan'. A beautiful line in the mind of Asha says 'Angaron Se Hokar' here we see a goon lighting his cigarette. This justifies the line and also creates the tension of the matchstick falling on the dry grass and burning the logs. This stanza, in particular, reflects the most of how strong their love has grown out of this mishap that actually brought them together.

The use of certain elements helps describe the commotion outside this hiding spot, which may be visual to us but can be only heard by the two. The barking of dogs as they smell the pair from nearby the logs as well as one of the men firing at a pair of rabbits accidentally upon noticing some movement. These little moments add to the energy of the song. These elements keep the scene in the song alive with the sound design element in it. What works in favour of the song is that it is the only track in the film that has no lip-synching. This implies that the actors have to perform with their body language to communicate with each other as well as with the audience. This works to a great extent as both Dharmendra and Rakhee are incredible at giving facial expressions. Their positioning at two ends looking at two sides and them coming close also helps the narrative of the song.

Kailash tries to adjust himself and get near Asha, face to face, in the mid section over the chorus 'Mile Mile Do Badan', an important junction where the physical action justifies the words. The space is cramped and hence puts an awkward movement of Kailash reaching

close to Asha's face is seem to be very difficult. This then transitions to a victorious end where the goons leave the place and the two of them sigh in relief, a much anticipated ending to the song sequence. While outside action may seem to compliment the ongoing chase sequence, the inner action may seem a little odd as the situation doesn't exactly demand an ecstatic, attraction based chemistry being explored in a rather dramatic manner. The best possible thing to happen to the song apart from the refreshing music is the utilization of space. The structure where they hide is immaculately explored from angles inside out. Whether it is the audience watching the two from outside or the two of them watching the goons from inside, the viewpoints have been shown creatively. The forest itself is covered to a great extent. The contrasting images of a dark, dim-lit forest vis-a-vis a small space created by a pile of wood logs is interesting to watch. The song's ending is about their Milan, getting together physically and emotionally and that they have successfully saved each other from getting caught. While the need of the hour may not be such an intimate song for the situation they are stuck in, its unique style of representation and use of space works out for the song in leaps and bounds. The struggle between them to accept each other creates not just a romantic mood but also tends to build up a physical tension between the two who haven't yet enjoyed living in marital bliss. It succeeds in giving the viewers a vision of their happy ending, no matter how less of a time they may have together. 'Yeh zindagi, kam hi sahi, koi ghamnahi' is represented here. The song adds to the appeal of the chase and comes as a surprise as it is a much needed thing for them to settle things between them. The song works interestingly well because of the music, sense of fear for them getting caught, sound design adding to the fear and their physical chemistry working towards making it sensuous. (Annexure, I. 31, pp. 470)

Again Vijay Anand has managed to create more than one Rasa from the song. The constant fear from outside creates 'Bhaya' and keeps lingering. The fear is felt by both Kailash and Aasha but they are stuck in a situation and the proximity is so close that it creates a love making kind of situation. This creates 'Shringara' rasa in this compact contrived space addressing the love through sensuous camera and actors movements.

#### **4.1.1.10 Ram Balram/ Vijay Anand/ Tito / 1980:**

This film is about two cousin brothers Ram and Balram, who are forced to live with their evil uncle after he kills their parents. He raises both of them very differently; he raises Ram to be a thief and raises Balram in such a way that he is forced to become a police officer. His plan is to kill the three famous smugglers in India via Ram who is now a goon and Balram, being a police officer, would save Ram from getting arrested. However, it is revealed that Ram and Balram's mother who was believed to be dead is alive and she exposes their uncle's evil plans to Ram and Balram and all the wrongdoings over the years. Furious, the brothers unite to take their uncle down.

##### **4.1.1.10.1 Ek Rasta.....Do Rahee:**

This song is placed at the perfect time in the film right after the two brothers meet each other after many years. Balram has returned as a police sub-inspector and Ram is now a mechanic, their careers are just as their uncle intended them to be. The two brothers roam around the beautiful, scenic Goa while humming this song, indirectly expressing their brotherly love and respect for each other. The song is important considering the entire design of the film. This song indicates that though they are not siblings, though they are cousins, the love and respect they have for each other, despite the vast differences in their walks of life, is still maintained after so many years. It also conveys that whatever the situation maybe, these brothers will always have each other's backs. (Annexure, I. 32, pp. 471)

This song is visually enriched being shot entirely in the beautiful Goa. The costumes of the brothers remain true to their characters and their current situation in the film. Balram is wearing clothes of brown colour which corresponds to khaki police uniform. Ram is wearing the clothes which he wears every day when he is working as a mechanic. Although against his will, it is like his current profession is following him everywhere. The car which they drive around is bright red. This might be because the bright red colour of the car pulls every passing eye to the happy, merry brothers, as if they are trying to

convey to everybody, the power which lies in their unity.

This song has Amitabh Bachchan and Dharmendra, sung by Kishore Kumar and Mohammed Rafi for the respective actors. Their voices fit perfectly and it seems as if the actors are really singing. The bright red car which is showcased itself works as a quirky character which is witnessing the bonding between the brothers. The lyrics and the music hit the right cord as it subtly conveys the realities of the two brothers. The song mainly features them driving down the road, and at a point, they are in a ferry boat. It helps justifying that the road ahead of them is long and there may be endless hurdles, but when they are together, almost nothing can stop them. They will always help each other in difficult situations, even though their professions are polar-opposite. The song does not include any supporting characters or any group dancers. This factor helps enhancing the relationship of the two cousin brothers. Their uncle appears, but only at the end of the song, indicating that however free they think they are, the brothers are still under his command. But, other than that, the entire song features only them. Amitabh and Dharmendra convey a lot through their expressions in this song.

There are not many cuts and transitions or any magnificent patterns or rhythms. As they are driving through the scenic, picturesque Goa, the lighting is mostly natural. This helps in maintaining the realism in the song and of course, in the characters. The shot of them driving on a road with coconut trees on the both sides is sublime and refreshing. The brothers do not dance in this song. They are just merrily roaming around the magnificent Goa expressing their affection for each other. The long and wide shots really help capture both the beauty of Goa and the 'friendship' between the brothers. This song consists of mainly wide shots and mid-shots and a few close ups and zoom-ins. A few shots are also seen which suggest that they have been shot separately while only one actor was present on the shoot. The editing is cut to cut and doesn't show any awkward cuts. This song does not have track shots which has been the trademark of Vijay Anand. It could also be possibly the reason that the actors didn't have much time to spend on the shoots. Putting up a track and operating it to perfection is a matter of time which looks difficult. The Director who has shot *Nau Do Gyarah* on road could not use track and lengthy shots in



the scenic Goa.

Just before the song starts, there is a scene where Ram asks Balram to choose whichever car he wants to, from the garage shop. They choose a weird-looking three wheel car which is bright red in colour. Now, it can be interpreted that the two rear wheels of that car represent the two brothers and the front single wheel represents their evil uncle, so because of the evil plans of their uncles, their life which is represented by the car can topple and flip, but the rear two wheels representing the brothers, will be firm and avoid the car from falling by balancing. Also, the song is shot in Goa which may represent that there bad things like smugglers and drug dealers, but the two brothers are aiming at the beauty around them and are neglecting the bad things which helps to convey their positive attitude towards things. At a point they lift the car in water and walk too.

This song reminds of ‘Yeh Dosti Hum Nahi Chodenge’ from the film *Sholay* (Ramesh Sippy, 1975). The actors are the same in both the songs. A vehicle is a commonality between the two apart from the two actors in both the songs.

Balram who is in the police force has been given a unique signature hand movement to salute when the words come ‘Ek Sipahi’. The song the lyrics are easy to recall and hard to forget. Secondly, in the song, the director has shown some parallels between the brothers’ childhood moments and current moments. Ram is forced to become a thief, he is given no choice. Same is the case with Balram, only he is forced to become a policeman. Their uncle or no other person has never asked them what they want to be. We can say that from childhood itself, they are like ‘hostages’ of their uncle, obeying his every order because if they didn’t he would threaten them to kill them by piercing a needle under his crutches. The brothers have lived under fear for many years. The only person to whom they can express everything, the only person in front of whom they can be honest is to each other. So this song feels a bit unique in poetically portraying the love and affection between the two brothers. Also, this song helps to carry forward both the film and their respective character arcs. Also, this song helps to set the tone for the rest of the film. Therefore, the uniqueness factor automatically enhances the overall quality of

the song. Thus the song brings out 'Hasya' rasa and in the end the 'Bhaya' rasa enters. (Annexure, I. 32, pp. 471)

#### **4.1.1.11 Rajput / Vijay Anand / Mushir – Riyaz/ 1982:**

In the independent India, all the rulers, kingdoms and princely states are seized and the royal kings are no longer rulers as they have been since generations. One such king belonging to a kingdom in the state of Rajasthan is shocked by this news and kills himself not able to accept his decline and loss. Obviously his son takes over as the king who doesn't want to surrender to the new order. He starts to compel and ruthlessly exploit the people of the kingdom to continue paying tax to the royal treasury. Many of the residents oppose him including a police Inspector Dharendra Singh. What follows ahead is an exciting tale of romance, revenge and action and eventually everybody's ultimate goal is to take the ruthless king down. The film is a multi starrer big budget film having a huge fleet of actors playing various roles such as Dharmendra, Vinod Khanna, Rajesh Khanna, Hema Malini, Ranjita, Tina Munim, Ranjit. The film earned well but fails to keep up to the fiction of kingdom crated by Vijay Anand

##### **4.1.1.11.1 Akela Gaya Tha Mai.....Na Aya Akela:**

This song is positioned at an accurate time in the film. At about 15 minutes into the film and then this song starts. The audience is yet to meet many characters but this song helps to emphasize the feelings between two important characters. It was clever of the director to place this song early as it would help them to focus more on the story later in the film. The two characters, who were childhood friends, have just met each other after many years and immediately after meeting, one starts developing feelings for the other. After their meeting, when he is returning back to his village, thinking about her, this song starts playing.

This song is somewhat important considering the further story of the film. The two childhood friends meet each other after a very long period of time. Dharendra Singh is

now a policeman and Janki is now a young, beautiful village girl. After only two meets, Dhirendra develops feelings for Janki and when he is returning to his village after meeting her, he starts singing this song indicating his pure and fresh feelings of love for Janki. This state of mind of the character is conveyed through this song pretty early, the reason being, Janki is already in love with Manu, and considers Dhirendra her friend as they were in their childhood. Dhirendra is totally unaware of this and therefore starts dreaming and picturing herself with Janki along his journey back to his village. As the premise of the film is set in the state of Rajasthan, this song is also filmed along the beautiful landscape of Rajasthan. Dhirendra is returning to his village, riding a horse which makes him look like a perfect prince. The clothes he wears also somehow correspond to his profession and his 'prince-like' state of mind which is instantly developed, the moment after he meets Janki. He rides his horse along the brown sand and the brown terrain which helps enhancing his 'Royalness'. In between the song, we can see the local people riding on camels which further helps in increasing both the beauty and the authenticity.

The lyric portrays the state of mind of the character accurately. Dhirendra is singing that he went alone to meet Janki, but while returning, he feels like Janki is with him there although mentally and not physically. It feels like he is conversing with her mentally or telepathically and conveying his love for her through this beautiful song. The backdrop of Rajasthan's forts and camels and the overall landscape enhance the beauty of the song.

This song mainly consists of Dhirendra riding his horse while thinking about his new love, Janki. Therefore, we can see nobody dancing around. It's just Dhirendra. It helps to captivate our attention towards Dhirendra which may help the audience relate to the way Dhirendra is feeling. Rajesh Khanna is in his charming best though at the later phase of his career. Other than him, Hema Malini is also in this song but we see her through Dhirendra's point of view, through Dhirendra's perspective. (Annexure, I. 33, pp. 471)

Through majority of the song, Dhirendra rides a horse returning to his village in the day. So, the lighting is mostly natural. The whole song consists of long and wide shots, some

tracking shots, some close ups and some zoom-ins. Some tracking shots help Dhirendra's character as it they make him look like a real prince riding his horse.

Dhirendra being a policeman, does not take his jeep to meet Janki and come back. Instead he takes his horse. This might be done to represent Dhirendra as a prince who has arrived on a horse to meet his princess. This whole setting adds a pinch of royalness to the song as well as to the characters.

In between the song, we see glimpses of Janki responding to Dhirendra by blushing. Also, along the journey, Dhirendra imagines some glimpses of Janki, while she was working in the kitchen and also while she was serving him lunch and asking about it. A group of local ladies riding camels pass by Dhirendra and he sees glimpse of Janki sitting on every camel he sees pass by. The way her glimpses are edited in between the song makes this song unique. In this song too Vijay Anand uses the movement in the form of animals such as horses and camels. The actor and camera movement in the song continues with the rhythm and makes it a Vijay Anand song. This song comes at a fag end of his career but it gives the early Vijay Anand flavor of song picturisation bringing 'Shringar' rasa and 'Adbhoot' rasa.

#### **4.1.2 In-Depth Interview Analysis:**

A questioner was designed to ask the field specialists to have their interviews recorded. The researcher has recorded the interviews in person on video and also on telephone. The film personalities and critics were interviewed and it has been recorded in this sub topic. The interviews have been recorded in alphabetical order in this sub chapter. (Questionnaire, Annexure, pp. 448 - 455)

**4.1.2.1 Mr. Amit Tyagi** is a film maker and former Dean (films) at Film and Television Institute of India. He has been a key factor in setting up a Television Station at Kenya. He has been a documentary film producer and also been director for the famous TV show "Surabhi". He is a film scholar and teaches film appreciation. In this interview, he talks

about the outlook of Indian Cinema from the times of influential directors like Vijay Anand, Guru Dutt, etc. till today.

According to Amit Tyagi, Indian Cinema gained its identity and popularity through its songs. As soon as India's first talkie film *Alam Ara* (Ardeshir Irani, 1931) was released, the cinema gained a new and much important dimension. Some emotions can only be expressed through songs and Vijay Anand was a master in it. 'Kaaton Se Kheechke', *Guide*, 'Pal Bhar Ke Liye', *Johny Mera Naam*, 'Dil Ka Bhanwar', *Tere Ghar Ke Saamne* are some of the greatest examples which show the mastery of Vijay Anand. His use of spaces, camera angles, mis-en-scene, shot taking were exquisite. Vijay Anand showed that each song had a potential and meaning behind it. Amit Tyagi also talked about the importance of montages. Nowadays, filmmakers do not care at all about montages. Vijay Anand took montages very seriously in his songs. The biggest example of this is 'Wahan Kaun Hai Tera', *Guide* in which the journey montage is depicted beautifully. The lukewarm response of the audience to *Tere Mere Sapne* (1971) brought about a decline to the illustrious career of Vijay Anand. Usually, big directors such as Vijay Anand, Raj Kapoor & Guru Dutt get disheartened when their big projects become commercially unsuccessful. The outlook of esteemed film schools in India is negative towards classical Indian cinema. Film schools teach new coming students more about western cinema than Indian cinema. Because of this, the students become confused and get more and more inclined towards western cinema and they feel that Indian cinema is inferior. Esteemed directors such as Vijay Anand are underestimated by this generation of film makers. Amit Tyagi feels that it's time to change the pattern of teaching in film schools in India and concentrate more on the legends of Indian Cinema.

**4.1.2.2 Mr. Anandji Viraji Shah** is an eminent music director. He is known for the music that he has given as a duo with his elder brother late Kalyanji. They have more than 250 films including *Johny Mera Naam*, *Blackmail*, *Sarswatichandra* (National Award), *Kora Kagaj* (Filmfare Award) *Don*, *Jab Jab Phool Khile*, *Lawaris* etc. to their credit. In this interview, Anand ji younger among the duo shares his views about Mr. Vijay Anand as a director. He shares with us how Vijay Anand used to work with his

music directors with an idea of the song to be placed in the film.

Mr. Anandji Shah explains that we used to discuss a lot because that was an era where music directors used to work for both for the songs and background. 'Husna Ke Lakhon Rang' could have gone any side, but he didn't let it go towards vulgarity. The background music was equally good for the film *Johnny Mera Naam*. He also credits the contribution of Mangesh Desai. He inclined them to foreign films. The LP of *Johnny Mera Naam* had a space for a music piece; hence the music directors decided to put a music piece. That became the title track for the film. *Johnny Mera Naam* was the first film of Trimurti film, Vijay Anand was a famous director already. They knew each other. When they met for the sitting, Vijay Anand told them that they have some different situations for the song. It will be fun. The film had a cast which was not on a high including Pran, Premnath and also Dev Anand. The story was different and also each song was different than the earlier. It had a many mood album. Vijay Anand knew the situations up his sleeve. He was prepared all the time for detailed briefing. Indoor or outdoor, situation, actors etc. He used to give a briefing about the shots too. Vijay Anand was ready to take responsibility to make the first time producer relieved. He was ahead of his times, his ideas were advanced a little care was required to be taken while composing songs. He used flashback technique in 'Pal Pal Dil Ke Paas' *Blackmail* and 'Babul Pyare' *Johnny Mera Naam*. He was clear in what he wanted. It was not like a few directors who would say give us something and then will see how to use it. He was precise in his briefing to lyricists too. He knew there would be a violin piece till this point, then the lyrics would come, then rhythm and these will be shots while 'Pal Pal Dil Ke Pass'. He knew that Prenath will charge like a bull in a bull fight towards the girl. So they decided the music and Vijay Anande shot it like that. Anandji bhai recalls and appreciates the way songs were made and got shot too.

'Mile Do Badan' *Blackmail* was a very difficult song to shoot. The situation was difficult to build the music for with the sound design. Audience watchis and liking or disliking is a different thing. Making a space for a song, creating a situation, lighting, composing everything was difficult. Vijay Anand was very creative mind. Doing background was

easy for his films as they had long takes to do background music.

**4.1.2.3 Mr. Ashok Rane** is a well-known film critic in the Indian Film Industry. He has won many accolades in his field including National Awards for his books. He has been writing about films for the last 40 years. He has been on many National and International Film Festival Juries. In this interview, he shares his thoughts about Vijay Anand and his unique style of song picturization.

According to Mr. Rane, Vijay Anand is considered as a master of song picturization. He is in the league of other song picturization masters such as Guru Dutt and Raj Khosla. Even if Vijay Anand is in their league, he has his own unique style of picturizing a song. Vijay Anand firmly believed in the “prose in poetry” style of song picturization. His song was just like a scene in the movie. It would take the story forward. If you miss watching the song, the entire narrative would collapse. In his film, song had the same importance as the narrative. One of the most important aspects of Vijay Anand’s style was his camera movements and framing. In those times, when a heavy camera such as the Mitchell camera was used, he never compromised in camera movements and composition. He was a dedicated practitioner of shooting long takes in his songs. Even with long takes and heavy camera movements, he would never lose a composition. He used to shoot songs in compact spaces brilliantly. Even if he is in a restricted space, he used pan & tilt movements in the camera to a great effect. Some of the best examples of compact space songs are, ‘Dil ka Bhanwar Kare Pukar’ *Tere Ghar Ke Samne* and ‘Uparwala Jaan Kar Anjaan Hai’, *Kala Bazar*. Vijay Anand was a good choreographer as well. Most of the songs he shot are choreographed by Vijay Anand himself. But he also had a knack of identifying both the actor’s talents and shortcomings as well. As WaheedaRehman was a professional dancer, he gave her a freehand during the song picturization for *Guide*. On the other hand, Dev Anand wasn’t very good at dancing. But he used to walk in a very stylish manner. So, Vijay Anand used the walk of Dev Anand and incorporated it in the songs. In this way, Vijay Anand used an actor’s skill to enhance it further while hiding his shortcomings as well. Another important aspect in song picturization is the mise-en-scene. Mise-en-scene is the expression used to describe the design aspect of the scene. It

includes cinematography, set design, colour palette, costumes, story boarding, etc. Vijay Anand had a thought behind each and every aspect of the mise-en-scene. The perfect use of mise-en-scene can be seen in the song 'Piya Tose Naina Lage Re', *Guide*. Throughout the song, we can see that the fame and likeability of the character is on a rise. This is shown perfectly by changing the locations, background sets, the costumes and the jewellery at the end of each verse of the song. We can also see Vijay Anand's directional command and the use of mise-en-scene in the song 'Hothon pe AisiBaat', *Jewel Thief*. Vijay Anand also used window frames in his songs for compositions. This is also an example of mise-en-scene. The window frame created a different aesthetic in the composition. It helped create different zones in the frame to give it more depth. 'Pal BharkeLiye', *Johnny Mera Naam* is the best example for it. Like any other great artist, Vijay Anand also suffered a downfall in the latter stages of his carrier. According to Mr. Rane, Vijay Anand's downfall began after *Tere Mere Sapne*. The main reason behind it was the change in audience. In the latter stages, die-hard Vijay Anand fans were 40+ years old. As the average movie going public at that time was in between 16-25 years old, his movies didn't get the expected response from the next generation. Due to this, his picturization style changed to cope up with the young generation and in the process, he lost his touch in song picturization. His USPs such as long takes, camera movements, framings, mise-en-scene, etc. are missing in his latter films. Vijay Anand also liked to act in movies. His acting wasn't that well received by the audience as well as the critics. His turning to acting was also a reason behind his downfall.

Mr. Rane considers Vijay Anand as one of the great directors in Indian Cinema. He was a visionary. In the world of good directors, Vijay Anand is considered in a league of directors who are to be worshipped.

**4.1.2.4 Mr. Faroukh Mistry** is a noted Bollywood cinematographer. He is also the son of the legendary cinematographer Mr. Fali Mistry who was a frequent collaborator to the genius film director Mr. Vijay Anand. Fali Mistry also won Filmfare Award for *Guide* (1965)



In this interview, Mr. Mistry shares his experiences on the set of Vijay Anand's various films and the professional relationship between Vijay Anand and his father Fali Mistry. Vijay Anand was a director who excelled in every department of film making. He was fondly called "Goldie" as he was born with golden hair. Each and every one of his film is unique in nature and beautifully executed. He was a master of song picturization. He was one of the rare directors who would give camera movements the utmost importance in songs. His each movement had deep meaning and symbolism. He also was famous for his long takes. As the long takes would come with camera movements, he used to be very keen about the mis-en-scene of the set. As he himself would edit the films, he knew the placement of a shot, match cutting and cutting on movement. Each of his songs had importance with respect to the story of the film. His choreography, camera movements, focus shifts were seamless. Mr. Mistry feels that in today's period, only Sanjay Leela Bhansali comes close to Vijay Anand Sahab. Vijay Anand had a unique relationship with his film crew. All of his crew was always in sync with Vijay Anand during the filming process. The bond between Vijay Anand and his crew was so tight that he used to have the same crew in almost each of his films. This bond between him and his crew resulted in many classic movies. The crew was always ready to do any task, no matter how hard it is, told by Vijay Anand Sahab. As Vijay Anand was fond of top angle 360 degree shots, the crew set up the camera, which was a heavy weight Mitchell camera, and took care of all the wires that come with it to successfully execute the shot in Nagin Dance sequence in *Guide*. The bond between Vijay Anand Sahab and his team was so tight the he stopped making films after the death of Fali Mistry and S.D. Burman. Vijay Anand Sahab was a genius in bringing out sensuality without vulgarity. The best examples for this are the songs 'Husna Ke Laakho Rang', *Johny Mera Naam* and 'Gaata Rahe Mera Dil', *Guide* in which he just suggested the kissing of the characters using unique camera movements. *Guide* was the best film Vijay Anand made. This film is the greatest example of all the departments coming together. The film excels in each and every aspect of a cinema. We can see the genius of Vijay Anand in each and every song in the film. In *Aaj Phir Jeene Ki Tamanna Hai*, the use of mirror reflection and in that same shot the camera panning to the window introduces us to the many elements of the space. Waheeda Rahman's snake dance in film shows us how Vijay Anand Sahab used the space. The film had longevity

because it was processed very well. It was processed in one of the best film processing labs in New York. The cinematography of *Guide* could be explored the fullest because of good negative processing. This also helped in matching the shots in the song *Tere Mere Sapne* which were shot in the morning and evening. The cinema nowadays has become more of an audio/dialogue medium rather than being a visual medium. It had become a radio play of some sort. The visualization and the story writing of the directors has become so mediocre that even the best cinematographer will not be able to salvage the film. The songs in today's films are detached to the story and are inserted only to promote the film. This is the reason why Vijay Anand was so ahead of his time. He used to give importance not only to the story but also to the visual aspect of the film.

Mr. Mistry considers Vijay Anand Sahab as one of the greatest directors of all time. He is in the league of extraordinary directors such as Guru Dutt, K. Asif, Satyajit Ray.

**4.1.2.5 Ms. Hema Malini** is a renowned actor and a classical dancer. She is nicknamed "Dream Girl" by the Indian Film Industry. She worked with Vijay Anand in four films namely *Johnny Mera Naam*, *Chupa Rustom*, *Tere Mere Sapne* and *Rajput*. In this interview, she shares her experience of working with Vijay Anand.

Ms. Hema Malini first worked with Vijay Anand in the film *Johnny Mera Naam*. This film was amongst a lot of six other films that she had signed. These films marked the entry of Hema Malini in the Hindi Film Industry. Her first film with Vijay Anand was produced by Gulshan Rai. During the shoot Hema Malini felt that Vijay Anand was a very serious man as compared to Dev Anand who was very charming and friendly. She was very nervous at first because she was working for the first time with the well-known entourage of Vijay Anand which included Fali Mistry (Cinematographer) and Bhanu Atthaiya (Costume Designer). She compared Vijay Anand to a school headmaster due to his strict nature. She remembers his look through his glasses when he was unhappy and how he used to cover his face with his hat when he used to be in a bad mood. He became friendlier towards Hema Malini later on.

According to Ms. Hema Malini, Vijay Anand used to write the dialogues for his films himself. He wouldn't allow a single change in his dialogues during the shoot. Not even a syllable. While guiding her into her character, Vijay Anand would himself enact the part of Hema Malini just to show her what she is exactly supposed to do. As there were no acting schools at that time, her acting lessons happened on the film set itself with Vijay Anand as her "Guru". She got moulded into a good actor because of the on field experience of film shooting. When song picturization is in process, Vijay Anand is one of the best there is. On his set, the job of a choreographer is to set the timing of the shot, get the rehearsals done, check whether everything is ready, etc. The actual choreography is done by Vijay Anand. He also used to perform dance steps or movements with Dev Anand himself so that Hema Malini would understand the choreography perfectly. His song picturization was the most difficult thing to execute when you consider Mumbai heat and a non-air conditioned studio set up. He was famous for his long takes. With long takes would come long retakes. But the waste of film wouldn't bother Vijay Anand as long as he gets the perfect shot. His costumes were always a hit during his songs. His choice of colour combination was way ahead of his time. His love of having a song picturized in a moving vehicle is legendary. During the filming of "Rajput", Hema Malini thinks that Vijay Anand couldn't cope with the huge star cast of that film. After "Rajput" the trends in Indian Cinema had changed drastically with people preferring an ensemble cast rather than a single lead. Vijay Anand found it very difficult to adjust with this trend and his quality of work declined gradually. His association with OSHO also resulted in his decline.

Ms. Hema Malini expresses that no other director in this generation except Sanjay Leela Bhansali can at least reach the level that Vijay Anand has reached. Vijay Anand was a great director and a great teacher. His dignified directing broke barriers in the Indian Cinema.

**4.1.2.6 Mr. Karan Bali** is a noted documentary film director and a film analyst. He is a graduate of the prestigious Film & Television Institute of India (Direction Batch – 1992).

In this interview, Mr. Bali particularly discusses the song picturization techniques used by the eminent film director Vijay Anand. As Mr. Bali himself is a film researcher, he explains in a very detailed manner, Mr. Anand's song picturization technique.

According to Mr. Bali, Vijay Anand was the biggest hope of the film industry in his era. He was a sensible and intelligent director. He made movies that were logical, which influenced both the masses and the classes of India. He understood visual elements of storytelling. He used to choose his locations according to the mood of the songs. Even the costumes were chosen according to the songs. His songs were not only beautifully picturized, but also meaningful. His placement of song was important to the story of the film and the songs themselves used to take the story forward. No one has come close to Vijay Anand in the field of song picturization. Now a days, song picturization is highly dominated by choreographers who even make decisions which are supposed to be made by a director. Earlier, Mani Ratnam's songs used to be well executed. But, at present, even his songs are abstract and feel detached from the film. Of course there are some exceptions today. For example, Gautham Menon is famous for presenting women in his film with grace and respect. Even Mansoor Khan, director of *Qayamat Se Qayamat Tak* has picturized 'PehlaNasha' in a beautiful manner. Indian Cinema changed drastically post-independence. As the population shifted to the cities, more city related films were made. In the 50's, Bollywood was highly inspired by the Film Noir Movement in Hollywood. Due to this, many crime related films were produced in Bollywood such as *Awara* (Raj Kapoor, 1951), *Baazi* (Guru Dutt, 1951) and *Sangram* (Gyan Mukherjee, 1950). Vijay Anand got inspired due to these films. *Baazi* was the main inspiration behind Vijay Anand's debut film *Nau Do Gyarah*. He also took inspiration from the great director Alfred Hitchcock. In the 1950's, the film audience was more influenced in the songs that were picturized than the actual film itself. Mr. Dev Anand even mentioned in an interview that people used to visit the theatres only to watch the songs in *Baazi* and then leave. Because of this, Vijay Anand gave utmost importance to song picturization in his films. He tried to be perfect in each and every department of the song such as, where is it placed in the film, what influence does it have on the story, where is it picturized and how is it picturized. Vijay Anand was a master of shooting a song in tight spaces. We can

see his mastery in the song ‘Aaja Panchi Akela Hai’ from the movie *Nau Do Gyarah* and ‘Uparwala Jaankar Anjaan Hai’ from the film *Kala Bazar*, ‘Mile Do Badan’ from *Blackmail* could go here. Even in such spaces, Vijay Anand gave utmost importance to the depth of the frame. He used to enhance the depth of the frame by placing various objects/props in the foreground and background of the frame. In the song ‘Dil ka Bhanwar’ from the film *Tere Ghar Ke Samne*, he created one single floor and a terrace of ‘Qutub Minar’ to shoot the song. Still, his framing, angles and the magnifications of shots gave us a feel of the real ‘Qutub Minar’. The addition of breeze in the song also helped in feeling of realism in the song. He also has an element of surprise where unexpected moment you come up with a song. Climax is coming chase is happening and we see a song in ‘Mile Do Badan’. Similarly in an extremely tensed situation we get a Bhajan in *Johny Mera Naam*.

Vijay Anand was an expert in using the cinematic tools available to him to its full extent. His songs included lot to tracking shots (1). He used extensive tracking shots such as the circular tracks etc. These tracking shots helped the change in perspective in the shot due to which the audience got more attracted towards the songs. We can see his tracking in almost every song he has picturized. We can see his dynamic tracking shots in his film *Teesri Manzil*. He also used to shoot long takes in his songs. His sharp intercutting brought out the poetry in the songs. Reflections were one thing which was used extensively by Vijay Anand. We can see this in songs like ‘Baithe Hai Kya Unke Paas’ *Jewel Thief*, ‘Jaise Radha Ne Maala Japi’ *Tere Mere Sapne* and ‘Aaj Phir Jeene ki Tamanna Hai’ *Guide*. Vijay Anand was an expert in framing the shots for his song. His shot taking brought intimacy and emotion to the song. For example, in the song ‘Jeevan ki Bagiyaan’ *Tere Mere Sapne*, he extensively used close ups of Dev Anand and Mumtaz to capture their happy mood. Vijay Anand used to give utmost importance to the mise-en-scene (2) in the songs. His visual design, character placements, camera placements were always spot on. He used to understand the dancing ability of his actors and according to that choreograph their movements. Even if different songs of his had different choreographers (actually Dance Directors or Dance masters), we were able to identify the song as a Vijay Anand song. \* Even some of the actions in his songs were performed in

sync with the music. For example, the smoke rings done by the actor were synced with the piano in the song ‘Kya Ho Phir Jo Din Rangeela Ho’ *Nau Do Gyarah*. In this song, we also can see the use of long takes and extensive track movements. He was fond of adding visual elements such as vehicles and animals in his song. Some incidents happening behind the camera also affected his songs. During the shooting of the song ‘Rimjhim ke Taarane’ *Kala Bazar*, Geeta Dutt refused to sing for Waheeda Rehman. Because of this, the song was played in the background without lip sync. This added a lot more emotions to the scene.

According to Mr. Bali, *Blackmail* was the last good film directed by Vijay Anand. We can see two different Vijay Anands –before and after *Blackmail*. Films he made after *Blackmail* were not of that caliber as their predecessors. Many factors were involved in the decline of Vijay Anand. After the introduction of Zoom Lens, it was extensively used in the songs. The use of Zoom affected in the dynamism of the songs and hampered its quality. Vijay Anand, contradicting his USP (3), began including songs which were not necessary in his films. He also struggled with some movies which commercially flopped in the box office. He also lost his credit from the movies such as *Taxi Driver* and *Hum Dono* (credited to Chetan Anand and Amarjeet). He also couldn’t control the mannerisms of his brother Dev Anand which affected his films. He also faced criticism from the censor board for his song ‘Husn Ke Laakho Rang’ *Johnny Mera Naam*.

Mr. Bali believes that Vijay Anand was the most sensible and intelligent director of his time who continues to inspire today’s generation. He was way ahead of his time and he weaved magic in his songs in all the aspects. His work must be looked at in a larger perspective and not only about the songs had he shot. *Guide* and *Tere Mere Sapne* were the best films he has ever made.

- (1) Tracking shot –A shot in which the camera position changes with respect to the subject during the shot.
- (2) Mis-en-scene – Visual Theme (Storyboarding, Cinematography, Art Direction, etc.)
- (3) USP – Unique Selling Point

\* Eyes of Nutan in Dil Ka Bhawar , Eyes and eyelids of Waheeda in Tere Mere Sapne ab Ek Rang Hai, Hand of Waheeda in UparwalaJankar and Fan in the same song and also in a small compartment. Pulling up of the flask bottle in Aakhon Me Kya Ji

**4.1.2.7 Mr. Mahesh Naik**, discusses his experiences while working as an assistant to the eminent film director Vijay Anand.

Mr. Naik was first introduced to the film industry when he got a job assisting Vijay Anand Sahab as a clapper. He was taught the duties of a clapper by Mr. Praful Parekh who also was an assistant. Mr. Naik's father himself worked as an associate to Vijay Anand Anand in films such as "Guide" and "Johnny Mera Naam". He had introduced Mr. Mahesh Naik to Mr. Parekh. Mr. Naik got to experience the work ethic of Vijay Anand Sahab on his very first day on a film set. The film was starring Amitabh Bachchan and Dharmendra. Dharmendra was running late and Amitabh had to leave early. Dharmendra arrived after Amitabh had left. So, instead of panicking, Vijay Anand Sahab advised his assistant Mr. D. Kumar to shoot the fight sequence between Amitabh and Dharmendra by cheating the presence of Amitabh in the fight scene. Afterwards, he shot Amitabh's close ups to match the shots previously taken. This was the ingenuity of Vijay Anand Sahab. He remained calm and hence saved precious shooting time. Vijay Anand Sahab gave utmost importance to music in his films. He was always perfect about the placement of songs in his films. He was keen in discussing the song lyrics with his writers. He used to look out whether the song is matching the overall thought process behind the film. He was also brilliant in incorporating natural sound effects in the background music. For example, in the song 'Mere Sang Sang' from the film *Rajput*, Vijay Anand Sahab discussed with the music directors Laxmikant-Pyarelal about incorporating the footsteps of a horse in the background music as the hero Rajesh Khanna is shown riding a horse. He used to explain the visuals to the music directors and also suggest which musical instrument will go with a particular shot. In the same song mentioned above, he suggested using the harp whenever camels are shown in the scene. His ingenuity was also seen in the song 'Aaj Phir Jeene Ki Tamanna Hai, *Guide*. It shows how closely he worked with the music directors, the orchestra and the singers in an analogue era. Vijay Anand

Sahab mastery in screenplay writing and editing was fabulous. He was a very calm person who seldom used to get angry. He treated a film as a proper film, not as a documentary. He used to go by the script without taking any extra shots and hence saving time and cans of film. He had complete confidence in his script. He was such a perfectionist that he used to tell how many frames are to be added or subtracted while editing. He also used to discuss about how to shoot the action scenes with the fightmaster.

Mr. Naik describes Vijay Anand Sahab's personality as a calm and quiet gentleman. He was a hard working person who focused on his job only. He wasn't interested in gossiping or interfering in other people's issues. Mr. Naik also shared his experience about how Vijay Anand Sahab's work ethic and carrier as a director was affected due to unprofessionalism in the film industry. He used to talk about the actors not respecting time and unprofessional producers. He had claimed that if I get everything I want to make a film, I will be happy to make the film *Guide* again. Vijay Anand Sahab was also affected by the tantrums of the actors on his film set. He gave an example of one particular actor who came on the set drunk. He insisted in shooting a scene so that his guests can see him work. He then refused to re shoot the scene when requested by Vijay Anand Sahab. A depressed Vijay Anand Sahab used to ask for his fees on a 'per day' basis so that he will be able to shoot. He also disliked any interference of the producers on a creative level of a film. He was very unhappy when his film *Ram Balram* was censored by the producer without taking him into consideration. Due to lack of funds, even the music in the film was conceived using stock music provided by Mr. Naik's father. Overall, the lack of funds and unprofessional producer affected *Ram Balram* and Vijay Anand Sahab also. All the above factors impacted Vijay Anand Sahab in such a way that he started losing interest in film making. Because of this, some of his films remain un-released till date.

Mr. Naik describes Vijay Anand Sahab as a visionary and a perfectionist. He regrets not seeing these qualities in today's generation. He feels that the technology has affected today's youth. This generation has respect for Vijay Anand Sahab, but they lack his dedication and perfection. Vijay Anand Sahab lived in an age when making a film was



the toughest job. He created magical films such as “Guide”, “Ram Balram”, “Jewel Thief” which were ahead of their times. He was so dedicated in his films that he was involved in each and every aspect right from the script writing to song recording. In an analogue world, he learned about each and every department of film making so that he can make a perfect film in each and every aspect. Vijay Anand Sahab as the best director India has ever produced.

**4.1.2.8 Mr. Mohan Chudiwala** was a very close associate and a friend of Mr. Vijay Anand. Even though not related to the film industry, Mr. Chudiwala shares his most personal experiences with Mr. Vijay Anand. Mr. Chudiwala worked as PR at Navketan for a long time closely associated with Dev Anand.

Mr. Chudiwala became an admirer of Vijay Anand after watching his movies in reruns. He also read and watched his interviews. When Mr. Chudiwala got Vijay Anand’s number, he called him up for a chance to meet him. Vijay Anand was interested in Mr. Chudiwala as he was a share broker, a thing in which Vijay Anand took interest. From that day onwards, the friendship between them blossomed. Mr. Chudiwala describes Vijay Anand as a simple and a down to earth person. They used to watch movies together and even go out together.

Vijay Anand, in his early years, used to assist his older brother Chetan Anand. ‘Aye Meri Topi Palatke Aa’ *Funtoosh* was the first song he got to picturize. His film journey began from that very song itself. After that, he had written the script of *Nau Do Gyarah* which was read by Dev Anand on his way to Mahabaleshwar. Dev Saab was on his way to Mahabaleshwar to shoot for a movie. But on reaching, he postponed the shoot to work on Vijay Anand’s story. Vijay Anand had specifically told Dev Saab that he himself wanted to direct the film. So the journey of Vijay Anand as a director began in 1957. As a director, Vijay Anand had utmost interest when shooting a song. Because, in his movies, songs had the same importance as the other aspects. His songs were always attached to the movie and took the story forward. The picturization, camera angles, lighting, choreography all had meaning to it. The mastery of Vijay Anand in song picturization can

be seen in various aspects of his songs. He was famous for his use of vehicles in his songs. 'Kali Ke Roop Mein' and 'Hum Hai Raahi Pyar Ke', *Nau Do Gyrah* are some of the examples of use of vehicles in songs. He also developed various camera angles when using vehicles. For example, he mounted the camera on the bonnet of the truck in *Nau Do Gyarah*.

Each and every film Vijay Anand directed had deep meaning to it and was also inspired by real events. The film *Kala Bazaar* was conceived after he saw the black marketing of movie tickets in his college days. This was the only film in which the three brothers Chetan, Dev and Vijay worked together. The film *Hum Dono* depicted the Indo-China war. The song 'Main Zindagi Ka Saath' is beautifully picturized which tells the story of a soldier. The use of water reflections in this song is to the point. *Tere Mere Sapne* tells us the story of malpractices in the medical field. As the songs in his films were completely connected to the film and they moved the story forward, he knew precisely where to put the songs. The lyrics and the visuals of the songs would always go hand in hand. His camera movements were always decided beforehand and the movements would completely match the music. The most talked about film directed by Vijay Anand was *Guide*. The film was first offered to Chetan Anand and Raj Khosla before Vijay Anand came into the picture. Vijay Anand worked his magic while making this film. The song 'Wahan Kaun Hai Tera' shows a beautiful transition of the state of a person who is just released from prison. 'Kaaton se Kheechke' shows its wonderful choreography and camera angles. 'Hothon Pe Aisi Baat' shows the effect of a round trolley movement.

After "Ram Balram", Vijay Anand's career as a director was in a declining mode. Multiple factors were responsible for this decline. His close association to the Osho cult is one of them. Over the period of time, Vijay Anand's creativity also lessened. That was compounded with the partnership problems with his co-producers. His directorial finesse lessened when he started acting in movies. The change in generation of film goers also affected the director. Despite the shortcomings which occurred later, Vijay Anand still was one of the finest directors Bollywood had. Mr. Chudiwala takes lot of pride in calling Vijay Anand his close friend and will cherish his memories forever.

**4.1.2.9 Poet Gopaldas Saxena (Neeraj)** was interviewed at the age of 92 a few months before he died. The poet who accidentally became a lyricist for the Hindi films was due to Dev Anand. He shares his experience about Vijay Anand and his working with him.

The first meeting happened at the sitting of “Prem Pujari”. Though Vijay Anand was not directing the film he promised Neeraj his next. So they worked together for *Tere Mere Sapne*, *ChuppaRustum*. Neeraj was a fan of Vijay Anand’s films. When Vijay Anand heard his first song “Rangila Re” written for Prem Pujari he showed his willingness to work with Neeraj. Neeraj has liked his work in *Guide* and other films.

‘Hey Maine Kasam Li’, ‘Jaise Radha Ne Mala Japi’ were all hits from *Tere Mere Sapne*. The film was not a formula film. It was different film. Didn’t had a great run but it could recovered though. The three stanzas show three different stages from acceptance of love to marriage, the first night and the married life. He knew the way he wanted to open the song stanza by stanza. He also worked for *Jana Na Dil Se Door*, which was the last film Vijay Anand had made. Vijay Anand was just like a pure gold. His behavior, heart, actions and appreciation was all like gold. A man of a pure character he was. His death has created a big loss for the film industry. He was one of the finest directors of film industry. Dev Anand and Vijay Anand were two pillars of my film life. I lost both of them and faced a great loss.

Neeraj shows his inability to speak much due to his old age but through his efforts one can feel the affection he had for both the Anand brothers.

**4.1.2.10 Mr. Rafiq Sheikh** is a sound recordist and sound designer in the Indian Film Industry. He is the son of the eminent film editor Babu Sheikh. Babu Sheikh was a frequent collaborator with Vijay Anand. He had edited many of the Vijay Anand films. In this interview, Mr. Rafiq Sheikh talks about his father’s professional relationship with Vijay Anand.

Vijay Anand, according To Mr. Sheikh was an institution. Almost all the people related to

the film industry looked up to him. His style of shooting a film was unique. He used to shoot a song in such a way that even sometimes, the crew and even the choreographer (Dance Director) wouldn't understand. Only when they would see the final product, they would know. Vijay Anand's films were always completed on the edit table. His workflow was such that he used to do a rough structure while shooting and then fine tuning at the edit table. He was a master of shooting long takes. According to Mr. Sheikh, the only director of this generation that comes close to Vijay Anand Sahab is Sanjay Leela Bhansali. During his early years, Babu Sheikh used to assist Vijay Anand in the editing of his films. Over the years, Vijay Anand's appreciation towards Babu Sheikh increased. Because of this, Vijay Anand started giving him the credit as a co-editor of his films.

Mr. Rafiq Sheikh, being a sound designer himself, feels that Vijay Anand had an excellent taste in music and also the intricate knowledge in the same. That is why the songs in his films are legendary. Vijay Anand was always ahead of his time. The movie *Guide* shows us how the songs move the story forward and is always connected to the story of the film. That is why, according to Mr Rafiq Sheikh, *Guide* is the best film Vijay Anand ever directed.

**4.1.2.11 Mr. Rajiv Vijayakar** is a film historian and a critic. His research specializes in Hindi film music. He has penned books like "Main Shayar Toh Nahin", "Dharmendra – A Biography" and "The History of Indian Film Music". In this interview, he elaborates his fondness for the songs picturized by Mr. Vijay Anand.

In his early years, Vijay Anand assisted his elder brother Chetan Anand. During the filming of *Funtoosh*, Vijay Anand used to rewrite some of the scenes from the film using his own style for his own practice. This was seen by Chetan Anand's wife. She suggested Dev Anand, who produced most of Chetan Anand's films, to give Vijay Anand a chance to direct his own film. Vijay Anand showed the script of *Nau Do Gyarah* to Dev Anand. Dev Anand liked the script very much. Thus began the journey of Vijay Anand.

Mr. Vijayakar defines Vijay Anand as a director who was well ahead of his times. This

bold outlook of Vijay Anand is seen in his song picturization style. He made no compromise with his songs. His songs were always attached to the story so that the audience will always feel connected to the movie. The song carrying the story ahead can be seen in ‘Hoton Pe AisiBaat’, *Jewel Thief*. The love letters unfolding with the help of visuals is seen in ‘Pal Pal Dil Ke Paas’, *Blackmail*. The use of special effects in 1970s can be seen in ‘Chori Chori Chupke Chupke’, *Bullet*.

Mr. Vijayakar defines Vijay Anand as an average actor. He thinks that Vijay Anand prioritizing acting before direction lead to his downfall afterwards. As Dev Anand and Vijay Anand exchanged their roles as the actor and the director, the quality of Navketan produced films began to deteriorate. This decline began from the film “Blackmail”. It didn’t have the usual Vijay Anand spark in it. Vijay Anand’s health was also a main reason behind the downfall. The doctors had treated Vijay Anand in a wrong manner before. So he suffered its prolonged effects. It is said that he wrote the film *Tere Mere Sapne* in disgust of the corrupt doctors. The producer’s interference in the music and songs also hampered the cinema. The music quality of his films declined from 1974 as the onus of choosing songs did not remain entirely on Vijay Anand.

Mr. Vijayakar believes that Vijay Anand was one of the best directors in Bollywood. He is so legendary that even famous directors from Manmohan Desai to Farah Khan try to emulate him. His futuristic thinking and his overall picturization skills is what made him a master of Indian cinema.

**4.1.2.12 Mr. Sameer Shaikh** is a film editor in the Indian Film Industry. He was formerly working as an assistant editor to Mr. Babu Sheikh who was the chief editor of many films directed by Vijay Anand. Babu Shaikh also shares joint credit for editing *Guide*. In this interview, he along with Mr. Mahesh Naik (Vijay Anand’s assistant director) enlighten us about the man himself, Vijay Anand. Vijay Anand visited Mr. Shaikh to know more about the digital editing process. He explained Vijay Anand the digital editing process in the language of a Steenbeck flatbed editor which is used to edit 16mm and 35mm films. Vijay Anand was impressed by the digital process and he opened

his own FCP (Final Cut Pro) studio later.

Mr. Shaikh describes Vijay Anand as a director ahead of his times. During his song picturization, the editing of the song was done beforehand in his mind. He used to know exactly which shot would go where on the edit table. He also used to be ready to make changes in his edit if by chance he misses something during shooting. Vijay Anand once told Sameer Shaikh how much he is inspired by Babu Sheikh.

Nowadays, most of the songs are shot on pure judgement without thinking of editing. Because of this, a lot of unnecessary shots are taken. Previously, only the 'OK' shots were printed with very less retakes. Due to digitalization, the perfection is lost.

Mr. Naik, in this interview, briefly shares what he feels about Vijay Anand. Vijay Anand knew every actor's capability. He knew what the actor could do or not do. He used to direct them accordingly. In *Ram Balram*, Dharmendra is shown smoking a cigarette which is not lit. He is seen mimicking the smoking throughout the film. Vijay Anand Saab got inspired by this and told Dharmendra to actually light the cigarette during the climax. This provided a different angle to the story. In short, Vijay Anand gave the cigarette a different character. Mr. Naik feels that Vijay Anand didn't get much support from the film industry which he deserved. If he had got that support, then we would have experienced many more epic films than there already are. Mr. Naik concludes that each and every director of this generation should watch Vijay Anand's films to learn and to get inspired.

**4.1.2.13 Mr. Sriram Raghavan** is a National Award winning film maker and also an ex student of India's premier film school the Film and Television institute of India, Pune. Sriram has films like *Raman Raghav*, *Ek Haseena Thi*, *Agent Vinod*, *Badlapur*, *Andhadhun* to his credit. With *Andhadhun* he has bagged the critical and commercial success together. His cult dark genre has got him National Award for *Andhadhun*. Sriram Raghavan is a rare FTIIan who follows the Hindi commercial cinema and talks, writes about it too.

To begin conversation he says, Once upon a time, it was not called Bollywood. The 1950s, 60s, 70s and the early 80s....Mainstream, popular, commercial...whatever one calls them, these were glorious decades in our rich cinematic history. It's heartening to note the increase in books on Hindi popular cinema in recent years...They are mostly biographies, and autobiographies ...some delightful and others vacuous retellings of what we already know. What is really missing, and missing big time is studies on the craft, technical and aesthetic aspects of the films of this time.

Hollywood took it's cinema seriously and magazines like American Cinematographer have studied and documented the best films over the decades.... Unfortunately, there is very little documentation or research on the many Hindi films that we consider classics today. Sriram Raghavan openly accepts that he was very happy when the researcher met him a couple of years back and he introduced Raghavan about his thesis on the use of songs in the films of Vijay Anand.

Sriram Raghavan continues by saying, 'Vijay Anand was a complete filmmaker, in the sense that he wrote, edited and directed films, occasionally acting in some too. He was a fantastic story teller with a solid grip on the craft of cinema. His best films satisfied both 'masses and classes' as the trade magazines say. And Vijay Anand is quite simply a master in song picturizations. I love the Hindi film song. It's something unique to our films and is an art form in itself. There's a song for every mood one can be in. Today, many of us, both makers and viewers, feel that the song is redundant in certain kinds of stories. Much as I love songs, I often feel inhibited about incorporating a song in my narrative flow. I wonder if it's interrupting the story. In the best of films, the song is part of the script...it advances the story and does the job of several scenes that would be required to bring about the same emotion. Take a film like *Guide*. Remove the songs and the story will near collapse. It would need a dozen repetitive scenes to show Nalini (Waheeda Rehman) rise from her humble beginnings to international fame. Achieved by one 'Piya Tose Naina Lage Re'. A woman who breaks the barriers of social conditioning and feels freedom and liberation...can any mere scene or sequence capture and convey this free spirit as effectively as *Kaanton se kheenckhe ye aanchal*...

Dev Anand in a boat is following Vyjayanthimala paddling alone in a lake at midnight. 'Rulake Gaya Sapna Mera', is a sublime song about loss ...and yet would any viewer realise that Vyjantimala is actually a femme fatale, luring our innocent hero into a trap. It advances the plot and connects us on to the couple on a personal, non-plot level.

'Honton Pe Aisi Baat' again is a song to study for it's fluid choreography and mise en scene. Unlike most cookie cutter songs today, where the choreographer and team take over the song, this climactic song is a lesson in how the director gets the best from every department whilst being inventive and individualistic. Vijay Anand began the trend of the climax song with *Seelezubaan*....his debut film *Nau Do Gyarah*.

*Mile do badan*, from *Blackmail* was my inspiration for the *Raabta* song in *Agent Vinod*.

I wish there was a making of video of the 'Dil Ka Bhanwar Kare Pukar' song from *Tere Ghar Ke Saamne*.

How economically can one show the transition from proposal to marriage to a few months later...Watch 'Jaise Radha Ne Mala Japi...' How did Vijay Anand get the whacked out idea for 'Pal Bhar Ke Liye...?' Why is 'Pal Pal Dil Ke Paas' so achingly romantic and such a contrast to 'Sharbati Teri Aakhon Mein', from the same film where another man is wooing the same girl. There are many such questions that I hope this thesis will answer in a manner that will inspire. In this interview, he also looks at a particular song of Vijay Anand from the film *Johny Mera Naam* and analyses it for this research study.

According to Sriram Raghavan, 'Govind Bolo Hari Gopal Bolo' is a unique song in *Johny Mera Naam* and must be studied by any cinema lover. *Johny Mera Naam* is one of his favourite movies directed by Vijay Anand. He identifies this song as a Bhajan shot like a thriller. The second half of the movie has this song. The temple priest's child has been kidnapped by Pran and he makes him rob or exchange the real ornaments with the duplicate ones. The way this sequence has been scripted and edited is a lesson for every



filmmaker. It teaches how to cut down the process and how to really keep it fine into the bowl. The same scene into lesser hands, the same story would have been much more sort of ok. If you watch much more is much longer. The entire sequence is about twenty minutes including the song. But these twenty minutes passes just like a click, you are thrilled and you forget the main story with just focusing on this sequence. There are little things that keep popping up in this sequence too from the main story. Unless you have seen the movie and unless you really know the movie you can't really enjoy it. A famous quote says, 'The job of the director or writer to grab the audience and never let go.' In Hindi movies it happens twice, because of the interval. Here this process starts in the second half. The second half starts with a song 'Nafarat Karne Walon Ke', it is like start with a song so that people coming in don't miss much of the movie. The song gets over this sequence starts where Johny and Rekha have gone to Kolkata to meet Banarasi Das who again is Pran only.

There are thirteen scenes before the song and then the song begins. This built up is more like a 'Hitchcockian' suspense. These twenty minutes Pran is seen in four disguises. Each one looks scarier than the other. In the sequence Hema Malini has to reach the temple and pick up a musical instrument and replace it with other which has ornaments.

As the song starts Pran is once again introduced as a different Sadhu. He is here only to observe that she does her job. In the meantime the cops have come to know about this coup through Pujari's wife, so they come and seal the place. Now the suspense starts building as to how they would catch the bad guys and the Bhajan starts, 'Govind Bolo Hari Gopal Bolo'. This entire song keeps the audience waiting if the police could catch the goons. To stretch the moment and how is in question here. With a long dialogue or boring scenes but Vijay Anand brings in the song to stretch the moment of suspense. Now on screen a Bhajan is happening but undercurrent is of fear. In one shot Hema Malini is spinning and feeling dizzy with the audience too. After a long take there is a cut and the resolution to the sequence comes to unfold what happens with the bad guys. This resolution comes with two twists coming one after the other subsequently. I also try to do this kind of a thing. Give audience a song and make them doubly happy. I did it in *Agent*

*Vinod*. We were looking for a title song with a great piece music that we had and finally the lyricist came up with the ‘Govind Bolo’ type of words. This again becomes a tribute to a great ‘Thriller Bhajan’ in *Johny Mera Naam*. This song is one of the long likings of mine from Vijay Anand’s masterpieces.

To conclude Raghavan says, ‘a bunch of very talented people are responsible for a great song. The lyricist, the composer, the singer, the choreographer, the musicians, the technicians and of course the actors. Behind all this is one person, one vision. I totally look forward to this thesis on Vijay Anand..And I hope a study like this will inspire many filmmakers today to discover, revisit and make the best use of this unique cinematic weapon we possess’.

**4.1.2.14 Mr. Subodh Guruji** is an art director in the Indian Film Industry. He was an assistant to the eminent art director Mr. T. K. Desai who was a regular art director in Vijay Anand films except for *Guide*. In this interview, Mr. Guruji shares his experiences while working with Vijay Anand.

The main reason why Vijay Anand was a master of song picturization was his readiness way before actually shooting the song. From an art direction point of view, he was ready with his floor plan and the design. He used to consult with his art director and cinematographer beforehand what colour scheme would go perfectly with the song. Once the set was ready, there were seldom any changes to it. His motto was “whatever changes you want to do, do it on paper”. His haveli set in “Jewel Thief” is a perfect example for this. He was so precise in his planning that he knew inch and inch of his set. Vijay Anand was a very patient man. He never hurried his co-workers into doing anything. He used to take his own sweet time in his workflow. Mr. Guruji gave an example in this context. Before the shooting of the song “Pal BharKeLiye” from the film “JohnyMera Naam”, the construction of set was in its final stages. Vijay Anand, unlike him, came two days before shooting on the set. He demanded that the walls of the set be cut into various shaped windows. He also asked for the window flaps of various designs, venation blinds, etc. Mr. Guruji who was present at that time told him that this job will take two more days as the

windows will need double finishing. Then and there, Vijay Anand postponed the shoot without arguing with the art director. This is because he himself had so much knowledge of the field that he knew the importance of double finishing. He knew he will enhance the set more with his framing and camera movements. The set of the song “Hoton pe aisibaat” *Jewel Thief* took 45 days to construct. The grandeur of the set is shown perfectly in the song. The “L” shaped set consisted of 16ft elevations with Nepali architecture for the royal family to sit and space for almost 150 junior artist to dance and be present on the set with the high rise of the wall. Vijay Anand’s set was completely related to the actual location in which the story is happening. In the song “RaatAkeli Hai” from the film *Jewel Thief*, the feeling of a remote place is perfectly shown using dust covered props and curtains. The song “Mile do badan” *Blackmail* also was shot in a 12x12 ft. pit with wooden logs added to it. Vijay Anand’s vision was clear. He wanted only close up shots without any camera movement. So the whole song is shot in very tight space using lenses above 75mm.

Vijay Anand was also known for his extensive use of vehicles in his songs. For example, the use of a truck in ‘Hum Hai Raahi Pyar Ke’ & ‘Kali Ke Roop Mein’ *Nau Do Gyarah* and ‘Aaj Phir Jeene ki Tamanna Hai’ *Guide* or the use of cycle in ‘Hay Maine Kasam Li’ *Tere Mere Sapne*. He used vehicles extensively in most of his shots in the song. As he himself would edit the film, he knew the exact cutting points which will enhance the song further. His use of vehicles would justify the character of the subject in the film.

Mr. Guruji also shared his experience during the shooting of song “Dil ka Bhanwar” *Tere Ghar ke Samne*. They had built three different sets of Qutub Minar, all three for different specific purposes. He built one set with only one side of the passage finished so as to avoid the other side from coming into the frame. The other set was built with specific modifications for the placement of camera. He shot the song beautifully. He created a feeling of going up and coming down. He chose some angles specifically for the lyrics of the song. For example, when we listen “Pyar ki unchayi, Ishq ki Gehrai”, he chose a top angle shot for those particular words. Vijay Anand liked to have the whole scenario of his song picturization in his control. He would always check the feasibility of the particular location, take his time and shoot. Whenever he would find any location non feasible, he

would build a set. For example, in the song “Rulake Gaya Sapna Mera” *Jewel Thief*, he created a lake in Mehboob Studios as the actual location shooting was difficult due to night shoots and lighting difficulties. The whole art direction of that song, tree, boat, lake give us a feel of loneliness which enhances the actual song. The song “Tere Mere Sapne” *Guide* was shot for three days in Jaipur as the sunset was needed to be shown. Vijay Anand gave Dev Anand one and a half minute to complete the shot. We can actually see Dev Anand looking at his watch in the song.

Mr. Guruji also considers Vijay Anand as a fine actor. He thinks that no one could have done a better Dr. Kothari in Tere Mere Sapne than Vijay Anand himself. He used to identify the character in his movie and cast the actors accordingly. He expected his actors to be precise in their performances. Even the amount of tears that would come out of the eyes would be pre decided.

The best songs of Vijay Anand according to Mr. Guruji are “Hoton Pe AisiBaat” (*Jewel Thief*), “Jeevan ki bagiyaan” (*Tere Mere Sapne*), “Aajphirjeene ki tamannahai” (*Guide*), “RaatAkeli Hai” (*Jewel Thief*) and “Deewana MujhsaNahi” (*Teesri Manzil*). Vijay Anand took his inspiration for song picturization from stalwarts like Guru Dutt, Raj Khosla and Nasir Hussain. His extensive knowledge of editing helped him immensely during the actual shooting. All his songs were completely attached to the storyline of the movie. His songs would push the story forward with the use of meaningful lyrics, beautiful set designs and music. Mr. Guruji considered the Anand brothers as second run film makers. Their films would have a slow start but used to pick up tremendous pace in the second run. Mr. Guruji thinks that among all the Navketan films, only Vijay Anand’s film had the golden touch.

**4.1.2.15 Mr. V. N. Mayekar** is an eminent film editor. He has more than 55 films like *Ghayal*, *Ghatak*, *Vaastav*, *Pukar*, *Andaz Apna Apna*, etc. to his credit. In this interview, he shares his views about Mr. Vijay Anand as an editor. He shares with us how Vijay Anand as an editor enhanced his song picturization.

Mr. Mayekar explains the beauty behind the picturization of the song ‘Pal Pal Dil Ke

Paas' *Blackmail*. He believes that this song is the perfect example of a director shooting the song with editing in mind. This song is basically a scene which is converted in a song which is choreographed by the director himself. The transition of the letters sent by Dharmendra to Rakhi, in the song (Priya Miss Mehta to Meri Asha) is also shown beautifully. Vijay Anand had discussed the picturization of the song extensively with the music director duo Kalyanji-Anandji. Because of this, the music has matched the editing perfectly.

Another example Mr. Mayekar discussed was "Mile do Badan" (Blackmail). This song shows how the director improvised while shooting in cramped spaces. He used more panning shots without much camera movement. The lyrics of the song matched perfectly with the picturization so as to convey the message clearly. He also removed a part of the song owing to little space. The song "Hay Maine Kasam Li" (Tere Mere Sapne) also shows the directing prowess of Vijay Anand. The song mostly comprises of compact shots. The three parts of the song are shot in three different scenarios. One on the cycle with Mumtaz sitting in the front, one with both of them sitting in a garden (with the suggestion of the cycle) and the last one with Mumtaz sitting at the back of the cycle. This was done to avoid the song being monotonous. In the song "Mere Sang Sang Aya" (Rajput), we can observe that the song is edited on beats. The footsteps of the horse are incorporated into to music beautifully to bring out the peppiness in the song.

Mr. Mayekar also gave some more examples like 'Kaaton Se Kheech Ke', *Guide* and 'Pal Bharke Liye', *JohnnyMera Naam* to explain how Vijay Anand extensively used camera movements in his songs. In the song 'Pal Bharke Liye', he edited the song in such a way that it has a very few shots. Because of this, there is not loose moment in the whole song.

In conclusion, Mr. Mayekar thinks that a director who himself edits the film is a golden combination when it comes to song picturization. That is why Mr. Vijay Anand was a master in song picturization. In this era, Sanjay Leela Bhansali is the director who can come near Vijay Anand. Now a days, most of the songs are directed by the choreographers. This disconnects the song from the actual movie. Vijay Anand's personal involvement in the song picturization and the editing of it afterwards made his songs

legendary.

**4.1.2.16 Ms. Waheeda Rehman** is considered to be one of the most prolific actress in the Indian Film Industry. She is regarded as Bollywood's powerful actress with one National Award and two Filmfare Awards to her name. She is known for her collaboration with the legendary filmmakers like Guru Dutt and Raj Khosla. In this interview Waheedaji discusses one of her most famous role in the film *Guide* and her experiences working with Vijay Anand.

Ms. Waheeda Rehman knew Vijay Anand much before *Guide* was made. She knew him from the days when she was acting alongside Dev Anand in *CID*. After that Vijay Anand directed her for the very first time in *Kala Baazar*. At that time, Waheedaji thought that Vijay Anand is a very sensible and understanding director. This made acting under his direction easy. Waheeda ji thinks that Vijay Anand matured a lot from *Kala Baazar* to *Guide*. At first, Vijay Anand's elder brother Chetan Anand was supposed to direct *Guide*. But at the last moment, Chetan Anand backed out and Vijay Anand came into picture. This came as a blessing in disguise for Waheeda ji as she was more comfortable working along with Vijay Anand. She always wanted Vijay Anand to direct *Guide*.

Ms. Waheeda feels that even when Vijay Anand made changes in the character played by herself in the film *Guide* from its original book, both the film and the book are a class act. She feels that Vijay Anand, through his film, gave the book the respect it deserved. Compared to the Hindi version of *Guide*, the English version was disappointing. The director of the English version didn't seem to understand the book. Hence, the English version feels like a documentary style film. The knack of placing the songs in the film perfectly came as an inspiration from Guru Dutt's films as he was first to do it. The songs to be picturized in a film were given equal importance as compared to the other sequences. Vijay Anand unique selling points were the long takes he used to shoot for his songs. The big sets, heavy lighting, long takes were his speciality. Waheedaji being a stage dancer herself, didn't find any difficulty during song picturization. They were allowed to do as much rehearsals as they want. Now they cut every now and then. The

lengthy shots had difficulties but they created mood, it was fun. The song *Tere Mere Sapne*, *Guide* was shot over the span of 5 days as it was a sunset sequence. Vijay Anand didn't compromise on anything and waited for the perfect shot. Everyday it used to get shot at 3 am in the morning. She had never done it before with such long shots and the entire song is just three shots. It was Vijay Anand's design for the song and creating the use of hands and costumes for creating the mise en scene. A film scholar describes the song *Kaaton se Kheechke ye Aanchal* as the first feminist song of Bollywood.

The costumes also were an important factor in Vijay Anand's songs. He used to guide Bhanu Aththaya as to how he wanted it and then leave it to her. The famous costume designer Bhanu Aththaya helped him during the filming of *Guide*. Most of the costumes were finalised by her and Waheedaji. The song *PiyaToseNaina Lage Re* shows us the transition through which Waheedaji's character goes. This transition was shown in a best possible way by making changes in the costumes, sets and the lighting. The song being over 9 minutes, took 20 days to shoot. Here, Vijay Anand gave Waheedaji plenty of time to rehearse as she had requested him to do so. Contradictory to this, in the song *Gaata Rahe MeraDil*, we see Waheedaji not dancing because she is not on stage and she is a dancer

Waheeda ji underlines the fact that the researcher is studying the subject and coming up with new theories about the films. She never knew that two same colours are being repeated in the Nagin Dance and MoseChalKiye Jay and there is a meaning to it. She feels it is a coincidence that the colours got repeated but perfectly justifying the need of both the scenes. This also underlines the importance of film studies and research.

Waheeda ji feels that in *Tere Mere Sapne* Mumtaz was a miscast as she was a bubbly, happy young vibrant girl. The role didn't suit her. Waheedaji describes *Guide* as a true to life film. Live in relationship, which was a very sensitive subject in those times, was shown in a beautiful, non-vulgar and dignified way. Waheedaji was suggested not to take part in the film as it was so ahead of its time. But her confidence in Vijay Anand helped her work in the film to make the film such a cult classic. Even when she had some objections regarding the dialogues, Vijay Anand would convince her by telling the

importance of the dialogues to the story. Waheedaji feels that the role reversal that happened between Vijay Anand and Dev Anand brought a downfall in Vijay Anand's direction. He wasn't the same director which he was before during the films such as *Ram Balram* and *Rajput*. Waheedaji remembers people telling her that they couldn't believe Vijay Anand directed these films. But still, Waheedaji remembers Vijay Anand as the genius director who directed *Guide*.

Waheeda ji doesn't believe that a few things in the film have been deliberately done by Vijay Anand, while the researcher believes that in cinema nothing happens by chance. She says, Sometimes things happen naturally, it may happen and the same thing happened while Vijay Anand was making *Guide*.

**4.1.2.17 Mr. Yogesh Mathur** is a professional film editor in the Indian Film Industry. He was a former professor and HoD of Editing in Film and Television Institute of India, Pune. In this interview, Mr. Mathur reflects upon the song picturization of Vijay Anand from an editorial point of view.

Vijay Anand developed his cinematic sense in his college days. He used to direct one act plays. He was a multi-instrumentalist with a fine understanding of music. He impressed lyricist Majrooh Sultanpuri by his quick thinking when he was directing his debut film "Nau Do Gyarah". While picturizing the songs he would study the strengths and weaknesses of the characters and choreograph the song in that fashion. The best example was the way he choreographed Dev Anand. As Dev Anand was unable to dance, Vijay Anand used his walk to choreograph the songs picturized on him. In a similar way, he used the dancing prowess on actresses like Waheeda Rehman, Hema Malini and Vaijayanti mala to his advantage. Even though there used to be a choreographer on set, Vijay Anand never succumbed to their pressure to picturise the songs according to them. He used to choreograph the songs according to the space provided to him. From crummy spaces in 'Dil ka Bhanwar Kare Pukar' *Tere Ghar Ke Samne* and 'Mile, Mile do Badan' *Blackmail* to the vast studio sets in 'Hoton Pe Aisi Baat' *Jewel Thief*, his song picturization was spot on. His lighting and camera movement highly depended upon the



gist of the song, the storyline of the movie and the shooting spaces that are provided to him.

Apart from the above things, Vijay Anand was fond of using long takes and camera movements. But the main thing was that each and every camera movement was justified perfectly. His long takes had deep meaning in them. His camera movements were perfectly composed taking the foreground and background into consideration. His cinematic sense was so strong that he used to edit on his own. His editing depended upon the mood of the song. His songs include both fast cuts and long takes. Even when he used to fast cut songs, his editing was smooth and without any visual jerk. He used to present his songs in such a way that the audience could relate to it. None of his songs were meaningless. The songs used to take the story of the movie ahead. His songs used to deepen the relation between its characters from an audience point of view. He was truly one of the greatest directors of all time.

#### **4.1.3 Articles Analysis:**

##### **4.1.3.1 15 popular dialogues of Late Shammi Kapoor:**

Vedanshi Pathak in a Filmfare special feature on the birth anniversary of the superstar Shammi Kapoor recalls the best dialogues of the Elvis Presley of India and one is listed from his film with Vijay Anand. Shammi was a so called the Rebel Star because he had made his own way against his own brother Raj Kapoor with two other superstars having covered most of the films under their arms Dilip Kumar and Dev Anand. In *Teesari Manzil* which was outside of Nav Ketan banner also not having Dev Anand in it due to some reason Vijay Anand remained firm with Naseer Hussain and continued his journey with Shammi Kapoor. One of the dialogues weaved in the narrative justifying a different meaning of the title of the film. The dialogue is as follows: Milap ki teen manzil hoti hai ... pehli manzil nafrat aur ladai ... doosri manzil dosti aur safai ... teesri manzil pyar aur sagai

The English translation could be like ‘being a couple has three steps’, in film it means the floors. ‘The first is hate and fight, the second is friendship and clarity, the third is love and engagement.’

#### **4.1.3.2 60 years of Nau Do Gyarah: The emergence of Vijay Anand:**

The author has explored the journey of Vijay ‘Vijay Anand’ Anand’s *Nau Do Gyarah* after the title completes 60 years of its release. The title means ‘to run away’. How the youngest brother turned director and was ready to take on his first independent assignment after observing closely the two elder brothers’ working in films. The author refers to an interview a several times with author-filmmaker Nasreen Munni Kabir where Vijay Anand had expressed his journey.

He never wanted to be a film director. He took a chance, thinking succeeded or failed how does it matter? He wanted to go back to his studies but he couldn't go after *Nau Do Gyarah*. The first song that appears on the film is ‘Hum Hain RahiPyarKe’, sung by Kishor Kumar shows us the Delhi and sets the travelogue set. The authors observes that the first half seem to be inspired by *Happened One Night* (1934). The script was written by the 23-year-old Vijay himself and he shot the film in 40 days, with Dev and Kalpana Kartik in the lead. The first half of the film, which seems inspired by Frank Capra’s *It Happened One Night* (1934) Author writes that, “The cabaret number, which opened with a shot of a fashionable cigarette holder and rings of smoke, showed a preview of Vijay Anand’s style and was followed by elaborate set sequences, a track and the dancers. *Nau Do Gyarah* has that Hollywood touch, with the Mahabaleshwar mansion’s long, winding staircase straight out of a Hitchcock movie, and the way the characters are framed for the camera.” The road movie shifts from its original narrative and becomes a murder mystery and the director built up the suspense.

Vijay Anand brings in a song ‘See Le Zuban’, at the climax here in *Nau Do Gyarah* and he does the same again in *Jewel Thief* (1967) where a song adds to the tension and takes the narrative forward with being an important factor in the narrative. He uses the ticking

sound of clocks and watches and fast cuts showing closeups of each character and heightens the tension. The writer states that the film stood apart from the other films released that year such as *Mother India*, *Pyaasa*, *Naya Daur*, *Do AnkhenBarahHaath*, *TumsaNahinDekha* and many more. The important thing that this film is that he strengthened the Navketan films and Vijay Anand went on to become a hope for the film industry.

Vijay Anand had said in the same interview with Kabir that, “I was not aware of international cinema. I respected my seniors for their contribution to Indian cinema. But somehow I couldn’t be what they were. I did not want actors to perform in a theatrical manner, nor did I care much for larger-than-life stories.” That, in a nutshell, was Vijay Anand, the filmmaker.

#### **4.1.3.3 100 Filmfare Days: 29 – Hum Dono:**

The Filmfare published the list of 100 movies you must watch before you die and on the list the film having Dev Anand in a double role is listed. The best thing it had was two Dev Anands in the price of one. He played two different personalities well written by Vijay Anand. The songs placement in narration was Vijay Anand’s trademark. The author writes that the film had a fantastic screenplay, direction and editing. To conclude the author writes that, “The direction was credited to Dev saab’s secretary Amarjeet, though it’s an open secret that it was Vijay Anand”

#### **4.1.3.4 100 Filmfare Days: 31 - JohnnyMera Naam:**

The team Filmfare recalls the best 100 films one each day dedicated to one film. In the list they have *JohnnyMera Naam* (1970) directed by Vijay Anand. The film is based on the lost and found theme. The two brothers meet again and realize their lost on a boxing tussle later in the film. The author says, “However implausible such a plot device sounds, Vijay Anand invariably made it work and gave Dev Anand one of his last big hits.”The film was a kind of version of Jewel Thief where in the earlier version too Dev Anand

joins the gang to bring them down, in Jewel Thief not as a cop but in *JohnnyMera Naam*. The film was important for Dev Anand as he was nearing 50 needed a big hit, for Gulshan Rai being the first time producer, for Hema Malini being the new comer in the industry. The film made the pair of Dev and Hema famous. The author writes, “Song picturisation was Vijay Anand’s forte and ‘Pal BharKeLiye Koi HamePyaar Kar Le’, where Dev serenades the dream girl through windows of all shapes and sizes, remains a masterpiece even today.” The same song was used at the end of ‘The Simpsons’ episode in 2006 called as the Kiss Kiss Bang Bangalore. The film had Kalyanji-Anandji as music directors and a few other songs made waves such as the cabaret, *HusnKeLakhon Rang*, *NafraatKarneWalonKe* and *O Mere Raja*.

#### **4.1.3.5 Actor, producer, novelist and raconteur: Archival documentary reveals Prem Nath’s many roles:**

The writers take a look at the documentary made by Monty Nath titling ‘Amar Prem Nath Last of the Titans’ which showcases the actor’s journey. The writer says that Prem Nath didn’t begin as a villain. He was a hero even after a big struggle. The documentary has all about the life of the late actor.

The writer specifically mentions the importance of *JohnnyMera Naam*. His career took a decisive turn with Vijay Anand’s thriller. In this film which had Dev Anand and Hema Malini in lead with Pran as a very important character, Prem Nath came in as a surprising villain. He plays an international smuggler who is most of the time in disguise as a Raisaab, a prince. His performance was on top as far as the Hindi film villainy go. The highlight of the film was the one and only “notorious striptease” *HusnKeLakhon Rang*, the song which comes as a surprise for everyone on screen including the audience. Padma Khanna too got frightened the way Prem Nath performed. “The vitality and energy that he brought to this phase of his career would animate his future roles too.” The writer mentions. Monty Nath was 12 when *JohnnyMera Naam* was released. He recalls that, “My father knew this was his comeback film and that was why the performance is so charged.” The villainery changed after Prem Nath’s time and slowly

the multiple villains got in the films. This divided the role in multiple actors and reduced each actor's performance. The article underlines the importance of *JohnyMera Naam* and casting done by Vijay Anand offering Prem Nath.

#### **4.1.3.6 Ashihi Kahi Premapatra, Vastav Rupawani, Marathi:**

The author writes in a reputed periodical which is run by the Prabhat Chitra Mandal in Mumbai. This is in response to the book published by Nasreen Munni Kabir on Waheeda Rehman. The author's opening remark is that about the interest Satyajit Ray had about 'The Guide'. What is Ray had made of 'The Guide'? Waheeda Rehman doesn't say much about why she did not ask Ray again about his interest in making the guide when Dev Anand asked her to do Rosie in Navketan's *Guide*.

The author makes his interesting remarks about what if Ray had made *Guide* and how his Rosie would have been different than Vijay Anand's Rosie. She also would have been equally good and give different shades. She could have been another 'Charulata' by Ray. He credits Vijay Anand for presenting Rosie with all the possible detailing in the commercial space. The song he refers is 'Tere Mere Sapne' where one sees all minute possible details and mise en scene used by Vijay Anand. He has justified the travel of Rosie in the commercial cinema with all possible creative and artistic elements. He has explored all cinematic tools to give Rosie her due. The author raises a very interesting question, "If Ray had made *Guide* we would have not got Tere Mere Sapne and the other brilliant songs by Vijay Anand". This is mainly to underline the efforts that commercial filmmakers had taken to bring in all possible artistic audio visual elements. Here he recalls many filmmakers such as Raj Kapoor, V. Shantaram, K. Asif, Chetan Anand, Mehboob, Bimal Roy who remained in their zone but kept on giving audience a treat which may not have been understood by the audiences but they liked it for sure. The author thanks Waheeda Rehman to bring about the journey of her cinema in detailing with regard to production techniques as she has been a famous but intelligent leading lady in Hindi Cinema.

The author is happy to see both versions of *Guide* one which was made by Vijay Anand and another which could not be made by Satyajit Ray. With respect to both the directors he concludes his article.

#### **4.1.3.7 Best Amitabh-Rekha Movies, Filmfare:**

The film was a psychological thriller directed by Vijay Anand. Ajit brings up Ram (Dharmendra) and Balram (Amitabh Bachchan) in such a way that they are in constant fear of him even as grown-ups. While Balram is a police inspector, Ram becomes a smuggler but is Balram's informer in disguise. Balram earns huge awards after his many successful raids by that money is taken up by their uncle. Later, when their mother, who was presumed dead, comes back into their lives, the brothers come to know that it was their uncle who was responsible for all the hardships that befell them and unite to exact revenge. Rekha played Amitabh's love interest in the film and lends able support.

#### **4.1.3.8 Best Dev Anand Movies:**

The author on the birthday of Dev Anand recalls him as an iconic figure with a well awareness of the work that he was doing along with his contemporaries such as Raj Kapoor and Dilip Kumar who were ruling the silver screen. Dev Anand was not only a star but he was a fine actor according to the author. The author has listed films of Dev Anand where he excelled as an actor. There are films directed by various filmmakers such as Guru Dutt, Raj Khosla, Amarjeet etc. Amongst these films he has chosen following films directed by Vijay Anand with reasons described.

*Kala Bazaar* (1960) was a noir kind of a film based on the black marketing of film tickets. The author gives a summary of the story. How Raghu deals with his work and love for Alka is dealt with great cinematic excellence. This film was Vijay Anand's second film as a director for Navketan after a commercial success and his debut *Nau Do Gyarah*. The film had three Anand brothers in the film Dev Anand as a lead, Chetan Anand as an actor and Vijay Anand as a director.

*Hum Dono* (1961) this film has the first ever double role of Dev Anand and he did it with grace and comfort. Vijay Anand used to stand as Dev Anand's body double in scenes with presence of both the characters. Though the film has been credited Amarjeet as the director it is said to have been directed by Vijay Anand, who also has written the film. The author says that the film was a masterpiece on screenplay, direction and editing. It had some beautiful songs such as Mai Jindagi Ka saath and AllaTero Naam with the music of Jaidev.

*Guide* (1965) "RK Narayan's seminal novel was craftily woven into one of the classics of Hindi cinema by Vijay Anand" The film was to be made in Hindi by Chetan Anand who walked out thus bringing Vijay Anand to finally make it, "who gave the film his own inimitable vision."The author making a quirky statement says that "The dance sequences alone are worth the price of the DVD."With*Guide* Vijay Anand brought flawed characters to life and shined the silver screen. Waheeda Rehman's Rosie walks out of her marriage with Marco and starts living in with Raju, the guide followed by her journey to become an accomplished dancer. Raju's misdeeds put him behind bars and then turn him into a sage for redemption of his deeds. Author recalls the last scene of Raju in the film as one of the most poignant scene ever filmed. Vijay Anand attains the position of a fine director with multiple genres to his credit pulling up this difficult subject with ease.

#### **4.1.3.9 Best Tanuja Movies, Filmfare:**

In the Filmfare article or collection of films the author Devesh Sharma note the best films acted by Tanuja on her birthday. The daughter of Shobhana Samarth and younger sister of Nutan. She had a different flaire in her acting which was natural. "She showed great promise in her initial films but somehow, couldn't reach the kind of success that was predicted for her." She was talented and shine bright in the films she got. She had a different temperament and always remained honest in her opinions on everything.

She got a second lead in the Vijay Anand directed *Jewel Thief* (1967) which was produced by NavKetan in the first decade of her career. The author states that, “The director had a yen for showmanship and in *Jewel Thief* gave India one of the best heist films.”

The film had beautiful new locations, new storyline and a few differently characterized women. All these are a requirement of such thrillers and Vijay Anand had it all in *Jewel Thief*. He had beautiful ladies including Helen, Anju Mahendru, Tanuja, the female lead Vyjayanthimala going around eh hero with two names Vinay and Amar. The women in *Jewel Thief* were modern for their times. “Tanuja doesn’t hesitate to shimmer in the song Raat Akeli Hai in a bid to seduce Dev Anand, Anju Mahendru has no issues ‘sharing’ *Jewel Thief* with other women.”

Vijay Anand brought Sikkim the north east of India with some scenic sequences including a song DilPukare utilizing it to the best. “One remembers the Hothon pe aisibaat song in particular.” Tanuja had her share mainly in Yeh dilnahotabechara, and Rat Akeli Hai. The others were equally recalled even today including Aasman Ke Neeche, Dil Pukaare.

#### **4.1.3.10 Shri Deepalakshmi, Jaihind Prakashan, Mumbai:**

Hemant Desai a senior journalist writes in the Diwali edition of Deeplakshami magazine with his pen name as ‘Babu Moshay’ on Waheeda Rehman. He has written about qualities and traits of the Indian actress who acted in many milestone films one of them being *Guide* both English and Hindi.

The author writes Waheeda Rehman’s speculations about the English *Guide* going off the track and turning more towards documentary. Dev Anand had full faith in Tad the director of English *Guide*. Waheeda had feared and also concerned about the money that Dev Anand was putting in for the English *Guide* and her assumptions came true when the film got flopped in the New York theatre in a few hours on its release. Due to this



Waheeda was looking forward to the Hindi version of *Guide*. The author writes the important reason for that being Vijay Anand being the director for Hindi version of *Guide*. 'Waheeda had a different and comfortable relation with Vijay Anand. He used to show her the scene enacting it and then give her the freedom by saying 'you do it your way' the author writes. Author mentions that Vijay Anand knew both the book and the script well. He has given both of them to Waheeda Rehman before hand for studying. He had solved all her queries before going to shoot. She was absolutely confident about Vijay Anand's direction of Hindi Guide. He was in total control and knew his actors well. He would tell exactly what was required in a scene hence Waheeda's work became easy, the author claims. The author in this regard also does a comparison between Guru Dutt, Sunil Dutt and Vijay Anand basis their working style and in relationship with Waheeda Rehman. He concludes that, the easy and relaxed handling of situation and also handling actors, Vijay Anand was a better director.

#### **4.1.3.11 Dev Anand: A star who shone like few others:**

The article written by an author Biswadeep Ghosh on the occasion of 97th birth anniversary of Evergreen superstar Dev Anand.

This article gives close glimpses of Dev Anand's career and also brings light upon the memory of meeting of an author with superstar when later had visited Film and Television Institute of India, Pune at an age of 87 followed by his visit to authors news paper office. He writes how everybody at FTII Auditorium heard him in complete silence and cheered when the actor criticized India's National obsession with Oscars.

The article also briefly covers superstars six decade-long filmography which started even before independence of India, including blockbusters like Guide from Vijay Anand. One of the most versatile actor also had a deep natured dream of creating sequel of Hare Ram Hare Krishna , 1971 film which was written, directed, acted in and produced by Dev Anand , which could never be materialized. In article, writing about songs from his movies, author quotes "The story of Dev saab's films would remain incomplete without

the subplot of beautiful songs. Which song from his films was his favourite, one remembers asking him. "Phoolan key rang sey from Prem Pujari," he chirped. Five decades after the release of Prem Pujari, that is a song every Dev Anand fan hums even today." While also accepting the fact, that superstar's career ended with terrible films like Censor and Mr Prime Minister, author writes that it is not what the legend will ever be remembered for. He concludes the short article by sharing an experience, where he tells that on same day, when evergreen superstar stepped out of his newspaper office, was instantly surrounded by dozens of fans from neighbourhood. "The hysteria in the neighbourhood was a reminder that stardom for a rare few never dies."

#### **4.1.3. 12 Emperor of style: Dev Anand, Filmfare:**

In this article the author mentions a very important thing under the paragraph titled as Guided missile!

The author writes that "The suave star was ahead of his times and tried to bring an American flair to his films." Dev Anand was keen on doing different things so he moved away from stereotypes and started doing rom coms and thrillers in the '50s and '60s. "He broke the norm once again by bringing in American backers for the most prestigious project of his career - *Guide* - a dramatization of RK Narayan's novel of the same name. Though the Tad Danielewski directed English version didn't do well, Vijay Anand's Hindi version is a classic."

As a Talent hunter the author sees Dev Anand by saying that he had an eye for the new talent. The first example given is of Guru Dutt. The author gives a long list of talent including Zeenat Aman, Tina Munim, Zarina Wahab, Jackie Shroff and Tabu. There were big names such as SD Burman, Raj Khosla, Sahir Ludhianvi and Waheeda Rahman who were in his camp and benefitted from that. The author doesn't mention the name of Vijay Anand who was introduced by Dev Anand in *Nau Do Gyarah*.

#### **4.1.3.13 Filmfare Flashback: Every movie that won the Filmfare Best Film Award from 1953 to 2017:**

In the collection of the list of award winning films with the Best Film award at the Filmfare the team gathers the list with poster images and mention the title with the producer of the film. This list was published just before the 63<sup>rd</sup> Filmfare Awards night.

In the introduction the team mentions that the filmmakers took us to new worlds, brought out the hidden emotions, introduced the audiences to love laughter, death and adventures too. “Films like *Madhumati*, *Mughal-e-Azam*, *Dosti*, *Guide*, *Deewaar*, *Ardh Satya* or *Maine Pyar Kiya* have all been unique to our film history and always gladdened our hearts through every returns.” The important factor here is that in the different types of films mention Filmfare includes *Guide* which won 7 Filmfare Awards in 1966 including Best Picture and Best Director.

#### **4.1.3.14 Prem Nath became more expensive hero than Raj Kapoor:**

Ganesh Nandan Tiwary writes about the career that Prem Nath had after he got married to Bina Roy. The producers came to sign the lady and just left without acknowledging Prem Nath. This put him into a pit where he led to a life of lost, ridiculed, no hope actor. He even went to Himalayas. It was in 1970 that Vijay Anand went to Prem Nath who was reluctant to work. Vijay Anand wanted to cast him in the role of Mohan eventually played by Pran. Vijay Anand casted Prem Nath in the role of the smuggler and this changed the rest of the life for prem Nath. The villain in the Hindi cinema changed after *JohnyMera Naam*. Prem Nath became a star again with a lot of films to follow.

#### **4.1.3. 15 ‘Gata Rahe MeraDil was Patchwork’: In Conversation with Vijay Anand:**

The author got an opportunity to interact with the filmmaker and transformed the same conversation into this piece of publication. The author introduces the interview as “Every film Vijay Anand handled was unique and unparalleled. A master craftsman of the art of

cinema, Vijay Anand's films stand tall as shining examples of technique, story telling, song picturisation and performances. Starting with his directorial debut *Nau Do Gyarah* and striking the peak with *Guide*, Vijay Anand built up an enviable repertoire of films that have some of the best songs of Hindi cinema ever.”

The author writes how in the year 1990 at the International Film Festival of India he could meet Vijay Anand in a party and had a conversation with the filmmaker. Vijay Anand was to talk about Censor Board. He had given a good speech and people were congratulating him for the same. He agreed readily, and was ready to answer any thing.

In the interview Vijay Anand threw light upon his finest thoughts and some experiences of his filmmaking journey. On asking about him being one of the finest directors of Hindi cinema he replies, there are many highly reputed, internationally recognised people here. Please take my name a little softly.” The interviewer said that on each front of cinema be it direction, script writing, shot taking, creating sets and the song picturisation Vijay Anand had handled it greatly. Here Vijay Anand politely says that people talk about Guru Dutt and Raj Khosla.

The interviewer says Guru Dutt had his own class but every film of Vijay Anand is unique and unparalleled. Vijay Anand wants a clarification about which angle of song is the interviewer is talking about?

The interviewer clarifies with a Yes. In all these aspects, he thinks Vijay Anand was ahead of times, nobody can make a film like *Guide* again. Films like *Teesari Manzil*, *Jewel Thief* have no match as they dont seem dated even today. According to him, *Johnny Mera Naam* is a Bible of film making – scripting, dialogues, direction, camera work, editing. In every department the work is pure excellence. No other director has been able to achieve such consistency in excellence.

Here the interviewer asks a question with an apprehension that “Gata Rahe Mera Dil” was not a part of the original script of Hindi *Guide*, to which Goldi agrees and yes, the

song was added later after the film was shot and ready. The reason was not the script but something else. He explains how Kishor Kumar had not sung for Dev Anand for a while and also with S D Burman. So Dev Anand was missing Kishor Kumar. He took Kishor to Burman and they started making 'Khwaabho tum ya koi haqeeqatkaunho tum batalao' for Teen Deviyani to be directed by Amarjeet. Dev Anand realised after listening to the song that Guide was to release before Teen Deviyani, which was a black and white and a smaller film against Guide which was a big film and also was to be shot in colour. This was Dev Anand's first colour film. So Dev Anand decided to include a song by Kishore in *Guide*. Though the song was a very big hit it was still a patchwork considering the script. This was a rare example of Vijay Anand films where he used to be extremely careful about his songs and the placement.

Here Vijay Anand also underlines the contribution of Burman Dada to his films and also to Dev Anand's. Burman Dada had a very big role to play. Vijay Anand credits Burman Dada in his contribution in finalising the song situation too. Burman Dada always would be keen on the song situation, costume, dialogues setting and once it is done he would begin composing. Vijay Anand credits Burman by saying, "His inputs were very critical for us in everything." Burman's understanding about cinema was mature, especially about music and songs. He would guide on the situation, the dance steps and style, rhythm, execution. Both the Anand brothers used to listen to the suggestions by Burman Dada. Vijay Anand appreciated the tune of 'Piya Tose Naina Lage Re' as Burman Dada had made the tune from the hospital bed. Then Dada held Vijay Anand's hand and appreciated Vijay Anand too saying, "*Haan, mujhe pata hai. Tum achha director hai. Hamari izzat rakhta hai. Hum ko bharosa hai.*"

According to Vijay Anand in his films Waheeda and then Nutan and Hema were all good. The interviewer asks about camera work was a special highlight in his films. Vijay Anand agrees and says that a director can only be effective if his cameraman gives a great contribution.

The interviewer concludes this interview with thanking Golide for spending time with him. He feels great to have interacted with “the greatest or finest director of Hindi cinema that I always had highest regards for.”

#### **4.1.3. 16 Vijay Anand Anand: One of the few complete filmmakers of Indian industry:**

The author introduces Vijay Anand by saying that his two older brothers were already big names in industry when the youngest entered and made a place for himself as a filmmaker who looked upon cinema as an integrated art form.

The writer greets Vijay Anand as on who made one of the best films of Indian cinema and that was ‘Guide’. The story which was transformed into a fantastic screenplay and dialogues and the songs of Guide took the nation by storm. The film was based on the novel of same name by RK Narayan. Waheeda Rehman the leading lady in Guide accepted in an interview that the point of view of her as Rozi and Vijay Anand’s point of view as the director attached perfectly. She also said that Vijay Anand could make Dev Anand do exactly what he wanted him to do, even though Dev Anand sometimes threw childish tantrums. The author claims that ‘Vijay Anand as a director came up with a ‘newness and slickness’ in the industry.’ To his credit he also had great thrillers like *Teesri Manzil*, *JohnnyMera Naam* and *Jewel Thief*. These films were wholesome entertainers and are popular in the audiences even now. Vijay Anand was a writer as he knew the importance of writing he wrote everything including lyrics too. Vijay Anand was a believer that as a filmmaker one should have control on all the aspects of filmmaking. The one thing for which Vijay Anand is known for is the way he picturized his songs. Each song of him was as he wrote script for his song.

The author mentions some of Vijay Anand’s songs as best. Those include all the songs of *Guide*, ‘Pal Pal Dil Ke Paas’ *Blackmail*, ‘Pal Bhar Ke Liye Koi Hame Pyaar Kar Le’ *Johnny Mera Naam*, ‘Hey Mainey Kasam Li’ *Tere Mere Sapne* and ‘Dil Ka Bhanwar Kare Pukaar’ *Tere Ghar Ke Saamne* are some of these songs. Each of these songs has a story to

tell and the way Vijay Anand tells it, becomes an experience. Vijay Anand encouraged actors in coming out of their stereotype roles. For example an actress like Mumtaz, who was doing second leads or just an item number in films. Vijay Anand brought her opposite Dev Anand in *Tere Mere Sapne* as a simple house wife.

In all his films *Guide* stands out on all parameters. This is a film which will always keep the name Vijay Anand as shining in golden letters in the history of Indian Cinema. “Lovingly made, technically fit and with songs to die for, ‘Guide’ is a gem which is forever”, the author remarks. Vijaya Anand gave his everything to *Guide* and it is reflected on screen. While concluding the author mentions that both Vijay and Chetan Anand were always remained underestimated in the industry. However, he is confident that the time will prove their worth and their films will continue to impress the generations of audiences.

#### **4.1.3.17 Vijay Anand’s Noir: The legacy of ‘Teesri Manzil’:**

The author begins his article stating that many young bollywood filmmakers born in the 70's era are followers of Vijay Anand and his crime thrillers. To further expand his point he writes about the influences on Shriram Raghavan and that he has shown it in his film *JohnnyGaddar* (2007) Author underlines that Shriram Raghavan coming out FTII Pune and must have seen masters from all over the world but he still follows the path of Vijay Anand.

Vijay Anand directed 16 films but in the six year stretch he gave four fantastic films that could have been enough for him to go in the league of great filmmakers. Those films were *Guide* (1965), *Teesri Manzil* (1966), *Jewel Thief* (1967) and *JohnnyMera Naam* (1970) and they have remained in the memory of filmmakers and fans alike.

The author explores only *Teesri Manzil*, on the titles fifty years completion, though he mentions that a book could be written on all these four films. The author accepts it as a “Musical Thriller” as it has great songs with a thriller. Author writes that the filmmakers

and the production companies avoided to make crime films for the first decades of Indian cinema. It was *Kismet* (1943) which actually gave Ashok Kumar a big negative role and ran in theatres for three years. The author observes that a thriller doesn't have a repeat audience because once the mystery is revealed there is nothing much to enjoy. The same didn't happen with *Teesari Manzil*. Audiences went again and again to see the songs. This film is also an important milestone for Vijay Anand as It was his first film outside the Navketan, their home production. *Teesri Manzil* was Vijay's first film outside Navketan, the family banner, and therein lies a story as intriguing as the film itself. As the younger brother of Dev, Vijay had slipped easily into Navketan and after cutting his teeth as an apprentice with eldest brother Chetan, began making films for the family firm. But, after directing four films, he was getting restless and wanted to try his hand outside Navketan. This brought a group of young talented filmmakers together. Though the plot of the film remained the same as most of Naseer Hussain films. Though it was not a story and screenplay by Vijay Anand it was truly a Vijay anand film, the author mentions.

The author recalls that "The reviewers did not particularly care for *Teesri Manzil* when it was released." Leaving aside the critics the audiences made it one of the biggest hit of that year. This film made a strong place for Vijay Anand as a filmmaker and one of the best directors of Hindi Cinema. His confidence was more after this film because he had a film outside his camp and not having any of his brothers alongside. Vijay Anand continued his success spree with *Jewel Thief* yet another suspense thriller with a difference and *Johnny Mera Naam*, Dev Anand's biggest-ever hit. One can not miss the very important contribution of Vijay Anand and that is to bring R D Burman into *Teesari Manzil* which eventually brought him to the big league.

#### **4.1.3.18 Guide (1965) Movies to see before you die / drama:**

Bobby Singh reviews the film by crowning it as Nav Ketan's most famous movie being unconventional, gray shades of characters, and difficult to translate on screen from a novel. The story about dos and donts and the choices that we make in life. The best film from the Dev Anand and Vijay Anand combo having so many colours spread on white



canvas by the director. Love, Betrayal, Passion, Art, Success and Failure. The author tags it as one of India's classics and most celebrated film over the years.

#### **4.1.3.19 The ageless *Guide* (1965) and its English version:**

In the online article Bobby Singh elaborates a few things which are unknown for the audience as he sees it. *Guide* was made in the English language first and then in Hindi. How the English version where the audience sees Indian actors talking in English is written by the author. This Perl Buck written script didn't do well in Hollywood and the dream to rule America remained a dream only for Dev Anand. Tad Danielewski directed the English version and Hindi was to be directed by Chetan Anand. Destiny had something else in store for the Hindi *Guide*. It went to the genius of Vijay Anand and with adding his master stroke of songs to the film. Author says "Unanimously quoted as one the best films of last 100 years of Indian film industry." The different ending and Indian values incorporated in the Hindi version was liked by the Indian audience and is still liked on reruns.

#### **4.1.3.20 *Guide, The Film: Perspectives – A Very Well-Crafted Treasure of a Book:***

The author writes the first line of his book review cum article as "The moment one touches the book one realises that one is holding a very well-crafted treasure in one's hands." This is a collection of essays which has been reviewed by the author, the reviewer in along essay.

Manek Premchand in the book observes in his article that, "You wonder where Hindi cinema would be without the music of *Guide*...The movie was great on many fronts, but many of us cannot imagine its greatness without its music." That sure is a contributor in the greatness of *Guide*. The author observes that the screenplay and dialogue took Dev Anand to a different league of actors. His image of a star was added with his acting ability.

Ajay Kanagat writes that without Kaanton se Kheenckhe ye Aanchal Guide can not be completed. In his essay Kaanton se Kheenckhe ye Aanchal : Women's Emancipationsays that the film Guide was about the journey of a tourist guide to becoming a Saint, a spiritual one. The character of Rosie's was also an integral part of the film and thus brought to the screen by the song. Rosi breaking the shackles of her unwanted and forced marriage with Marco. The Lyricist Shailendra penned down the expressions of Rosie through this song.

Lata Jagtiani says in her essay titled as, "*Guide: A Perspective*", "The effort to deconstruct a colossus like *Guide* is so daunting that, at first, one fears to begin; and then, having started, one doesn't know where to end." She concludes that the "Popularity and appeal of the film were due to the entire cast and crew, to those behind the scenes and in front of them; all of them collectively achieved a miracle while working on this risky project."

The result was that of a great film they immortalized the film alright but also "immortalized themselves" in the making.

In 'Wahan Kaun Hai Tera Musafir Jayega Kahan' ...Life in a Nutshell, Antara Nanda Mondal observes that this song "Is arguably one of the most innovative and expansive beginnings in Indian cinema that weaves together a variety of cinematic elements, philosophical comments and thematic ideas with unforgettable music."

Deepa Buty, writes in *Sojourn of a Soul* that Vijay Anand had indeed "delivered a masterstroke, embellished with a magnificent show of songs which decorated the stylish, flawless entertainer." She accepts that she had not liked Dev Anand as a spiritual Sadhu and had cursed Vijay Anand for giving him this role and also convinced him to do it. This was a role which was far away from the Image of Dev Anand's flamboyant, romantic image. She saw it again and again and her idea about *Guide* took a U turn. It was a new afresh, fascinating film, mulling over the myriad nuances. She calls it as "the best thing that has happened to Indian celluloid."

In *The Impact Points of an Undulating Story on Celluloid*, the writer and critic, Gaurav Sahay writes that “the film is incredibly chiseled, without an iota of dispensable frivolity.”

In *The Confluence of Conflicting Perspectives*, Kalpana Swamy, explores the two songs that come back to back in *Guide*. She finds that in *Mosechhalkiyejaaye*, Rosie “trying to cope with her anxious mind and trying to grasp the situation she has been put in.”

Dharmakirthi, while elaborating the contribution of Shailendra and S D Burman to Vijay Anand's masterpiece concludes as, “Vijay Anand may not have been able to make the impact he did, had he not had Shailendra's lyrics to support him and, of course, had he not had *Dada* Burman's magic wand to make this into an immortal movie.”

Writer MV Devraj explores the comparison between the Novel and the film in his essay, *The Guide: The Novel versus the Film*. He has praised both the novel and the film. He writes “master class creations and each will occupy top positions in their respective spheres of creativity”.

*Les Acteurs Principaux: The Key Players and Their Personas with Psyche and Myth as Spicy Fillings* is an essay by Dr Pisharoty Chandran, a psychiatrist. He writes about the characters from his perspective as a psychiatrist. He analyses by calling Raju, a Histrionic Personality [HP]. In his essay, *Navketan and Vijay Anand*, Sundeep Pahwa explores the Navketan Banner and Vijay Anand as a screenplay writer, dialogue writer, editor, director, a teacher and inspiration, his unique manner of picturisation of songs and what the press had to say about this extraordinary man. He writes that Vijay Anand was a star in his own right, who managed to create a respectable niche in the annals of film history.

Jay Arjun Singh (Hindustan Times, 6 June 2015) writing on the 50<sup>th</sup> anniversary of the release of *Guide* says, “If you call yourself a movie buff and haven't yet seen Vijay Anand's *Guide*, you must make up for that soon...Now more than 50 years old, and yet

timeless, this is one of our cinematic landmarks and a testament to the possibilities of artistic collaboration.”

In *A Spiritual Odyssey*, Vijay Kumar says that The film is spread the spiritual journey of a tourist guide yes, but it actually talks about a few more perspectives, it touches touches the different heights in the end.

The book is concluded by an essay by Bobby Sing, *How Much do you Know on this Subject? The essay has 25 questions about the* English and Hindi versions of the film and the novel by RK Narayan.

In *The Power of the Spoken Word*, Monica Kar writes, “Vijay Anand sprinkled a lot of gold dust – magical gold dust –while creating this unforgettable movie...Just a human journey that inspires each viewer to look more minutely at his own; while recognising the potential of his own infiniteness. The magical gold dust stays with you long after the movie has ended with the voice of the *Atma*: “*Na sukhhai, nadukkhai, nadeenhai, naduniya; nainsaan, naBhgwaan. Sirf main hoon, main hoon, main hoon. Sirf main!*”

The author quotes the writer of the essays several times in his review. Lata Jagtiani says, “Of course, because *Guide* is a multi-layered film, it is a perfect treasure hunt for the students of cinema. Like a perfect tease, it seduces us; we go forward but it slips away just when we thought that we had it in our grip. Hypnotised by it, we return to it just as the hypnotised Raju returns to Rosie. Raju couldn’t have enough of Rosie, and we, of course still can’t have enough of *Guide*.” The author sums it up as “Indeed, what a film! What dances! What music! What direction! What a theme! What cinematography!”

#### 4.1.3.21 Guide: The Story of Ordinary People Leading Extraordinary Lives:

Antara Mondal reviews *Guide* on its fifty years of release. She opens up as “Fifty years ago, *Guide* 1965 proved that in the male-dominated film industry, feminism and women’s liberation can shine if handled sensitively.”

As her opening remarks the writer gives a brief about the story of *Guide*. *She observes that* “*Guide* is a path breaker in more ways than one. It is a film adapted from an English novel *The Guide* written by R K Narayan. Hindi films in the fifties and sixties were usually based on film scripts or stories adapted from Hindi, Bengali or Marathi literature.” *Guide* gives us a lot of things for the first time on Hindi cinema space. A story based on taboo of extra-marital relationship. Rosie, the lead female character walks out of her marriage and staying with an ordinary man to pursue a career in dance. *Guide* also throws light on the struggle of a woman and her transformation from a dependable woman to a woman of substance. It gives us an ‘empowered woman’. Writer informs about Ray's interest in the novel and how he had promised Waheeda that she would be his Rosie if the film takes on. *Guide's* Rosie was Waheeda anyway whoever would have directed. *Guide* went through many directors and finally it was named on Vijay Anand.

Writer says that the result of giving the Hindi version to Vijay Anand was a box-office hit with its all songs were on top of the chart. In the paragraph titled as Narrative moves through music and dances, the writer explains how *Katon Se KhichKeAachal* broke the barriers in the music too. The song starts with ‘*antara*’, which was a big move and a definite change from the old track. The song which is actually *aajPhirJeene Ki Tamanna Hai* begins with *Katon Se KhinchKeAachal*, which is known as “the first feminist song of Hindi cinema because it describes a woman who takes her life in her own hands. Yes! I want to live.” Observing the different takes by Vijay Anand the writer points out the use of serpent dance. Which is later has been followed by many filmmakers to show their leading lady' anguish and frustration by using a *tandav* sequence. She says, “You can’t find a better creative expression of venting angst in Hindi cinema.” The film underlines

Rosie's courage and conviction in the film. Not for a single scene the audience looks at Rosie from a bad angle.

The author observes the contribution of the Director Vijay Anand to the film. He has used the songs and music to keep the story moving. The master craftsman using the cinematic language to convey every emotion possible through the songs. He has used the actress Waheeda for giving the best dance performances. The music in *Guide* is used as crucial links to take the story further. If you remove a song, a link breaks. So are the dances. The first song of the film Wahan Kaun Hai Tera sets the unknown journey for Raju. 'Piya tose naina laage re' becomes yet another path breaker with becoming a 9 minute song with layers of personal and professional life of both Rosi and Raje. The song begins without prelude but has multilayered interludes with big orchestration.

The author quotes Vijay Anand saying about Burman, "Bijoy, it is a good composition. Be careful with it when picturising it. It should not get spoilt. Pay full attention to the presentation and dance steps, please.' When Vijay promised the same to Burman he reacted as, 'Haan, mujhepataahai. Tum achha director hai. Hamari izzat rakhtahai. Humkobharosahai.' Similarly Burman did experiment with Vijay Anand on putting back to back songs in *Guide*. 'Mose chhal kiye jaaye' and 'Kya se kya hogaya bewafa' are the two songs which give different perspective of Rosi and Raju.

Dinesh Shankar Shailendra, son of the legendary lyricist Shailendra, says "Knowing Shailendra's ease at putting down the complete story of a film in a few lines of a song, Vijay Anand conceived a situation. The master story-teller and screenplay writer wanted to start the film with a situation and song that would make the audience curious and uneasy, eager to know the story. Shailendra achieved just that with his words!"

The way in which the song is shot has a great impact on the audience, it raises so many questions for which the audience see the film for answers. The author concludes the article by mentioning that Vijay Anand's *Guide* won all the top Filmfare Awards in 1967. "It also proved that in the male-dominated film industry, feminism and women's

liberation can be successfully dealt with if you handle character portrayals with logic and sensitivity.”

#### **4.1.3.22 How Vijay Anand made a classic of Guide!**

The author revisits *Guide* and explores how Vijay Anand made *Guide*, he is known as his best work till date. The film came to Vijay Anand after Chetan Anand left it for his dream project *Hakikat*. Raj Khosla was a choice for Dev Anand. He belonged to the Navketan camp but Waheeda Rehman didn't want to work with Khosla due to some incidence happened while shooting for *Solva Saal*. The English version of *Guide* was a big flop in America, Vijay anand wanted to mke his own and very Indian *Guide*. In an interview Mohan Churiwala, a PR personal of Navketan recalls that ‘Gata Rahe Mera Dil’ was a song added later as Dev Anand wanted to have a Kishor Kumar song in *Guide*. This could be a rare example of a song getting added later in the narrative unlike other film songs of Vijay Anand. Though on release a negative publicity was done by R. K. Narayan publicized *Guide* as ‘Misguided Guide’.

#### **4.1.3.23 Late director Vijay Anand's wife remembers the true blue genius:**

The interviewer Farhana Farook introduces the article by writing the influence of Vijay Anand on the young filmmakers because he was much more than the text book of cinema. He didn't limit himself to any genre and explored his stories through various adaptations of techniques. He left his impressions through not only direction but also through the technical side and from actor's performances too. The Rosi of *Guide* and Waheeda Rehman too went to become an iconic ‘symbol of rebellion’ In *Jewel Thief*, Vyjayanthimala climbed a few steps further as a dancer as she matched her steps with the difficult camera movements. Similarly, it was Shammi Kapoor who carried Vijay Anand's ‘Rocky’ and became a rock star from *Teesari Manzil*. The surprise was in Mumtaz's casting in *Tere Mere Sapne* where she draped herself in cotton saree of Indian wife to prove her ability through Vijay Anand's point of view. His songs have been the pride of ‘satellite TV’. His creative song picturisation takes the story forward. Lengthy

shots, different but suitable backdrops and intercutting that brought ‘the poetry in the prose.’ He once said “My camera listens to the song and moves with it.”

The interviewer explores the filmmaker through his wives perspective as follows: Vijay Anand once said “I owe everything to Uma Bhabhi” who promoted him to write. Dev Anand brought Vijay Anand to the film industry as a director with *Nau Do Gyarah* in 1957. The first script *Taxi Driver* seem to be inspired by Hollywood’s noir movement whereas *Nau Do Gyarah* his directorial debut which is an urban thriller a road movie has elements that could be seen in Frank Capra’s *It Happened One Night* (1934). His unique songs stand their feet as Vijay Anand shot *Aajapanchi akela hai* in a a very small space of a room and a toilet! in the same film. Vijay Anand kept his word given to Amarjeet by writing *Hum Dono*. Despite the detailed writing of script with entry exits camera placements Amarjeet could not do it. Vijay Anand had to direct the film finally but gave credit to Amarjeet as promised. Vijay Anand was a man of words. Nutan was Vijay Anand’s favourite heroin, casted in *TereGharKeSamne* against Dev Anand. Godlie intelligently shot *Dil Ka Bhawar kare Pukar* where both walk up as friends an come down as lovers. Similarly he shot the title song with camera tricks. The moment is unique when Dev Anand imagines Nutan, his girlfriend inside the glass in which he is having his drink! Dev Anand’s assittsnt puts an ice cube into the same glass causing Nutan to shiver! The reaction is amazing. For *Guide* R K Narayan gave Vijay Anand a comment as, “The film is more beautiful than my book.” Vijay Anand accepted to direct the film only on condition that he would re-write the film. He got beautiful movements with difference in songs in *Katon Se Khinch Ke Aachal* he began with Antara. He had her in blue saree throwing the Matka and riding on a camel. He shot *Tere mere Sapne* in just three shots in the early light in Udaipur. He had a great team too. For *Hothon Pe AisiBaat* in *Jewel Thief* Vijay Anand used three to four cameras alongwith a trolley camera. The slowly built great rapport between Shammi Kapoor and Vijay Anand resulted in the success of *TeesariManzil*. In the out and out entertainer *Johny Mera Naam* Vijay Anand did everything possible to make an impact on the box office for the debutant producer Gulshan Rai. The film had a fantastic song with variety of windows in the form of *Pal Bhar Ke Liye Koi Hume Pyar Kar Le*. The film that was very close to



heart for Vijay Anand was *Tere Mere Sapne* which was based on A J Cronin's 'Citadel'. A true filmmaker in Vijay Anand got hurt when such a sensitive topic which was presented in a commercial space could bring the audiences to the theatres. Vijay Anand had presented it with a lot of research on the topic. It had great songs too. Mera Antar Ek Mandir was Vijay Anand's favourite though it is not heard by many. The other songs were important as they were different and unique. With the couple on a bicycle 'Hey Maine Kasam Li', with close ups to show intimacy in relationships the song 'Jeevan Ki Bagiya Mahakegi'.

"Vijay Anand liked Nutan and Waheeda for their expressive eyes. He found Nanda to be a fine artiste as much as he liked Asha Parekh for her naughtiness. But in Mumtaz, he saw a great dancer and actress. Basically, he liked simplicity in a woman."

The danger and intimacy in Mile Do Badan makes it a great song in Blackmail, which is my favourite. As his film *Jana Na Dil Se Door* could not get a release he said "perhaps my time is over". Vijay Anand loved ballroom dancing, waltz and fox trot. He used to attend classes by travelling a long distance in Mumbai to learn waltz. Chetan Anand used to do shot division but changed it on the sets. This was not the case with Vijay Anand. He used to be fully prepared and made the actors aware that they can't fool him. "They understood he meant business."

*Meghe Dhaka Tara* (1960) by Ritwik Ghatak was Vijay Anand's favourite film but as a director he never wanted to make realistic films. He believed that film is a medium for entertainment! "Vijay Anand liked Guru Dutt's realism, Raj Kapoor's glamour and the existentialism in the works of Satyajit Ray."

He had his interests in the Gita, the Bible, the Upanishads, the Koran, which he had read. He was interested in astrology and knew it too. He followed UG Krishnamurthy (spiritual guru) who once said, "If anyone, anywhere has understood me, it's Vijay Anand." He didn't want to keep looking back as he believed, "Joh hoga so hogaya. My work will speak for itself." The interviewer closes the interview with Sushama Anand

saying that after the demise of Vijay Anand she took up singing and she sings, Tere mere sapne ab ek rang hai, often in her close circle. It is also concluded by mentioning that “the great music and picturisation of Anand’s films can largely be credited to composer SD Burman, lyricist Shailendra and cinematographer Fali Mistry who translated his vision.”

#### **4.1.3.24 Madhumati, Jewel Thief, Sangam, Silsila... I’ve watched and re-watched these films - Meghna Gulzar:**

Farahana Farook introduces Meghana Gulzar as a cinema born, one who is a daughter of stars of Indian Cinema, Gulzar and Raakhee. While she was growing up cinema was always there with her. The films that she watched in these years have become her reference points for her own cinema. She has carved a storyteller out of all the elements of screen that she has followed over the years. Farhana mention Meghana saying “Growing up at a time when colour had just about broken on television sets, Doordarshan was the only choice of entertainment. Later, my mother imported a huge colour TV and a VCR,”

Meghana recalls the names of the films that she has seen over and over again. The list include some of the classics of Indian cinema such as *Madhumati*, *Jewel Thief*, *Sangam*, also Hollywood’s Superman. She talks about her most loved films from Indian cinema where one finds one of them is directed by Vijay Anand.

It’s *Jewel Thief* directed by Vijay Anand having Dev Anand and Vyjayanthimala. Meghana recalls that she was blown away when Vijay Anand brought to declare real ‘*Jewel Thief*’. The plot was exceptional. The portrayal of Prince Amar as a look alike of Vinay was a star thought with a thriller element of him having an extra figure. The song as she says, “Raatakeli hai and Tanuja’s unconventional oomph remains sensuous even today.” Vyjayanthimala did her best balancing between Amar and Vinay, with two different songs *Rulake Gaya Sapna Mera* and *Hoton Pe Aisi Baat* having different colours of emotions to paint the screen.

Meghana Gulzar states that, “Vijay Anand was doing one-shot songs way back in the ’60s. I saw *Guide* later and I am a fan of Dev Anand ever since.”

#### **4.1.3.25 Millennials Review Classics: Dev Anand Is Scintillating in ‘Guide’:**

Suhansini Krishnan is a 23 year old and she saw the *Guide* (1965) for the first time to review it on the Quint. The first expression was “*Guide* was the first time I experienced the phenomenon that is Dev Anand – and I was floored!”

The Quint has published as the Millennials review of classic films as we may get a different review considering the change in many things over the time. Here the author writes about *Guide* with saying that Dev Anand was gorgeous.

She recalls her aunt saying now days nobody has the charm like Dev Anand. She also used to say that he was banned to wear the black suit as a few suicide cases took place. He was mimicked and one may believe that only greats could be mimicked. *Guide* proved to her what her aunt was saying was true. She sees Dev Anand as a Feminist Hero.

The author believes that the Dev Anand has portrayed Raju in *Guide* can not be done by anyone of this time. Shahrukh could have done it but in ’90s not now. This may have been possible two decades ago.

The reviewer identifies that in the midst of the hero’s presence there was a definite space given for the female lead in Rosie. Rosie (Waheeda Rehman) is miserable in her marriage when she meets Raju (Dev Anand), who acts as her ‘guide’ in a new town, literally and figuratively too. Both the characters were given equal space to flourish in their roles. In an emotionally charged scene, after Rosie discovers Marco has been sleeping around, Raju practically screams at a weeping Rosie. The author recalls watching this scene many times wondering which in today’s cinema could do this scene without “sounding patronising.” She also names and questions, Varun Dhawan? Salman

Khan? While writing about Rosie, she mentions her being Raw, Real and Complex. And says that Waheeda Rehman as Rosie is a stunning performance. It is hard to take eyes of her. She has various layers to perform and she excels. She also explores the narrative and changes that take place in Raju and Rosie's life.

The author shows her limitations in writing about the music of the film. The audio visual beauty is 'Piya Tose Naina Laage Re', which makes her cry even though it's a happy song, it was very beautiful. "Most songs I was familiar with, but watching them in the context of the whole film was surreal."

In *Din Dhal Jaaye*, Raju drunk is distanced from his love. His is low and Mohd Rafi's melancholic voice makes it even more sad. Vijay Anand has used a beautiful metaphor showing that they are close to each other unaware of the presence of Rosi, Raju is in pain. The author recalls how the song *Kya Se Kya Ho Gaya* came and she burst into a laughter as she didn't know the song is in Guide and she only knew it from "a tragicomic scene in *Andaz Apna Apna* (1994)."

The author shows her not being convinced with Raju dying in the end. "In the end, I was only relieved it rained. At least Raju didn't die in vain."

The writer concludes by accepting for enjoying the film. In her article she mentions a few important dialogues that itself shows how important they are. "Spellbinding music, heart-wrenching performances and picturisation that makes Udaipur and Chittorgarh come alive. My biggest takeaway, however, is simply this they just don't make 'em like Dev Anand anymore." She concludes. For the article: Aamir Khan goes into trauma after realising the 'multi-millionaire' woman he had just professed his love to, was in fact dirt poor. All his dreams of inheriting her father's property are dashed and he's left washing dishes at the restaurant (after neither he nor she could afford to pay for their dinner), while the song comes on in the background.

#### 4.1.3.26 Navketan Films: Way ahead of its times, Telangana Times:

Mausami Sucharita writes in her article about one of the oldest Hindi Film company set up in 1949 which was founded by Dev Anand and run by Chetan, Dev and Vijay Anand and the films addressing the urban issues having some great blockbuster films like *Guide* and *Jewel Thief*.

After the failure on box office for their first few films Dev Anand got his youngest brother Vijay, also known as Vijay Anand, as a director. Together these brothers produced around 10 movies. Vijay Anand brought all the three Anands in *Kala Bazar* where two acted and one directed. Navketan was known for their different but new stories, presentation and memorable songs. Dev Anand writes in his book *Rmoancing with life* as “Together, we became an unbeatable team of writer-director and star, the cause of great envy for the rest of the film industry” It is observed by the author that the leading ladies of films made by Navketan were as important as their male co star. ‘The female characters were different, modern, confident, forward thinking and not afraid of their sensuality.’ “While *Hum Dono* (1960) had typical ‘Bharatiya Nari’ in Nanda, there was also fearless Sadhana, who took care of her lover’s mother while he was away serving the country in war. Then, there was Madhubala, who played the role of a fiercely independent journalist in *Kaala Paani* (1961). Navketan was always ahead of their times and in the six decades of their continues production of over 35 films they took Indian Cinema to International highest. The author while writing about Vijay Anand says, “Vijay was a complete package — director, editor, writer and lyricist, and he even acted in some of the movies.”

With Dev Anand his elder brother he produced a few interesting films. Thriller was his forte that he proved in *Teesri Manzil*, *JohnyMera Naam* and *Jewel Thief*. He received much accalaimed for his version of *Guide*. Vijay Anand was famous for his song sequences, lyrics and music in his films. The author recalls *Tere Ghar Ke Samne for the* song where Dev imagines Nutan in a whiskey glass and *Jewel Thief’s* song *Hothon Pe Aisi Baat* for ‘its grand picturisation’.

#### **4.1.3.27 Ode to Guide: Celebrating Dev Anand's 97th birth anniversary with his greatest movie:**

The article written by Shaikh Ayaz focuses on the film *Guide*, which proved to be one of the milestones in Indian cinema with its fresh narrative and out of the box performances. The author in this article writes in brief about the perspective which broke the then stereotypes about the shades of characters. One of the initial and successful attempts in bollywood to tell a grey story by 'Vijay Anand'.

The author introduces *Guide* as the favourite bollywood movie of many legendary figures across all generations of bollywood. One of the reasons being Dev Anand in his never seen before kind of character. The heartthrob of bollywood had huge success in romcoms (*Taxi Driver, Tere Ghar Ke Saamne, Nau Do Gyarah* etc) and noirs/thrillers (*Baazi, Kala Pani, CID* etc) But Vijay Anand's *Guide* broke that mould.

"Who would have believed the fun-loving bon vivant would end up as a suffering, brooding saint in a remote hamlet praying for the impossible?" Also, the popular song "Aaj phir jeene ki" signifies female protagonist's new found freedom on the way to "finding her own identity" which is acclaimed critically. While putting his careful study in the article, author writes about the non stereotypical shades he found in both the protagonists and the story. The film is based on RK Narayan's novel 'The Guide'. Writing about film's beginning with Raju, a tourist guide, walking out of jail and into a new life, author mentions that he wants to put his old life behind him. How fitting is that the credits roll with SD Burman's soulful "Wahan Kaun Hai tera," signalling that this is going to be an SD magic show. While Shailendra's piercing lyrics remind the pilgrim of his plight. Writer finds it ironic, because in another film, the lover on the bench would undoubtedly be Dev Anand, while in this film, he is the one who is left alone observer of the couples. Additional to that, author writes "The opening song serves as a testament to director Vijay Anand's penchant for turning a song into a visual playground, complete with hidden symbolisms and literary flair."

Writing about the character Raju, The fast-talking guide's transformation into a spiritual guide praying to bring relief, which is one of the movie's unexpected twists., Author asks, is this the last of Raju's frauds? The question which is a puzzled every viewer. Author also writes in article about Wahida rahman's character Rosie, which is her personal favorite role amongst her huge filmography. "Rosie has shades of grey, but she's true to life. She has a variety of emotions and colours, and that's why I love her," she once explained in an interview.

Author finds that Rosie is the most exciting character of *Guide* and the most exciting thing about her is that she's the real creative force and prime motivation behind much of the film. Director Vijay Anand has made best use of her dancing skills in filming the songs. "For one, her dance pieces are some of the most remarkable you are likely to see on Hindi screen. All equally consequential to the plot. She gives it her all, finding pain and poetry Rosie." Author also claims that Rosie is a feminist heroine is a feminist heroine . Deep inside, she's a typical small-town Indian woman of her time who desired for marriage, a good home and motherhood. But then, she is forced to fall back on dance. spurned by men Unwittingly, going out into the world and seeking her place in it. Writer mentions that, "Author Jerry Pinto calls Rosie "considerably before her time," remarking further in an essay, "She does not stand by her husband. She does not stand by her second chance at love. She is, in other words, a woman who puts her own interests first." The film screened in Cannes 2008 had also been approach by foreign filmmakers for its English adaptation. But it could not happen as the director Danielewski had an action-packed romp in mind while its creator naturally hoped for a more faithful adaptation. Indian legendary filmmaker Satyajit Ray has commented about the film and the writing style of R. K. Narayanan that 'its roots are so deep that it's almost impossible to create the magic of guide in another world'

The author concludes article with his critical review of the film, its time and impact on Hindi cinema, and does not forget to mention that "a viewing assumes the mantle of an ode. Spend some time in the company of *Guide* and you won't regret it."

#### 4.1.3.28 Profiling legendary lyricist Shailendra:

The author writes the journey of the terrific writer of songs, the lyricist Shailendra who wrote for many filmmakers at the same time. One of his best comes with Vijay Anand in *Guide* (1965).

This could also be seen as the best work done with SD Burman too. Shailendra was not happy with dev Anand and SD not asking him first and asked a huge amount which Dev Anand agreed to. At the end whatever he wrote remained the masterpiece and added to *Guide* one of the iconic films of Indian Cinema. HThe author writes that Shailendra could capture both highs and lows of both raju and Rosie through his words. The film will not be complete without the songs which were an audio visual treat for film lovers. The songs include Aajphirjeene ki tamannahai, Wahankaunhai tera, Gaatarahemeradil, Din dhal jaaye, Piyatoh se, Tere mere sapne, Allah megh de...

#### 4.1.3.29 Birthday special: Remembering S.D. Burman on his 113th birth anniversary:

The author traces the journey of the Tripura prince SD Burman in the Hindi Film arena as he presents “some of the best gems from his vast treasure trove...”As he lists the best songs from SD Burman’s long list of films the researcher looks at the songs which belong to the films directed by Vijay Anand. Out of the ten songs listed here two are from *Guide* (1965) directed by Vijay Anand produced by Dev Aanand.

Tere mere sapne / Singer: Mohammed Rafi/ Film: *Guide* (1965)

“Sometimes, it takes a while to know the one that complete you but once you arrive there, the hurdles of the journey no longer matter. This was the feeling that the song evoked and remains one of the best romantic compositions ever to emerge out of our films.”

Piya tose naina laage re / Singer: Lata Mangeshkar/Film: *Guide* (1965)



This song inspired from a folk tune underlines a woman's first understanding of love and the song still touches your heart.

#### **4.1.3.30 The Guide (English /1965) scene wise story progression of a rare film:**

Bobby Singh explores the English version directed by Tad Deblewski in a scene to scene progression. He writes that after watching the film one could see that the film is a Hollywood version of the original Indian idea of a small town with an angle of tourism. The English version failed to impress the audiences in the west and accepting the flaws the producer didn't let it out to public in India for such a long period of time. This article is about how the film in English made by a different director and it's not a different language version of a Hindi film. The author throws light on the unfolding the narrative in English Guide showing the loopholes comparing it with the Hindi version. He concludes by saying that Guide in English is nowhere close to the classic Guide in Hindi directed by Vijay Anand with lyrics by Shailendra and music by S. D. Burman. The English version is targeted to lure the foreign audience by showing India as a travelers perspective. The focus has moved away from the core subject. That is the reason it couldn't impress the audience outside or inside India. The English version didn't have songs but the background music is given by S. D. Burman.

#### **4.1.3.31 Sriram Raghavan: A passion for pulp:**

Uday Bhatia interviewed Shriram Raghavan, the director of Many Noir films such as Raman Raghav, EkHassenaThi, Badlapur, Agent Vinod, Andhadhun. In the interview Raghavan talks about his films, noir genre in Indian cinema, and his love for Vijay Anand thrillers.

Raghavan says he has seen all the black and white films that were re released in the single screen theatres near his house. He recalls seeing films like C.I.D., Baazi, Taxi Driver, Aar-Paar... Raghavan speaks also about his love for films made by Vijay Anand. He recalls JohnyMera Naam was the first film that he saw when he was a small kid. He

enjoyed it and still enjoys the film. That film must have done wonders for him. As a kid one doesn't know about many things in cinema but later he studied the techniques Vijay Anand used and how advanced it is in terms of the cutting pattern.

Raghavan agrees the shift in the film noir in the decades from the 1950s onwards. *Johnny Mera Naam*, *Teesri Manzil*, *Do Anjaane* were different types of films. How 'Johnny Gaddaar' gets the nods to 'Johnny Mera Naam' and 'Parwana' and such films.

Raghavan answers that the references from such old films when you start the films. If that happens that much dangerous. The interviewer asks him about the inspiration of one take song in *Agent Vinod* to which Raghavan answers and he recalls his inspiration from *Mile Do Badan* from Vijay Anand's film called *Black Mail*. The song in which two people are stuck in an action sequence. So he thought of doing something similar with *Rabta* and turning the action sequence into a song sequence. In his interview Shriram Raghavan has accepted the influences he has from the early cinema and specially from Vijay Anand.

#### **4.1.3.32 Success and fame is temporary. There today, gone tomorrow - Waheeda Rehman:**

In an interview with Waheeda Rehman the author Farhana Farook recalls the golden era of Hindi Cinema and Waheeda Rehman's various experiences with the industry. In the interview Waheeda ji states a very important point and that is "Rosie is in every woman". With this sub title only she writes about a very important milestone in Hindi Cinema. Waheedaji gives a clear credit to Vijay Anand for what *Guide* (1965) is.

She recalls for being advised not to do *Guide* but she believed in Rosie. Rosie can be found anywhere in every woman, any country, speaking any language, without any time boundary. Waheeda ji flashback in her visit to Kutch with Asha Parekh and a guide tells her that "Rosie is our first feminist and Aajphirjeene ki tamannah... the first feminist song." The character of Rosie was written so well that she stands out. She doesn't leave

her husband his house, crying. She shows him his place and slaps him too. “Vijay Anand presented the characters with dignity.” The live in relationship between Rosie and Raju had dignity, it was not cheap, not vulgar. While recalling the shooting of the very famous Tere Mere Sapne from *Guide* she says that the whole song was shot in three takes, the cameraman Fali Mistry was very good and he managed to do this difficult song with two shots before sunrise and one after sun set. The crew would reach the spot and be ready at 4 am. Vijay Anand wanted it that way so there was no time for a retake. Waheedji shares very important information as to how a few actresses wanted to play Rosie and Padmini and Leela Naidu wrote to her requesting if she is not doing it let them know it. She recalls how she was not the first choice for the English version of the same title but how she comfortably did it with Vijay Anand and Dev Anand.

#### **4.1.3.33 Teri Yaad Satayein:**

The Author gives the story of *The Guide* by R K Narayan in brief. He feels that instead of discussing which is better, the novel or the film one must read and listen to the songs of the film.

The author does not go deeper into the adaptation from book to film but gives a couple of scenes as a reference which he feels are appealing. He points out a few things which are not part of the book but are in the film. The very important aspect is that of showing, in a way justifying Rosie leaving Marco’s house as having no choice. This doesn’t come as a cheating on the part of Rosie. To justify this even more the filmmaker has shown Marco being of a bad nature and always interested in women outside his house. This helps Rosie to reach out to Raju and eventually him helping her.

The credit is given more to the lyricist than the director who happens to be the writer of the film too. He states two songs which are a lyricist marvel in *Katon Se KhinchKe Ye Anchal* and *Din Dhal Jay*. He is unsure of crediting whom for this, the lyricist, music director or the singer. The author states that the film being a production of Dev Anand it is more of Raju had it been done from the Rosie’s point of view it would have better or

one could have seen a different more matured film. The author gives credit to the novel for being great and comments that any ordinary film also would be great basis the novel *The Guide*. The easiness of lifting of Raju and giving it the glamour of Dev Anand and lifting Rosie and giving her the dancing abilities of Waheeda Rehman is done by the director, is what reflects from the article.

The author opens the article by saying that the novel was awarded Sahitya Akademi Award and the film won 7 Filmfare awards; both the awards are of highest stature. Hence the article misses the exploration of why the film won 7 awards but not receiving any award for either music or singer. The article misses the mention of the National Award and the Indian Entry to Academy Awards due to Vijay Anand's *Guide*.

#### **4.1.3.34 The film that swung his fortunes and defied clichés of Indian Cinema:**

The author mentions that there are stories that have been around the book, the English version and Hindi version of the film *Guide*. The stories are so interesting so is the film. The ups and downs that the film went through were justified because the film remains the best ever for the Navketan and also for Dev Anand as an actor.

“*Guide* broke all the rules of Hindi cinema and shattered many taboos about what could and could not be shown on the Indian screen.” This and there are many such aspects that are to be credited to both Dev Anand and Vijay Anand. They remained together determined to make a landmark film of Indian Cinema. The R.K. Narayan's 1961 novel “*The Guide*” also was a landmark of Indian literature history having won the Sahitya Akademi and was also a commercial success. The actor over the producer in Dev Anand saw the potential of doing a lead role with an International release, a chance to reach Hollywood and decided to rope in the Nobel Prize winner Pearl S. Buck and director Tad Danielewski to make the film in English.

The film was to be made in English and Hindi. The author takes us through the story of making the film and how Dev convinced Vijay Anand to direct. Vijay Anand never

wanted to be a part of this film as he was not convinced of the project. He agreed after much deliberation on the account that he would write a new script which would be an Indian film. "Indian society then was deeply conservative and the filmgoing audiences even more so." *Guide* is an advanced subject and remains the same with today's standards too. A few lobbies's were working against the film and pushing the Government to halt the film. Dev Anand had to remind the government that they have awarded Sahitya Akademi to the book. The film had go against all odds also had to fight with Censors too. There were people working against the idea of the end of the film. The distributors didn't like the film. But the Anand brothers were convinced of what they were making. The film was released with a huge fanfare. Audiences in large numbers turned up to see the film on the first day may be due to all the controversies. Premiers were held in Delhi and Mumbai and was attended by who's who of the industry and also ministers. 'The initial reaction on their faces was that of numbness,' Dev Anand writes. The audiences were unaware of how to react at the end of the film. They didn't clap nor threw coins on screen when dances started. Though the film had a good full house run at Maratha Mandir in Mumbai for ten weeks but in other places the film didn't do well. It couldn't be called a hit also. The conviction of the Anan brothers was proved to be right when the film got nominated as India's official entry to the Academy Awards. *Guide* remains an important milestone of Indian cinema and is also remained as one of the best Hindi films ever made. The most recent achievement that in 2007, it was at the Cannes Film Festival as a special screening.

#### **4.1.3.35 The Vijay Anand Standard:**

An interview conducted by Nasreen Munni Kabir with the late Vijay Anand where he talks about his films, songs, and many more things. Kabir introduces Vijay Anand as a master storyteller and begins with how Navketan was different. How Vijay Anand was fond of new genres and how he had his grip over the content he was dealing. This helped him in a long career. He had great helping hands in the form of his crew including actors.

He wrote natural and free flowing dialogues and shot smashing songs. He knew that the

songs keep the audiences with the Hindi Cinema and his music remained linked with the film. Kabir recalls a few songs from Vijay Anand films and informs about the meeting that she had with the great master and planned a book which never got completed due to the death of Vijay Anand. Here she gives extracts from the interview with Vijay Anand.

On the question related to the importance of dances in Indian cinema Vijay Anand answers that in the early Indian cinema the songs didn't had much of dancing whereas there used to be many songs. The actresses didn't need to be dancers and they moved a bit of hands. Hiralal and Sohanlal, good dancers themselves, came with a big change and by 1960 got well established. They didn't allow bad directors to interfere so the director's left the shooting of the songs to them and didn't come to sets at all. Choreography for a film is very different than staging a dance. The dance need to be transformed into cinematic language. Cinema is not confined to a limited space. It can go anywhere. The audience is the camera and each shot should be dealt with a change. So even if one has a stage song in a film it has to be dealt with as a song for a film.

On the question of Vijay Anand's work with choreographer he says, "If the director is good, he uses the other artists like the cameraman, composer, art director, choreographer, etc as tools." He elaborates that if the choreographer realizes that the director knows his work and appreciates the other's work too they allow them to be in your hands or else the choreographers compose, shoot and edit the songs. Some choreographers do not have any understanding of editing and they don't want to hold on to the shot for long. The same thing is with the editors too. "They don't allow you to see the faces of the heroine or hero." They are in love with the rhythm and nothing else.

It's the narrative that should determine the cut, pace and rhythm or even the dance. For the good directors it's the story which is a priority. "When I worked with Hiralal, he knew the song had been written for a certain situation and context in the movie. The choreographer was not really in a position to guide me, because he had to fit his dance moves into my existing concept and narrative."

He explains his point with the no lyrics dance number in *Guide*. What would the choreographer follow? It's the emotions of Rosie about her troubled life which comes in her dance. In *Nau Do Gyarah* he directed his first song without a choreographer. He did not need one. He only needed a choreographer for Helen's and Shashikala's dance who would choreograph the dance in a multi-dimensional way. Vijay Anand explains that he spent his childhood with many people being in his house every now and then such as Zohra Sehgal, Kameshwar Sehgal, Mohan Sehgal and Guru Dutt, all were choreographers apart from many other actors and directors. A few used to conduct classes and teach dance. "So I imbibed a lot by observing them. I knew what choreography was."

The interviewer asks if it was Uday Shankar who indirectly had his impressions on *Bazi* where Guru Dutt had got Zohra Sehgal to choreograph the dances. "Yes" says Vijay Anand and continues saying that he would not have used choreographers if given a choice. Because then songs and dances would be a part of the story they stood out separately.

"Hum hain raahi pyaar ke hum se kuchh na boliye" and "Kali ke roop mein chali ho dhoop mein kahaan" are the two songs I shot and they were outdoors both. He used to think choreographers would ruin the songs by imposing themselves on the actors and not allow them to express as a character. Vijay Anand explains that the songs in *Teesri Manzil* were for Shammi Kapoor and Asha Parekh and not for Dev Anand and Waheeda Rehman. He would tell the music composer that the song is for this actor or actress and how he is going to use them. The same he did with *Jewel Thief* and told SD Burman as "Dada, this song is for Vyjayanthimala. I am going to use her talents as a dancer."

Vijay Anand explains how he has used Dev Anand, a non dancer, Waheeda Rehman, a dancer with expressions, Shammi Kapoor a natural dancer with his own way to express. Shammi Kapoor needs to be told how much is allowed in the song to go wild. You may see it in a song *Dekhiye Sahibon*. Dev Anand never liked dancing but his charm was to inact the song. Vijay Anand accepts that his songs may look ridiculous today but that

time they were liked by the audiences. He gives an example of “Khoya Khoya Chand” from *Kala Bazaar* where Dev Anand runs down the hill as he is happy and madly in love. He moves his hands and it is allowed once in a while. In the same film Waheeda is locked on the upper berth so she can't move an inch. So her character remains just responding to the words sung by Dev Anand. The double meaning of the words is beyond choreography. Vijay Anand confirms that doing a song in *Qutub Minar* was a conscious decision. The film was set in Delhi and no other building was taller than this monument. “Love was like climbing the Qutab Minar—it's an effort. When you let yourself go, there is no effort any more.” Vijay Anand while talking about *Nau Do Gyarah* says that he wanted to have a few dialogues in a scene to be like a songs. A song which would be like a question answer dialogue So he made *Aankhonmeinkya ji*. These words are a dialogue sequence. “If these words were spoken in dialogue, it would sound very prosaic. But if it is done musically, it becomes very interesting. No one had done this kind of thing before.”

The interviewer asks him if he has inspired people to think differently and did he ever thought of a film without a song. Vijay Anand says he was a catalyst. He may not have inspired them but his demands were different. He loved songs and never thought of a film without songs. If people like my work they will watch. Vijay Anand concludes with saying, “I am not going to become artificial in order to please anyone.”

#### **4.1.3.36 The original dream girl: Hema Malini:**

The author opens the article by mentioning the importance of Hema Malini who was tagged as a dream girl but she did much more than just being as a heroin but riding horses, climbing on fans on ceiling, fighting the bad guys and hence she was equally paid alongside male actors. After getting launched with Raj Kapoor in *Sapana Ka Saudagar* (1968) Hema Malini got six films as her second lot in a row. This also included *JohnyMera Naam* (1970) directed by Vijay Anand.

The author talks about the placement of the title and the time when *JohnyMera Naam* released. Hema Malini acted in a few commercial films like *Waris* (1968) and *Sharafat*



(1969) this being her first film with Dharmendra. She got a big commercial assignment in the form of *Johny Mera Naam*. She got casted by Vijay Anand in this film which was to be produced by Gulshan Rai for his first production under Trimurti Films. Dev Anand was her hero. There was a talk more of negative sort because there was Raj Kapoor's *Mera Naam Joker*, a title with a similar key words. The fate had something else written. Raj Kapoor film flopped miserably and Johny was an instant hit. It remains as a cult till date. It rescued and reintroduced the shaking career of Dev Anand. It also introduced one of the most beautiful women the audience had seen on screen after Madhubala. This was not all that Hema Malini had in the film. She could do romance with an actor reaching 50, she danced with flawless movements; She could do comedy scenes with Dev Anand and Pran and even do action. *Johny Mera Naam* introduced a new all in one package for other producers. The author states it as "golden goose."

#### **4.1.3.37 Vijay Anand's 'Jewel Thief' And The Mesmeric Brilliance Of Ashok Kumar:**

Murtaza Ali Khan recalls the most complex role played by one of the greatest artists Ashok Kumar on his 109<sup>th</sup> birth anniversary with a title having dedicated to Vijay Anand's *Jewel Thief*.

On the occasion of the 109<sup>th</sup> birth anniversary of one of Indian cinema's greatest, most versatile, and pioneering star actors Dadamoni Ashok Kumar, I would like to throw spotlight on one of his most complex roles in an illustrious career that spanned six decades. If you haven't guessed it already, I am talking about his turn in Vijay Anand's 1967 suspense thriller film *Jewel Thief*. While the film stars Dev Anand and Vyjayantimala in the lead roles, it is the legendary Ashok Kumar who steals the limelight in almost every scene that he is a part of. It all starts in a party when Ashok Kumar's character Arjun Singh confronts Dev Anand's character Vinay and tells everyone present that Vinay's real name is Amar and that he is engaged to his sister Shalini (Vyjayantimala). When Vinay refuses to acknowledge it, both Arjun Singh and his sister Shalini question Vinay's true intentions. As things heat up both Vinay and

Arjun Singh try to physically attack each other but they are pulled apart by the people present at the party. At that point Arjun Singh reveals in front of everyone that Amar's right foot has an extra digit. Vinay is now under tremendous pressure to reveal his truth. As everyone watches in anticipation Amar slowly takes off his shoes and socks. To everyone's great shock, he doesn't have the extra digit. Both Arjun Singh and Shalini apologize to Vinay but things are far from being settled. What ensues is a cat and mouse game. For, this is actually not the first or the last time that someone has mistaken Vinay for Amar. But who is Amar? Is he the titular jewel thief? And why is he trying to fool Arjun Singh and his sister Shalini? What does he want from Vinay? Now, so much has already been said and written about Dev Anand's charming performance, Vijay Anand's riveting storytelling, and Vyjayantimala's spellbinding dance moves in *Jewel Thief*, but since today is Dadamoni's 109<sup>th</sup> birth anniversary I only want to talk about his character Arjun Singh and his performance in the film. During his long acting career, Ashok Kumar played an entire gamut of complex characters: be it the dandy Prem Kumar in *Howrah Bridge*, the spy Shekhar torn between love and motherland in *Samadhi*, the freedom fighter Bikash in *Bandini*, the broadminded and forgiving husband Ashok in *Gumrah*, or the deformed musician Pyare abandoned as a child by his father in *Meri Surat Teri Ankhen*. But none comes close to matching the complexity of Arjun Singh. Here is a man who dearly loves his sister. He is a well known name in Gangtok, Sikkim who isn't very comfortable in big cities. When he visits his friend in Bombay (now Mumbai), he chooses to live in a place far away from the city's hustle and bustle. And yet when it comes to exposing the man who is married to his sister he doesn't back down from creating a huge scene in the party. He is also a very friendly person who doesn't back down from extending a helping hand to a friend. He even remains very friendly with Vinay despite the encounter at the party.

But that's not all. For, Arjun Singh also shares an intimate relationship with Amar. The fact of the matter is that Amar doesn't exist for real. It's actually a figment of Arjun Singh's creation. Singh is also not Shalini's real brother. In fact, he has kidnapped her younger brother in order to force her trick Vinay into believing that Amar actually exists. Amar, as Hitchcock would have said it, is the perfect MacGuffin. But why is Arjun Singh

doing all this. Because he is the real jewel thief who wants to frame Vinay and forever want to live a life away from the threat of getting caught for his crimes. Towards the end of the film, he also administers Vinay electric shocks so that Vinay forgets about his true identity and can be presented as Amar to the whole world. Ashok Kumar is at his menacing best in some of these scenes. It's probably the most negative character that he played during his career. And, Dev Anand, who was also the film's producer, was greatly concerned that he might offend his idol by making him essay such a negative character. It is important to understand here that Dev Anand had great respect for Ashok Kumar. After all, it was Dadamoni who had inspired him to become an actor. And it was Dadamoni who gave him the biggest break of his career at the start of his career. Although, he dearly wanted the veteran actor to play the part of Arjun Singh he was a little apprehensive that the overly negative nature of the character might end up offending Dadamoni. So, he kept on asking Dadamoni throughout if he was comfortable playing such a fiendish character. But Dadamoni being the consummate performer he was enjoyed every bit of the challenge. And the rest, as they say, is history. Till date most of the people who haven't seen *Jewel Thief* in its entirety think that the titular jewel thief is actually Dev Anand. That's how deceptively brilliant Ashok Kumar is in the movie. You really have to watch the movie to truly appreciate the menacing brilliance of Ashok Kumar in a rare negative role.

#### **4.1.4 Books Analysis:**

Here in this sub chapter a few very important books have been analysed by the researcher. A few books have direct references mentioned about Vijay Anand a few have indirect references about his films and hence they are to be considered for analysis.

##### **4.1.4.1 Navketan, 60 varshachaprasava:**

The book published on the occasion of 60 years completion of Navketan, The film company floated by Dev Anand in 1949. At the outset the author writes about the importance of Dev Anand and Raj Kapoor getting into producing their own films, which

added to their stardom. They could get the films made as per their requirement to promote their stardom. Dilipkumar didn't do it.

Dev Anand began the journey as an actor and tried his hand with a few flop films. He realized the requirement of starting the film company, and with the help of his elder brother Chetan Anand he started Navketan in 1949. The writer claims that Navketan is the only film company that continuously kept producing films for 60 years, as the book got writing. 'Afsar' was the first film that was produced by Navketan which was directed by chetan Anand. The film didn't work at the box office. The company had started by taking advances from financiers. There was a big risk involved in this production. A company was to run with only producing successful films. Dev Anand went to Guru Dutt to direct the second film under Navketan titled as "Bazi". The film worked well at box office and helped Navketan survive. The crime stories like *Bazi*, *Taxi Driver*, *Nau Do Gyarah*, *Kala Bazaar*, *Jewel Thief* always helped Navketan to work monetarily. (Though the first hit film was directed by Guru Dutt for Navketan the rest hits came from Vijay Anand only. Even then Dev Anand kept his word and gave a film to direct to Guru Dutt. So the making of Guru Dutt happened at Navketan. Dev Anand made him the Director. Vijay Anand the younger brother of Dev Anand joined Navketan as a writer for dialogues for the film taxi Driver. (Credited for dialogues only) Vijay Anand was in college then.

Vijay Anand directed his first film in 1957 under Navketan titled as *Nau Do Gyarah*. From their onwards he gave four hits in line for the banner. *Kala Bazaar*, *Tere Gharke Samne*, *Guide*, *Jewel Thief* as a director and *Hum Dono* as a writer. Author marks here that 'Vijay Anand was a midas for Navketan. His story, screenplay dialogues stood exceptional. The story by R. K. Narayan was adopted and transformed by Vijay Anand by writing screenplay and dialogues for Guide. Till this time Navketan was going upwards. The films were getting success but in 1970 onwards Dev Anand started directing films on his own stories. Unfortunately the writing of Dev anand couldn't help Navketan'

It was essential that Dev Anand plays the lead in Navketan films. Most of the times the

camera used to be on him as he used to be the central character. It is evident that both the filmfare awards won by Dev Anand were for films by Vijay Anand. *Kala Bazaar* and *Guide* are these two films. *Guide* actually won best film, best direction, story, dialogues, actor, actress and cinematography awards at filmfare.

The author writes that Director is the soul of any film. Navketan had Chetan Anand, Guru Dutt, Raj Khosla, Amarjeet and Vijay Anand as directors. With them only Navketan could create its own audience. *Guide* was the peak of performance by Navketan. *Guide* was the film which was made in English and Hindi but Hindi version was much ahead than the English version. Navketan first time produced a film on Philosophy deviating from their entertainment genre and it was presented well by Vijay Anand. *Guide* is seen as a landmark film in the history of Indian cinema.

The author has written about the music directors and lyricists about the songs that Navketan produced through its films but the author doesn't mention the contribution of Vijay Anand to the making of the songs. After the introduction the author writes the order of productions done by navketan. He writes about the details of crew and all the songs. He also writes about the synopsis of each and every film. Apart from this he doesn't write anything aesthetic about any of the films. At the end of the book the author gives an interview with Dev Anand in which he asks him a few questions about Vijay Anand, Vijay Anand. These questions seem very general but must be considered in the light of this research.

Here Dev Anand underlines the importance of Vijay Anand for him personally and for Navketan. He accepts that after *Taxi Driver* Vijay Anand started taking more and important responsibilities. Vijay Anand used to throw himself in the work. He used to bring new ideas to table and get it executed very easily on his own. Most of his films for Navketan were hits the only exception was *Guide*. *Guide* was a stand alone film it was liked by the critics and film lovers. The film was appreciated by the urban crowd but didn't work in villages. Dev Anand dying at the end could not be digested by the audiences. I couldn't recover the money that I had put in *Guide*. People watched it later

whenever it got released. The film was initially to be directed by Chetan Anand but later it was given to Vijay Anand. I got the whole script re written by Vijay Anand keeping in mind the Hindi audience. After Jewel thief Golide wanted to make his own films under his production. So he left Navketan but not me. We were together. The question after this is very relevant, “After this all the films by Navketan didn’t do well, no success, why?” Dev Anand answers, I am happy with my work and I don’t bother about the films future. Nobody can predict the future of any film. I go on.

#### **4.1.4.2 Cinema chi Chittarkatha:**

The book is by a critique and student of cinema. The writer has been on several International Film Festival jury committee, therefore it becomes very important to have a look at his book which has come out after editing his own series of articles in a newspaper on cinema. The book takes through the journey of cinema from its inception and also gives a flavor of various genres and pathways that came in world cinema. It is important to note that he mentions in his preface that he doesn’t believe in art and commercial cinema as two different entities.

The lack in the book is that it doesn’t mention the contribution of songs to Indian cinema at all. The only one line he writes about Vijay Anand is that the Indian cinema was in good hands of a few filmmakers and he mentions Vijay Anand as one of those.

#### **4.1.4.3 Ek Hota Goldie:**

The book is by a film journalist, someone who has seen Vijay Anand from close corners. The writer got ample opportunities to speak to Vijay Anand and she considers herself fortunate for the same. Vijay Anand was a reluctant soul, he never wanted to meet press and talk about himself. But on a rare occasion the writer got inside his character and did a long interview on multiple visits. It was a lot of informal chat that the writer has recorded and the views that are shared in the book are very important. The writer’s observations and accounts on various occasions are important in the light of this

research.

In her preface she writes that Golide taught me a lot about cinema but for some extent he also taught me that we can change our destiny. This may not happen at all the times but if we wish from the bottom of heart than it may happen. “Vijay Anand had read Ramayan from his father and he also got Mahabharata from doon school library and read it. He used to tell stories to the visitors.” “He was a story teller since childhood” Dev used to work as censor clerk in military office to read letters from soldiers to the relatives.

Both Chetan and Uma put Vijay Anand in Hindi School. “Vijay Anand used to work as prompter for “Hindi Manch” plays at Pali Hill home. Vijay Anand had a habit to pick up things from his experiences of life. In his college once he asked a girl student about acting in his Hindi play. She replied, “I speak Hindi only with my servants”. Later he used the same line in his play and earned a huge laughter. Incidentally he had seen Premnath at multiple occasions as a judge for an act competition, then at Prithvi Theatre and later when was to cast him for his film JohnyMera Naam he went to see the lone Premnath. That was the time when Premnath had gone out of work and used to be at home most of the time. Vijay Anand went to his home and what he saw was the same that he gave Premnath as a character in JohnyMera Naam.

(Vijay Anand Observed Usman Taxi Driver and picked up a lot of things and finally used it in the first ever script Taxi Driver)

Chetan Anand was directing the film Andhiyan for Navketan. He asked Vijay Anand to be on sets as and when possible. Vijay Anand started learning the system of shooting and how the scene looks on screen post editing. Vijay Anand also read a book with ‘20 best screenplays’ while Vijay Anand was writing the first ever script for a film. He was also learning Table from Ustad Ali Akbar Khan. He was also influenced by Pandit Ravi Shankar. Vijay Anand was a good painter. Uma Bhabhi wanted to send him to US to get further training in the art field. This was creating the impact on Vijay Anand’s mind about the Indian Culture. Somehow the friendship of Chetan Anand with a lot many artists helped Golide to learn a lot many things. Vijay Anand always felt that Dev Anand has no understanding of story. He felt that the films that Navketan was making in early

days were not great stories.

After Taxi Driver Vijay Anand started officially assisting Chetan Anand. While the shooting was going on slowly the two elder brothers starting drifting. This once got opportunity for Vijay Anand to direct a song in Fantoosh. “E meri topi palatke aa”

Chetan Anand wanted to leave Navketan but he was sure to train Vijay Anand before he left. He taught Vijay Anand that the script has the authority of the writer. Only the writer has the decisive power to make any changes. This gave Vijay Anand a big teaching. When he narrated the script of Nau Do Gyarah, he was full of confidence. It was narration given to an actor by a director. He was sure that he only can direct this film. This finally made Dev Anand to declare that the next production of Navketan will be directed by Vijay Anand.

In one of the discussion with S. D. Burman, Vijay Anand cleared his requirement of songs in his film. Vijay Anand had a precise opinion about the songs in his films and the placement of the songs in his narratives. He believed that the songs are not fillers. If any song is removed from the film then it would hamper the narrative. It would give a jerk. If this thing doesn't matter to the filmmaker then the songs should not be there.

Vijay Anand had a great understanding about the songs. He dared to change the words written by MajroohSultanpuri. He had written “Sunahara Badal” Vijay Anand changed it to “Rupahara Badal” Vijay Anand knew that the song was to shoot in the night. Hence he didn't want to have the sun suggested word but the moon suggested word. Nau do Gyarah set a trend of Song picturation and the lite hearted comedy for Dev Anand. Goldie was very sure of the climax of Nau Do Gyarah and denied changing the end.

Vijay Anand always believed that the script should be incomplete at the writing stage, it should reach the completion as the Director starts working on it. From the Directorial perspective the script should finish. *Guide* is the film that may make one believe in destiny. Initially Dev Anand wanted to give the entire responsibility of *Guide* to Vijay Anand but perl Buck wanted to give the responsibility to a English Director. A film that



was to be made in two languages in Hindi and English according to Dev Anand. Vijay Anand always had his opinion about the story, he knew R. K. Narayan was a good writer but he was not in favour of making a film on this story. He thought Rozi, Marco and Raju all are negative characters. This is not an ideal story for International film to be made by Indians and also for Indian Audiences. Vijay Anand denied to direct Guide as a follower to Ted Dabliwaski. The film went to Raj Khosla, then to Chetan Anand and again Dev Anand went to Vijay Anand to request him to direct the film in Hindi. Vijay Anand was keen to make it a musical film because the main lead Rosi was a dancer. The background was Rajasthan. It should be colourful and musical, he always felt. HE categorically said to Dev Anand the songs will come in the script. They can't be thought later. Vijay Anand also promised to shoot the film in shorter time and he wrote the script of Guide in just 18 days. Vijay Anand got Shailendra to write the songs and instructed to only write to the situations after understanding.

The writer has attempted to appreciate various aspects of the filmmaker in Vijay Anand. She has written about Golides abilities to write, cast his actors, direct with examples. Vijay Anand's understanding of songs and its placement in the narrative. The analysis and comments about Vijay Anand's life, his spiritual journey, his inclination towards Osho, his return to cinema and the changes industry has gone through, Vijay Anand's failure in coping up with the new star system, Dev Anan directing his own films despite his failures, the separation between the two great brothers, the shining star in intermittent films and songs, giving the glimpse of the old times of success.

The book is written by someone who seems to be a great fan of the filmmaker though the book is first hand information on many important milestones heard by the writer from the filmmaker himself.

#### **4.1.4.4 PunhaYadon ki Barat:**

The author opens up with mentioning how important it is to come out of the shadow of your elderly famous personality of the family. Vijay Anand did it and it is very important thing to his credit which cannot be ignored. He became Vijay Anand and didn't remain as

the younger brother of Dev Anand the superstar.

The author compares Vijay Anand with Guru Dutt. He observes that though less film directed by Gurudutt but he gave *Aarpar* and *Pyasa*, similarly Vijay Anand gave *Johny Mera Naam* and *Guide*, both miles apart from each other. He also finds Gurudutt's spark in Vijay Anand's work.

Author while underlining the Hindi cinema and its relation with the songs claims that it's Vijay Anand who comes after Gurudutt and Raj Kapoor when it comes to song picturisation. If it's Dev Anand in the song then that's a cherry on the top for Vijay Anand.

All the songs are amazing according to the author, 'Tu Kahan Ye Bata' is different as Dev Anand is searching for Nutan in the cloudy night, 'Dil Ka Bhawar' is another gem where all the singing is done by Dev Anand and Nutan only reacts. In 'EkGharBanaunga', he drops an ice cube in the glass of whisky. Nutan is seen inside the glass shivering due to the ice cube. This is enough to prove the mastery of Vijay Anand.

In *Nau Do Gyarah* he uses a bath tub for 'Aaja Panchi Akela Hai', He uses Cycle for Dev Anand to ride *Mumtaz* in 'Maine Kasam Li' from *Tere Mere Sapne*, Only windows and the song highlights them in a bungalow with Dev anand teasing Hema Malini in 'Pal BharKeLiye' from *Johny Mera Naam*, He brings the monuments from Rajasthan to life in 'Katon Se Khinchke Aachal' from *Guide*. There are so many songs which have a classic mark of Vijay Anand.

The author says that though the film *Hum Dono* and *Teen Deviyen* have the credit for Amarjeet as the director it was Vijay Anand who directed the songs.

It was a matter of surprise that his *Chor Chor* doesn't have a single song. The author mentions that Vijay Anand wanted to prove that he was much better than just shooting the songs.

#### 4.1.4.5 Cinema Modern, The Navketan Story:

In his book Siddharth Bhatia takes us through the ever continued journey of Nav Ketan, a film production company launched by Dev Anand and continuously produced films for more than sixty years. In the first chapter the writer mentions a very important point and that is in the 1950s decade the films were involved in the National Projects. They were focused on issues faced in the Indian society. Raj Kapoor addressed the rich and the poor contrast in *Shree 420* and Mehboob Khan narrated it in *Mother India* taking the story to the village of India. Opposite to this the Navketan never worried about the message to have it in their films. Except for *Guide* no other film goes to village and to follow this idea Dev Anand never becomes a villager. Navketan always addressed the urban stories. Their center point of attraction was the urban issue or theme. The writer mentions the relationship between Vijay Anand and Dev Anand mentioning as they knew each other well. He doesn't forget to mention that Vijay Anand the younger brother of Chetan and Dev Anand was just 19 years old when he wrote the dialogues of *Taxi Driver*. His debut came when he was 22 in *Nau Do Gyarah* and he wrote and directed the Hindi version of *Guide* when he was 30. The age and the subjects that he addressed were in contrast to each other. "Long time Dev Anand followers have noted that there is a big difference between the films he made with his brother Vijay Anand and the ones he made with other directors." Dev Anand made most of his films more than ten with Vijay Anand. The writer claims that it was one amongst the rest that was ghost directed by Vijay Anand was *Hum Dono*. It was a very important pairing considering the Hindi cinema as together they gave some remarkable films such as *Nau Do Gyarah*, *TereGharKeSamne*, *Guide*, *Jewel Thief*, *JohnyMera Naam*, *TereMere Sapne* and a few more.

While recording a few opinions from industry experts the writer claims that the it was the split that put both the brothers on a downfall barring a success here and there. It was Dev Anand who decided to direct and then Vijay Anand deciding to act was the reason for making not so great films in the second half of their cinematic career. Vijay Anand made *Jana Na Dil Se Door* in 2007 having Dev Anand in the lead but that film couldn't release.

The writer doesn't forget to note the impressions of Vijay Anand the young band of filmmakers have on their work. He names filmmakers such as Sudhir Mishra, Sriram Raghavan, Amit Khanna, Naseeruddin Shah, Jackie Shroff who have very high regards for both the Anand brothers. To conclude the chapter the writer mentions that the Navketan films including the directorial ventures of Vijay Anand were pioneering efforts in the Hindi cinema history. Films made by Vijay Anand are in particular 'a document of a particular time and space' The writer points out here that Vijay Anand didn't fear to make a song like 'Aaja Panchi Akela Hai' which could lead to imagination and interpretations of being a double maning song. At the same time he always paid attention to his female characters. He was adventurous in handling them, they could initiate the in seduction, they could lead many paths in the relationship and with *Guide* Vijay Anand reached the height of the idea of the sexually liberated woman. In all his films womn were not just to follow the man but they had their own identity, lives and bodies. An Indian girl with two boyfriends in *Kala Bazaar* was much ahead of times. The writer mentions the genius of Vijay Anand, according to his assistant Prem Prakash, many people think that the song is shot inside Qutub Minar however it was on 3 sets joined together giving the actors opportunity to go up and down. Another innovative song is where Nutan is seen in a glass of whisky and Dev Anand and Nutan syncing their lips to the song perfectly with their decided movements later cut and joined by Vijay Anand. *Guide* is one of the most important and best films made in India but the journey was difficult and hazardous, writes the author. It was difficult to make *Guide* at the age of 30 and the subject could have gone anyway but Vijay Anand handled it with great passion and care equally, making it his best. It put Dev Anand too at par with the best of Indian Cinema. The author mentions, "Everything comes together in each song, the lyrics, the music, the dancing and most of all, the filming, something Vijay Anand was rightly famous for". Each song takes the story forward. In the song *Tere Mere Sapne*, the camera moves fluidly and continuously and yet never intrudes. It required great coordination. Bhanu Athaiyya recalls Vijay Anand with great respect. He knew each and every frame before it was shot. He could narrate the film with great details. It was rare those days to narrate the story to the costume designer. To conclude about the film *Guide* the author writes that 'Nearly five decades later, *Guide* remains Navketan's best known

masterpiece, A talisman that retains its place as one of the great classics of modern Indian Cinema' After *Guide* Vijay Anand was feeling burnt out, the author writes. Then he came with *Jewel Thief* for Navketan. *Jewel Thief* was a perfect mixture of romance, music, songs and suspense. Vijay Anand had just come out of the success of *Teesari Manzil*. Shammi Kapoor recalls him as a director who was open to ideas. He was ready to listen. It was not easy to make a film out of Navketan, without Dev Anand and on someone else's story and screenplay. Even in odds the master in Vijay Anand came out winner. With songs and dances he left his mark on the Nasir Hussain production too. The dance assistant Saroj Khan recalls the close working that Vijay Anand put in with the dance director Sohanlal. She was assisting him. A huge round trolley was built to take a 360 degree single shot designed in such a way that it would give a close up of Vaijayantimala when she is in frame and as she moves out dancing it would become a long shot. The song was a climax sequence "Hothon Pe Aisi Baat" was huge hit and it is recalled as one of the best of Vaijayantimala. She remarks that each song in Vijay Anand films had its purpose, it is a part of the story. By JohnyMera Naam Vijay Anand had shown his mastery over all genres-drama, comedy and thriller with his own touch of song picturisation. The book talks about films made by Navketan but after *Jewel Thief* Vijay Anand was not part of the company hence there is no mention of *Tere Mere Sapne*.

#### **4.1.4.6 Romancing with Life, an autobiography!**

The star writing his autobiography is a big thing for his entire career. Dev anand confesses his dilemma in the first line of the preface. "Writing about your own life, for the whole world to read, can be easy as well as difficult"

In the light of the research there are a few important things that he has recorded about Vijay his younger brother. The author give a childhood incidence to underline the brotherhood that was there in both of them which was a key element in their life in the later years after getting into films. Dev as a child playing with marbles with a few kids nearby his house. The marbles was his prized possession. Over the game he caught in a fight with one of the kids and the kid threw little dev on ground. Dev was angry and

want to run behind the kid as he saw him running away with all the marbles. Suddenly as he was about to run he realised that Vijay Anand his kid brother has held him, tight. Dev could see his most valuable thing going away and kept asking Vijay Anand, eight years younger brother to leave him. "Leave me, Goldie. I want to chase the ruffians and teach them a lesson, 'I pleaded with my little brother, trying to release myself from his affectionate grip.'

Goldie denied and gave him a warning that there could be danger ahead and Dev papa should not go after them. 'No, No don't go. They may beat you up'

'No, nobody can ever beat me. Aren't you with me? I am not Alone' Dev Anand replied to Vijay Anand, his Goldie! Vijay Anand was crying as he was afraid but he calmed down and smiled. Dev Anand recalls that smile, the sun shining on little Goldie's hair and the affection and concern he showed for his elder brother, which remained and grown over the years, while Goldie being there for his Dev Papa in all troubles.

Considering the future events in particular with a few films once can see that Golide was a committed soul to Dev Anand. Looking at his films one can see that he brought out Dev from so many bigger problems and issues which he could see coming in future.

Vijay Anand directed a song in 'Fantoosh' after an argument between Chetan and Dev, the senior Anand brothers. Dev turning to Vijay Anand as a new Director for Navketan after the ambitious Chetan Anand walking out of Navketan enjoying the first ever success of *Taxi Driver*, scripted by Vijay Anand. Vijay Anand becomes the director from *Nau Do Gyarah*. After Dev Anand realised that Amarjeet cannot direct *Hum Dono*, he again turned to Vijay Anand to ghost direct the film, scripted by Vijay Anand himself. The overambitious project gets mounted by Dev Anand and later Vijay Anand comes as a savior for a completely new Hindi version of *Guide*, A cult and a milestone film in Indian Cinema. Keeping his word Vijay Anand directing *Johny Mera Naam* for Gulshan Rai and supporting the elder brother's promise. There are so many examples that follow which keep the spirit intact of the childhood memoir of Dev and Vijay Anand. "Vijay

Anand was made a partner in Navketan after the exit of Chetan Anand. Godie was then ready to call some of the most memorable creative shots with me on screen. He was all set to compete with the best in the field. Together we were destined to produce some work that would go down in history”

Dev had mentioned his strong belief in Vijay Anand and his creative abilities. He has given instances of variety of accounts where the spark or his director's mind had shined. Be it the premier of Mother India where Vijay Anand shot the opening sequence of *Kala Bazaar* or scaling Navketan to a biggest canvas in *Guide* for the company. Dev Anand writes the brightest time that Vijay Anand was having with *Guide*. Initially reluctant to direct but stood for his brother when required. *Guide* became a milestone for Vijay Anand and took him to Zenith of fame. The efforts have been recognised by Dev Anand and also appreciated by him. *Guide* actually got Dev Anand a reputation as an Actor more than a star. Vijay Anand carved out the actor in Dev Anand in *Guide*. It was the official entry to Oscars that year from India and Dev Anand was proud of that aspect. *Guide* became hit in later years and people glued to TV sets on the first telecast on Doordarshan.

Dev always had a winning streak and he wanted to do everything. He has expressed it openly and has written that he was ghost directing *Teen Deviyan* for Amarjeet. He decided to direct his own film now after the huge success *Guide* had. On the other hand Vijay started looking into the space of suspense in the story *Jewel Thief* and more such roles that he created for Dev Anand breaking away from the chocolate boy image to bring out the actor and get him that recognition.

The contribution of Vijay Anand to *Guide* is the highlight of the information that Dev Anand shares in his book and straight away cuts to the Eighty Fifth chapter where on the death of Vijay Anand he writes about him as a fantastic director. There is no mention of why Vijay Anand decided to produce his films and got away from Dev Anand. Is it only because of the fact that Dev Anand was a bigger star and used to call everything his own way? Was it Shammi Kapoor getting directed by Vijay Anand in Naseer Hussain film

which was out of Navketan banner? Was it due to the increasing need of Dev Anand to be the big boss on sets in the form of a Director?

All these questions remain unanswered in the book.

#### **4.1.4.7 Conversations with Waheeda Rehman:**

Nasreen Munni Kabir has interviewed Waheeda Rehman, a legendary actor of Indian cinema in this book. Waheeda Rehman says the characters of Rosie from *Guide*, Gulabo from *Pyasa* and Shanti from *Kagaz Ke Phool* have some reflections of herself but a lot of her can be seen in Rosie from *Guide*. She is a straight forward girl and she knows what she is. She believes in certain things and follows the same with confidence. Nasreen Munni Kabir talks with Waheeda Rehman about her career and many more things in her life. Waheeda Rehman talks about how she requested Dev Anand to listen to *AajPhirJeene Ki Tammana Hai*, as he was the only one who had not liked the tune. Rest all did. It was Vijay Anand who finally in the capacity of the director requested Dev Anand, the producer, 'let me shoot the song and we will see the results. If then also you don't like the song we will see what is to be done'. Vijay Anand was a confident director; he could handle both actor and producer Dev Anand.

Waheeda Rehman, on asking about her opinion on retakes and her take on the directors explaining why he wants a retake, answers that her first take used to be good but the director used to be ask one more for safety. There were hardly any directors who could explain her what is it that he is looking or willing to see her improving. Waheeda Rehman mentions Vijay Anand being one of them who could tell her exactly what is expected of her in the next take. He used to be specific with regard to the timber, pitch or anything else.

#### **4.1.5 Video Analysis:**

The researcher found a few videos online especially on YouTube. The videos referring to Vijay Anand have been analysed in this sub chapter.



#### 4.1.5.1 Javed Akhtar on Vijay Anand:

In his television show renowned poet, lyricist and writer Javed Akhtar presents the film journey of Vijay Anand as follows:

To introduce Vijay Anand's beginning in Mumbai and early days he says, 'Out of the three Anand brothers, Vijay Anand, 'Vijay Anand' was the youngest. Vijay Anand came at a very young age to Mumbai for his further studies. He completed his graduation from Bombay University. Right from the college days, he showcased his talent, he used to write, direct as well as act in the college plays which were very much popular amongst college students. He was a superstar on the college campus. After college, he used to visit any of the shootings nearby of his brothers and used to observe them while they were working. At around the age of 20, he wrote a film script. He used to meet up with the studio people at Navketan Films and tell them about his script and intentions to make the film. This news went to Dev Anand. He rejected it and was of the opinion that he will get a chance for sure but now he should focus more on learning the craft of filmmaking. Vijay Anand pursued his intentions and narrated the script to whoever came across may it be a person from the shooting unit or cameraman or any other person from the studio.

There was this senior camera person at Navketan Films whom Vijay Anand narrated his story. Impressed by the story he suggested Dev Anand not to go by the age of Vijay Anand and Dev should seriously consider the script. Dev Anand then asked Vijay Anand that he has been hearing about the script from a lot of people and showed interest to read it but Vijay Anand said that he won't hand over the script to him instead would like to narrate it in person. Since Dev Anand was busy in shootings, he had no time for narrations but golden persuaded him that he would come along on the way and narrate the story. Finally on his way to shoot from Mumbai to Mahabaleshwar Vijay Anand narrated Dev Anand, the script of *Nau Do Gyarah*. He listened to the script and the moment they reached Mahabaleshwar the very first thing Dev Anand did was that he called back at Navketan Films and instructed there that the current production should be put on hold and *Nau Do Gyarah* should be going on the floor in its place. That is how 22

years Vijay Anand directed his debut film *Nau Do Gyarah* in 1957.

*Nau Do Gyarah* was quite different from the films which were being released at that time. A boy who is traveling in a van meets a girl and then the story unfolds. 90% of the film happens while they are traveling. It was kind of a road movie. Every song from the film *Nau Do Gyarah* was popular at that time. Vijay Anand had proper training and learning of the music right from his childhood. He could play the harmonium and sing as well. He had a good understanding of classical music and that is why Vijay Anand's each film was very strong in music and songs.

When it came to song picturization, two prominent names always came to the forefront at that time and those were Guru Dutt and Vijay Anand. They took song picturization to another level with their unique way of storytelling through visuals and shot design.

His next film was *Kala Bazar* released in 1960. Vijay Anand acted in a small role in the film as well. The music album of *Kala Bazar* was a superhit. His songs were never meant just for entertainment but used to take the story forward. There is one song in the film 'Rimjhim Ke Tarane Leke Aayi Barsaat' on a backdrop of rain and by that time Bollywood had most romantic rain song ever, 'Pyar Hua Iqrar Hua', from the film *Shree 420*, filmed on Raj Kapoor and Nargis.

The song treatment Vijay Anand gave to 'Rimjhim Ke Tarane Leke Aayi Barsaat' was very unique wherein we see that the hero and heroine are just walking in the rain silently looking at each other and the song is being played in the background. They convey the meaning only through emotions that was the beauty of the picturization of this song. It has been the trademark of Vijay Anand's every film that his songs have been absolutely amazing and to the picturization, is the icing on the cake. Through his earlier films, Vijay Anand showed his talent at a very young age and his capability of bringing something new to the table in his every new film and trying to break the set boundaries.

*Tere Ghar Ke Samne* (1963) had a completely new flavor and unique story. Envious of

each other, two rival neighbors un-aware of the fact that they have hired the same architect are trying to outsmart each other by building a unique and great house for themselves. The architect plays along and builds exact same house for both his clients.

‘Dil Ka Bhanwar Kare Pukar’, was a unique song in a way when it came to picturization. Part of it was shot on real location and to shoot the interior sequences, a set was built of the interior staircase of Qutub Minar. The complete song is being picturized on a single set of the stairways but with brilliant use of different angles and movements. It wasn't that he only had good songs in his film. He was an absolute gem when it came to screenwriting and dialogue writing.

*Hum Dono*, released in 1961 even though it was not directed by Vijay Anand, the dialogues and the screenplay was written by him. The next film which Vijay Anand directed was not only a personal milestone for him but an important milestone for Bollywood Film history as well.

*Guide* 1965, won Filmfare Award as Best Director and Best Dialogue Writer. The film was based on a novel by R K Narayan titled “The Guide”

Dev Anand made this film in English in collaboration with an American director Tad Danielewski. Later on, it was decided that the film should be remade in Hindi as well. Vijay Anand was given responsibility. He had his reservations about the story of the film and the way it was projected in the English version of the film. Vijay Anand agreed to direct the film only on the condition that he will rewrite the film the way he envisions it and doesn't merely copy the English version. He read the novel and then went it into isolation and within 18 days he came up with the script for the film. Vijay Anand's script had many deviations from the original source material as well as the English version of the film

The dialogues are another strong point of Vijay Anand's films. May it be a light-hearted scene, a romantic scene or a dramatic scene you will find the fluidity in the dialogues and very captivating emotions as well. Normally the songs were directed by a choreographer

but when it came to Vijay Anand, he was very clear that the choreographer would design the dance but the way it is going to be picturized was always the decision of Vijay Anand. The song 'Piya Tose Naina Lage Re', from *Guide* is a really long song with so many changes over a period of time, across different seasons, and also shows the journey of the heroine.

One more unique thing in the film is, back to back songs, 'Saiyan Beimaan', and 'Kya Se Kya Ho Gaya, Bewafa, Tere Pyar Mein'. If you carefully listen to the songs you will notice that both the songs have the same tune. The only difference is in the tempo of both the songs.

'Aaj Phir Jeene Ki Tamanna Hai', is also picturized in a very creative way. The song is full of energy and it showcases the desire of the heroine to enjoy her freedom and to live her life to the fullest. The camera movements capture the same energy and enthusiasm which is there in the music and the lyrics of the song, through its motion as well as different camera angles. In this film, we can see the hints of the personal quest for the spirituality of Vijay Anand which he followed in the later stages of his life. Normally it happens that a person tries to imitate his past success but that was not true with Vijay Anand. He always tried to bring something unique and out of the box in every project. Stories and the subjects which he directed over time were also different from every previous film. That can be seen through the film *Teesari Manzil* released in 1966 which was a completely different subject a musical murder mystery as compared to his last film *Guide*.

*Jewel Thief* (1967), Continuing with his reputation Vijay Anand came up with another unique story and a narrative with *Jewel Thief*. This film was a huge hit and also the songs. 'Hoto pe aisibaat', the song from *Jewel Thief* is really unique when it comes to picturization. There are many long shots within the song and in between these long shots when the camera travels from one place to the other, there are different image compositions that tell different stories and emotions. Good choreography, great dance, brilliant expressions and unique picturization makes this song a treat to watch.

*Johny Mera Naam* (1970), won Filmfare Award as Best Screenplay and Best Editing for Vijay Anand. This film completely changed the dynamics of the Bollywood film industry. With multiple stories, back stories of different characters, flashbacks and all of it coming together by the end of the story is really difficult to build in a screenplay. Vijay Anand managed it so skillfully that nowhere while watching the film you will get confused or not understand anything.

*Tere Mere Sapne* 1971 was based on a novel *Citadel*, written by A. J. Cronin. The music was a strong point of every film that Vijay Anand directed but it wasn't in the same style or structure. It always changed according to the subject and demand of the film. *Tere Mere Sapne* had more close to Indian traditional music. You will notice the difference when you hear the music of *Johny Mera Naam*, *Guide* and *Tere Mere Sapne*.

To conclude Akhtar says, 'After this he went on his spiritual journey, and by the time he came back the industry had changed. Time also had gone by and thus you may see that the magic of Vijay Anand didn't work after this. One looks and appreciates the best part hence let's celebrate the best films and songs that Vijay Anand has given to our industry. No one can picturize a song like Vijay Anand use to do in his films. His every frame emotes an emotion out of it. One of the songs 'Pal pal dil ke paas' from the movie *Blackmail*, the picturization of this song is one of the most memorable songs of him'.

#### **4.1.5.2 'Three Anecdotes from the life of Vijay Anand'on Lallantop YouTube Channel:**

The video starts with describing the brilliant picturization of song 'Tere Ghar Ke Saamne', in the song Nutan is seen inside a glass of whisky, when someone puts ice in that drink, Nutan feels the cold. And this is the magical realism of none other than Vijay Anand whose favorite film is Ritwik Ghatak's 'Meghe Dhaka Tara'. A man who is fan of Satyajit Ray and Guru Dutt's film but when it comes to describing his own films, he just wanted it to be describe by three words 'Entertainment', 'Entertainment' and 'Entertainment'. The host tells us the three anecdotes from the life of Vijay Anand.

‘Osho is a fraud ‘: The filming of movie *Rajput* took 7 years and 100 shifts. During this time Vijay suffered from depression, he feels detached from the worldly feelings. During this phase he half heartedly tried working on many films, but nothing seems to work out. This was the time when film personality like Vinod Khanna, Mahesh Bhatt, Parveen Bobby have taken refuge in Osho. Vijay Anand also went to Osho. He turned his studio KetNavya into a temple, people started calling him by the name ‘Swami Vijay Anand Bharti’. But in no less than ten months, he comes out of this phase. One day he flushed his toga and garland, claiming that Osho is a fraud, he is just a billionaire business man who is doing business in the name of religion. Later he took shelter in U G Krishnamurti.

Ghost direction of *Hum Dono*: Amarjeet is credited as the director of the movie *Hum Dono* but according to Dev Anand it is Vijay Anand who directed it instead of him. It is said that once when Vijay Anand was very sick, Amarjeet took great care of him and it is during this time that Vijay Anand promised Amarjeet that he will direct a film for him. It is said that Vijay Anand spoon fed Amarjeet throughout the process of film, but instead of all this Amarjeet was unable to carry the direction and ultimately Vijay Anand took over the charge. But he gave the credit of direction to Amarjeet.

‘I will not cry on death of Vijay Anand’ – Dev Anand: It was the month of February 2004, Vijay Anand after working on some Doordarshan tele series, announced his next film ‘Nyayamurthy Krishnamurthy’ , but one week after the announcement he died on 23<sup>rd</sup> February, 2004. His wife said in an interview that Vijay Anand has some knowledge of astrology thatswhy he predicted that February 2004 is going to be an inauspicious month for him. When Dev Anand got the news of Vijay’s death, he said that he will not cry, but once his outburst break, he was unable to stop himself from crying for two days. It is said that in childhood Vijay’s hair use to have golden curls and so his father and Dev Anand use to call him by the name ‘Vijay Anand’.

#### **4.1.5.3 Vijay Anand: The director with the golden touch, Tabassum talks about Vijay Anand on ‘Tabassum Talkies’:**

Tabassum starts by talking that how actors get fame much quickly compare to technicians as actors perform in front of the camera and technicians behind it, but today we are going to talk about one such genius behind the camera, the screenwriter, editor and director Vijay Anand. He was born in Gurdaspur, Punjab, India the son of Pishori Lal Anand, a successful and affluent advocate. The producer and director Chetan Anand and the celebrated actor Dev Anand were his elder brothers, and among his sister was SheelKantaKapur, mother of film director Shekhar Kapur. Vijay Anand is his pet name.

Dev Anand gave break to Vijay Anand as director in film ‘Nau Do Gyarah’. He was very thankful to Nasir Husain for giving him the chance to direct a film ‘Teesri manzil’. This film excels in all the department of filmmaking. He had great ear for music, he was very passionate for the songs of his film, he never relied completely on the dance choreographers for the picturization of songs. He was always present on the sets while song performances.

Tabassum talks about one of the greatest qualities of Vijay Anand as a director, he never discriminated between actors on the basis of their star power, he always gave preferences to his character over actor. Tabassum feels herself very fortunate to work with him in many of his films. Vijay Anand loved his brother dearly, he used to tell that he learned acting from Dev Anand and direction from Chetan Anand. Vijay Anand was very well educated and of liberal thoughts, he was disciple of Rajnish Osho for some time. He has done two marriage, his first wife was a Russian named Loveleen, the marriage ended in a divorce. After that Vijay married his niece, Sushma Kohli, the daughter of his older sister. This uncle-niece pairing is forbidden in much of Indian society and was a scandal when it happened. The couple married in the face of resistance from many quarters, not least their own families, but they had a happy marriage which lasted all their lives. They were blessed with a son, Vaibhav. Vijay always wanted Vaibhav to follow his footsteps and become a director but unfortunately, he could live long to see that. In the year 1997

he lost his older brother Chetan Anand; it broke the hearts of younger brothers. They made a film together named 'Jana Na Dil se door' in dedication of their older brother. Tabassum was part of that film, she tells that how one day Dev Anand became very emotional, called Vijay and tells him to complete the film before he dies. But unfortunately, Vijay Anand died on February, 2004.

While performing the last rites of his brother, Dev Anand cried a lot and started saying 'I lost my older brother, and I also lost my younger brother. How unfortunate I am that I am still alive'. The video ends with the emotional song 'Jaye tohjayekahan, samjhegakaunyaha, dardbharedil ki jubaan'.

#### **4.1.5.4 *Teesari Manzil* celebrations about fifty years' completion:**

In the celebration of *Teesari Manzil* fifty years completion of release MAMI gather all big stars to relive the film memories.

Amir Khan says that Vijay Anand was to direct *BaharonKeSapne* and Nasir Hussain was to direct *Teesari Manzil*. Something happened at a party where Dev Anand said that Nasir has given a black and white film to Vijay Anand and he is directing colour film for himself. They had a huge fight over this and day ended. Next day Nasir Hussain called Vijay Anand and said lets swap the films but Dev will not be in *Teesari Manzil*. Thus came in Shammi Kapoor.

Akshay Manwani, the writer of the book on Nasir Hussain feels that *Teesari Manzil* was a gathering of the best talent of advance films and also two talents who had a great understanding of Thrillers. He finishes saying, 'A film that was written by Nasir and Directed by Vijay Anand again a rare combination'.

#### **4.1.5.5 Asha Parekh on Vijay Anand:**

Talking on the wildfilmsindia film actress Asha Parekh recalls her working relationship



with Vijay Anand. To begin she says she and Vijay Anand shared a very friendly relation. Asha ji says the three films that they work together on the best she finds is *Teesari Manzil* amongst all. She points he could only concentrate on direction than writing a story for a film. She recalls a song that they picturised together it was more like friends coming together to make a film. She recalls the song O Mere Sona having a story. She recalls the experience and difficulty in shooting Aajaaaja which according to her is a only four shot song. It was very difficult to shoot the song. Vijay Anand was very imaginative when came to son shooting. She concludes that he was a great technician and a very hard working technician. He took pain in everything that he does.

#### **4.1.5.6 Interview of Film Maker Vijay Anand by Vijay Kishore Dubey:**

Vijay Anand shares a few important aspects of his film careers. He shares a bit of Dev Anand and Guru Dutt. Vijay Anand recalls how he wrote the script of *Taxi Driver* which after reading Dev Anand and Chetan Anand thought could be made into a film. *Funtoosh* he recalls hows he directed a song for Chetan Anand, because he had started assisting. He shot 'E Meri Topi PalatKe Aa'. He also narrates how he wrote *Nau Do Gyarah* and narrated the script to Dev Anand only on a condition that he himself would direct it. He was fond of watching films at Metro theatre and he could immediately think of a film based on the black marketing of the film tickets. It was *Kala Bazaar*. Vijay Anand had promised Amarjeet a film to direct so he wrote a film for Amarjeet. Vijay Anand thought of making a comedy and made a film called *Tere Ghar Ke Samne*.

Here before talking about *Guide* he narrates about the English *Guide*. How he made this film in Hindi. He also talks about *Prem Pujari* how Dev Anand wanted to direct a film. He also sung a song in *Chupa Rustum* that he wrote a song too. *Chor Chor* didn't have any song and *Jan Hazir Hai* also produced by Vijay Anand.

On the 25<sup>th</sup> Year of Navketan all three brothers came together and Chetan Anand made *Janeman* and Vijay Anand made *Bullet*. Vijay Anand happily says he has tried everything from writing to distributing.

#### 4.1.5.7 Anupama Chopra talks about *Kala Bazaar*:

On her 'Flashback on Film Companion with Anupama Chopra' the famous critic analyses Vijay Anand's *Kala Bazaar*. The film which is based on the black marketing of film tickets also deals with relationships and love. The film has superb songs with the backdrop of theatre and a premier of *Mother India*. The film also has three brothers Chetan, Dev and Vijay.

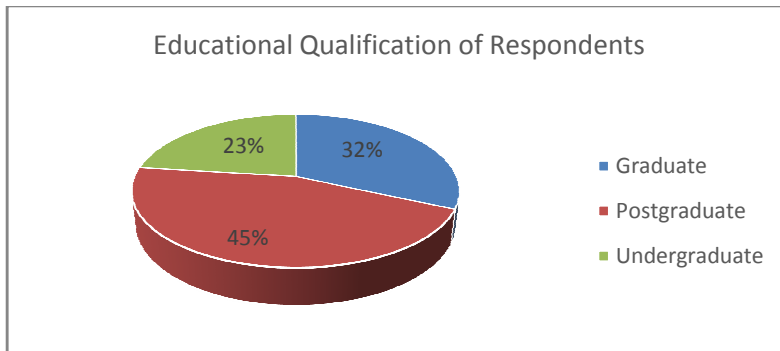
#### 4.2 Quantitative Analysis:

In this section the researcher has analysed data basis the statements from the songs created with multi coding basis the song from films directed by Vijay Anand in the sub topic Hypothesis testing. A few statements were created by the researcher himself. A survey was conducted and the statements were sent to a sample containing Film Professionals, Students of Media and Films and Film Enthusiastic.

Demographic background of survey respondents:

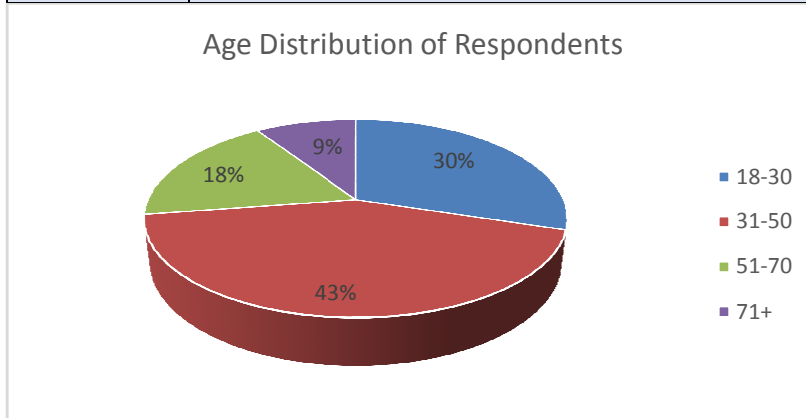
##### 1. Educational Qualification:

Row Labels	Count of Educational Qualification
Graduate	117
Postgraduate	167
Undergraduate	85
<b>Grand Total</b>	<b>369</b>



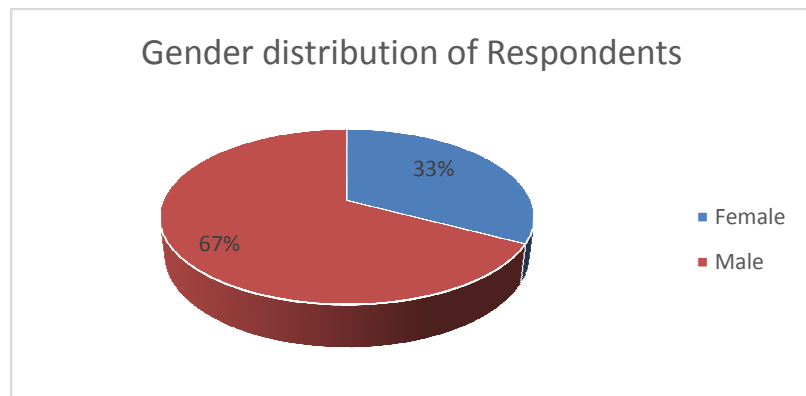
2. Age distribution:

Row Labels	Count of Age
18-30	110
31-50	158
51-70	67
71+	34
<b>Grand Total</b>	<b>369</b>



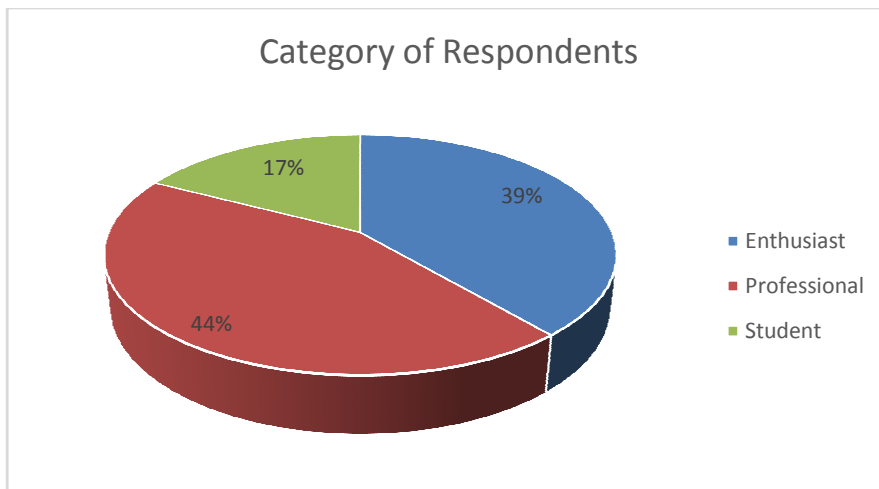
3. Gender Distribution:

Row Labels	Count of Gender
Female	121
Male	248
<b>Grand Total</b>	<b>369</b>



#### 4. Professional Media person or not:

Row Labels	Count of Your association with Film/ Media as
Enthusiast	143
Professional	162
Student	64
<b>Grand Total</b>	<b>369</b>



The statements were created having five options given on 5 point Likert Scale with options Completely Agree, Agree, Can's Say, Disagree and Completely Disagree options to be chosen from. After receiving response from 369 sample size the same was tasted on a Proportion Test. The other sub categories given by the sample such as Age, Gender, Education and Location was tasted on Chi Square test. The hypothesis testing with proportion test and chi square test has been elaborated in the following chapter.

#### 4.2.1 Hypothesis Testing with Proportion Test:

Proportion test used when any experiment/ research have two kinds of outcomes such as 'success or failure', 'like or dislike', 'agree or disagree'.

Here the researcher wants to test whether sample of respondents agree/disagree on views related to Vijay Anand's songs are same as researcher's assumption or they disagree.

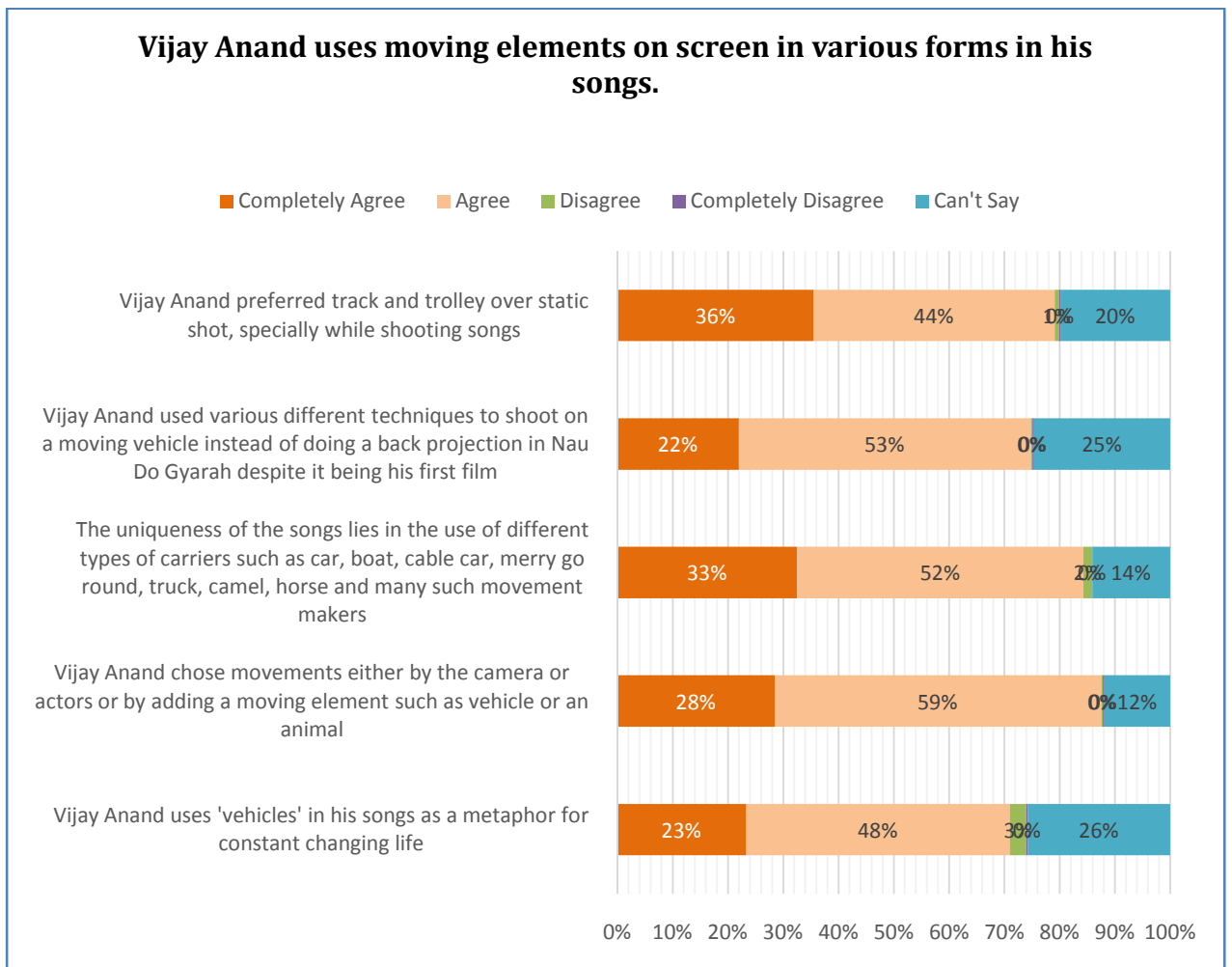
Proportion test has been discussed with examples in ‘Annexure’, pp.445-446’.

Survey was conducted to check views/ perception related to Vijay Anand’s films & Song picturisation techniques with 369 respondents.

Here 5 point Likert scale was used to check how many of the respondents agree or disagree with view that generally Vijay Anand used moving elements in songs in his films or not.

**4.2.1.1 Hypothesis 1: Vijay Anand uses moving elements on screen in various forms in his songs:**

Following graph shows how frequency, percentage of respondents who agreed on related statements:



Above chart depicts for each statement about moving elements have more than 75% respondents completely agree, agree (if we see green values)

Statistical test -Hypothesis 1

To validate this hypothesis, we can use Proportion test by dividing population Agree or Disagree. (We can merge groups Agree+ Completely Agree and remaining as Disagree/Completely disagree/Can't say)

$H_0$  -Null Hypothesis -Vijay Anand do not use moving elements on screen in various forms in his songs.

$H_1$  -Alternative Hypothesis -Vijay Anand use moving elements on screen in various forms in his songs.

We want to validate alternative hypothesis  $H_1$  from given survey results.

$p_o$  =Observed Proportion of Respondents from sample who agree that moving elements used

$q_o$ = Proportion of Respondents who disagree from sample that moving elements used

Assumed /expected population Proportion  $p_e = 0.5 = 1/2$  (Assume both agree or disagree have same proportion)

$H_0 : p_o = p_e$

$H_1 : p_o \neq p_e$

Expected population proportion =  $0.5 = p_e$

Sample size = 369 =  $n$

Sample proportion of respondents agree = 0.78 (calculated from responses of 5 statements shown in the chart)

Significance level of  $\alpha = 0.05$

$H_0 : p_o = 0.5$

$H_1 : p_o \neq 0.5 \Rightarrow$  either observed proportion will greater or less than expected proportion

This corresponds to a right-tailed test, for which a z-test for one population proportion will be used.

## 2) Rejection Region

Based on the information provided, the significance level  $\alpha = 0.05$ , and the critical value

for a two-tailed test is  $Z_{table} = 1.96$

The rejection region for this two tailed test  $Z_{cal} > Z_{table}$

### (3) Test Statistics

The z-statistic is computed from sample as follows:

$$Z_{cal} = \frac{p_o - p_e}{\sqrt{p_o \times (1 - p_o) / n}}$$

$$Z_{cal} = \frac{0.78 - 0.5}{\sqrt{[(0.78 \times 0.22) / 369]}}$$

$$Z_{cal} = 12.98$$

### (4) Decision about the null hypothesis

Since it is observed that  $z = 12.97 > Z_{table} = 1.96$ , it is then concluded that *the null hypothesis is rejected*.

Using the P-value approach: The p-value is  $p = 0$ , and since  $p = 0 < 0.05$ , it is concluded that the null hypothesis is rejected.

### (5) Conclusion

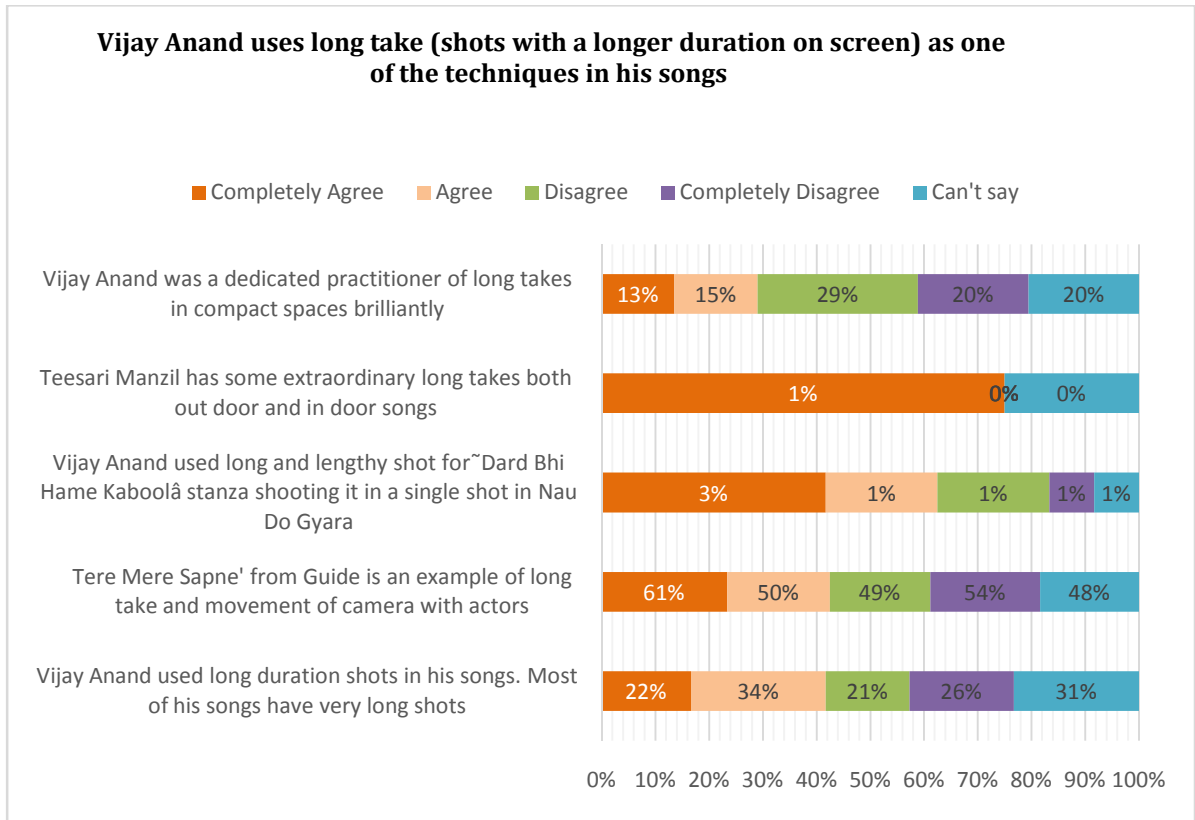
It is concluded that the null hypothesis  $H_0$  is rejected and  $H_1$  is accepted. Therefore, there is enough evidence to claim that the population proportion  $p$  is greater than 0.5,  $\alpha = 0.05$  significance level.

Majority population agrees that Vijay Anand uses moving elements in various forms. This proportion is  $P = 0.78$  which is significant and is greater than expected proportion.

#### **4.2.1.2 Hypothesis 2: Vijay Anand uses long take (shots with a longer duration on screen) as one of the techniques in his songs:**

Survey also took attitude about what respondents feel about long duration shots used in his songs.

Following graph shows how frequency, percentage of respondents who agreed on related statement:



Above chart depicts for each statement about 80% respondents agreed on long duration shots watched in Songs of Vijay Anand.

### Statistical test -Hypothesis 2

To validate this hypothesis, we can use Proportion test by dividing population Agree or Disagree. (We can merge groups Agree + Completely Agree and remaining as Disagree + Completely disagree + Can't say)

Ho -Null Hypothesis -Vijay Anand film uses no significant long duration shots in songs

H1 -Alternative Hypothesis -Vijay Anand uses significant long duration shots.

Hence in this study different songs of that time /era shown average duration of long shots is 41 seconds while for Vijay Anand's songs are with average long duration 90 seconds.

We want to validate this information from attitude of respondents who watched these



songs.

$p_o$  = Proportion of Respondents who agree on statements related to long shot duration.

$q_o$  = Proportion of Respondents who disagree on statements related to long shot duration.

Assumed /Expected population Proportion  $p_e = 0.5 = 1/2$  (Assume both agree or disagree have same proportion)

$H_0 : p_o = p_e$

$H_1 : p_o \neq p_e$

Hypothesized Population proportion = 0.5 = P

Sample size = 369 = n

Sample proportion of respondents agree = 0.80 (calculated from responses of 5 statements shown in the chart)

Significance level of  $\alpha = 0.05$

$H_0 : p_o = 0.5$

$H_1 : p_o > 0.5$

This corresponds to a right-tailed test, for which a z-test for one population proportion will be used.

## 2) Rejection Region

Based on the information provided, the significance level  $\alpha = 0.05$ , and the critical value for a right-tailed test is  $Z_{table} = 1.64$

The rejection region for this right-tail test  $Z_{cal} > Z_{table}$

## (3) Test Statistics

The z-statistic is computed from sample as follows:

$Z_{cal} = \frac{p_o - p_e}{\sqrt{p_o(1 - p_o) / n}}$

$Z_{cal} = \frac{0.80 - 0.5}{\sqrt{[(0.8 \times 0.20) / 369]}}$

$Z_{cal} = 14.41$

## (4) Decision about the null hypothesis

Since it is observed that  $z = 14.40 > Z_{table} = 1.645$ , it is then concluded that *the null hypothesis is rejected*.

Using the P-value approach: The p-value is  $p = 0$ , and since  $p = 0 < 0.05$ , it is concluded that the null hypothesis is rejected.

### (5) Conclusion

It is concluded that the null hypothesis  $H_0$  is rejected and  $H_1$  is accepted. Therefore, there is enough evidence to claim that the population proportion  $p$  is greater than 0.5,  $\alpha=0.05$  significance level.

Majority of respondents agree that Vijay Anand songs had long duration shots and it is validated by proportion test. This proportion is  $P= 0.80$  which is significant and is greater than expected proportion.

For survey results researcher found proportion of respondents also have same perception and primary data fact also validated it.

Following is factual data on some songs where researcher took sample of some songs of that and noted the longest duration of shots. (Annexure, T. 4, pp. 442 - 444) An average long shot was 41 seconds but for Vijay Anand's songs average long shot duration is 90 seconds. Also in following chart one of the shot in a song has duration of 140 seconds.

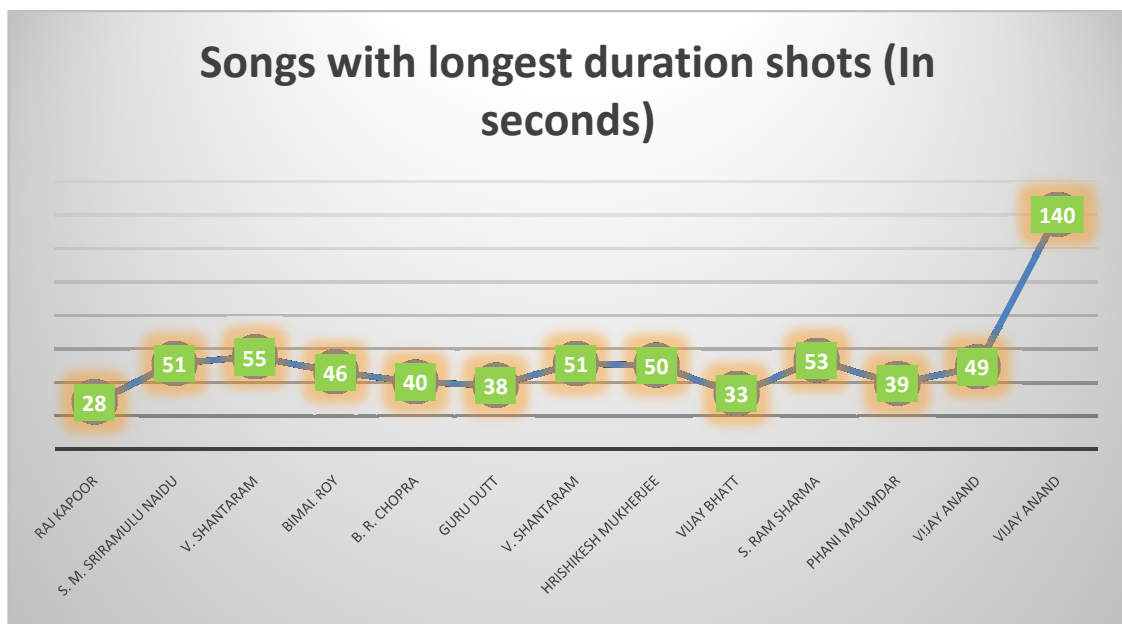
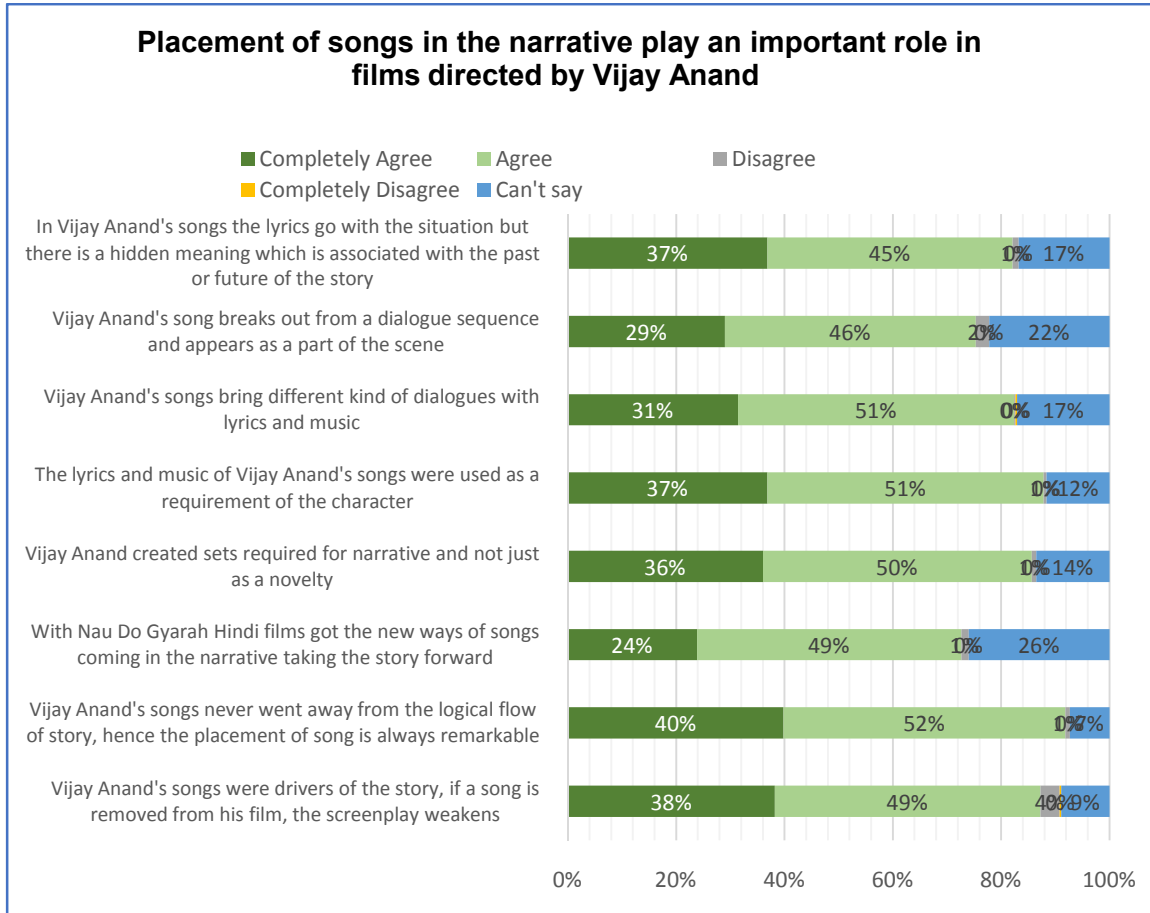


Figure showing songs with longest shot duration (in seconds)

### 4.2.1.3 Hypothesis 3: Placement of songs in the narrative play an important role in films directed by Vijay Anand:

Following graph shows how frequency, percentage of respondents who agreed on related statements:



Statistical test -Hypothesis 3

Ho -Null Hypothesis -Placement of songs in the narrative play may not be important role in films directed by Vijay Anand

H1 -Alternative Hypothesis –Placement of songs in the narrative play an important role in films directed by Vijay Anand

We want to validate alternative hypothesis H1 from given survey results.

$p_o$  =Observed Proportion of Respondents from sample who agree placement of songs in narrative play important role

$q_o$ = Proportion of Respondents from sample who disagree placement of songs in

narrative plays important role

Assumed /expected population Proportion  $p_e = 0.5$  (equal proportion of agree and disagree)

$$H_0 : p_o = p_e$$

$$H_1 : p_o \neq p_e$$

Expected population proportion =  $0.5 = p_e$

Sample size =  $369 = n$

Sample proportion of respondents agree =  $0.83$  (calculated from responses of 8 statements shown in the chart)

Significance level of  $\alpha = 0.05$

$$H_0 : p_o = 0.5$$

$H_1 : p_o \neq 0.5 \Rightarrow$  either observed proportion will greater or less than expected proportion

This corresponds to a two-tailed test, for which a z-test for one population proportion will be used.

### 2) Rejection Region

Based on the information provided, the significance level  $\alpha = 0.05$ , and the critical value for a two tailed test is  $Z_{table} = 1.96$

The rejection region for this two-tailed test  $Z_{cal} > Z_{table}$

### (3) Test Statistics

The z-statistic is computed from sample as follows:

$$Z_{cal} = \frac{p_o - p_e}{\sqrt{p_o(1 - p_o) / n}}$$

$$Z_{cal} = \frac{0.83 - 0.5}{\sqrt{0.83 \times 0.17 / 369}}$$

$$Z_{cal} = 16.88$$

### (4) Decision about the null hypothesis

Since it is observed that  $z = 16.88 > Z_{table} = 1.96$ , it is then concluded that *the null hypothesis is rejected*.

Using the P-value approach: The p-value is  $p = 0$ , and since  $p = 0 < 0.05$ , it is concluded that the null hypothesis is rejected.

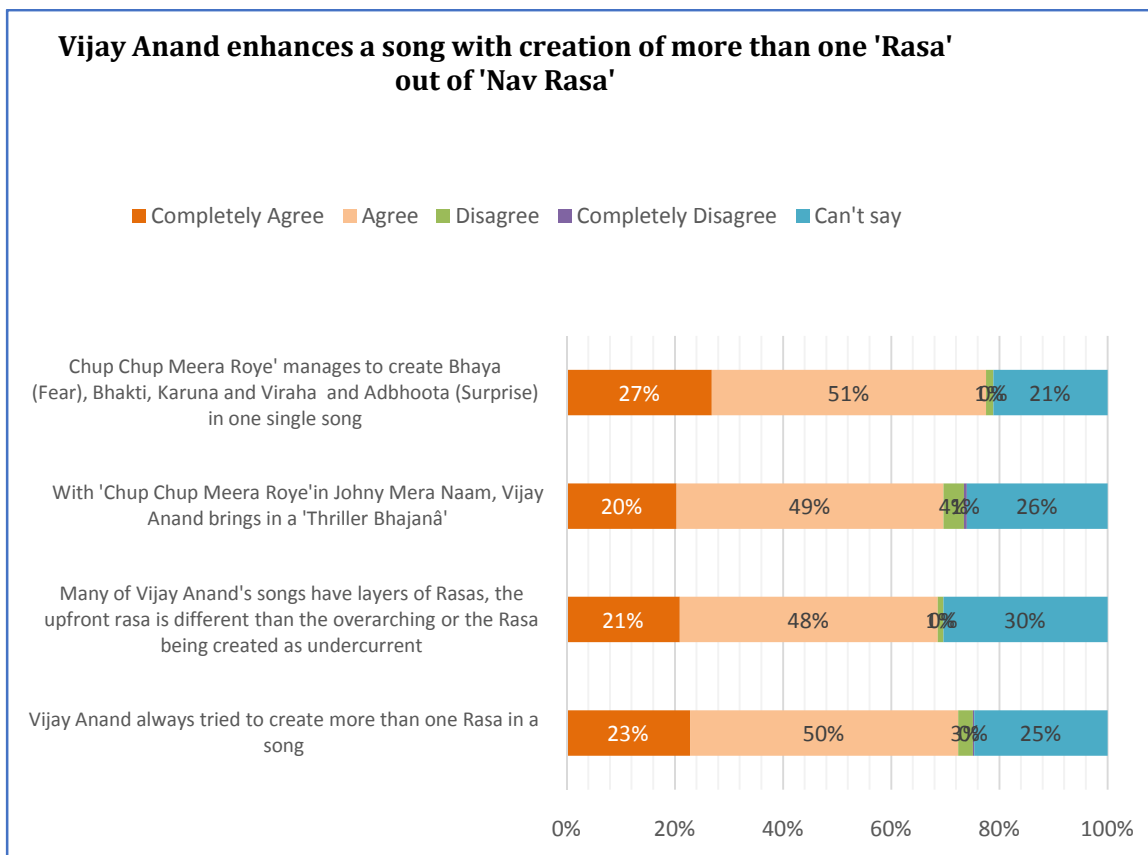
### (5) Conclusion

It is concluded that the null hypothesis  $H_0$  is rejected and  $H_1$  is accepted. Therefore, there is enough evidence to claim that the population proportion  $p$  is greater than 0.5,  $\alpha=0.05$  significance level.

Majority of respondents agree that placement of songs in the narrative play an important role in films directed by Vijay Anand and it is validated by proportion test. This proportion is  $P= 0.83$  which is significant and is greater than expected proportion. A very high proportion of respondents have same opinion as researcher.

#### **4.2.1.4 Hypothesis 4: Vijay Anand enhances a song with creation of more than one 'Rasa' out of the 'NavaRasas':**

Following graph shows how frequency, percentage of respondents who agreed on related statements:



Statistical test -Hypothesis 4

Ho -Null Hypothesis - Vijay Anand do not enhance a song with creation of more than one 'Rasa' out of the 'NavaRasas'

H1 -Alternative Hypothesis –Vijay Anand enhance a song with creation of more than one 'Rasa' out of the 'NavaRasas'

We want to validate alternative hypothesis H1 from given survey results.

$p_o$  =Observed Proportion of Respondents from sample who have agreed on view that song is enhanced with creation of more than one 'Rasa'

$q_o$ = Proportion of Respondents from sample who disagree on view that song is enhanced with creation of more than one 'Rasa'

Assumed /expected population Proportion  $p_e = 0.5$  (equal proportion of agree and disagree)

$H_0: p_o = p_e$

$H_1: p_o \neq p_e$

Expected population proportion =  $0.5 = p_e$

Sample size =369 =n

Sample proportion of respondents agree = 0.72 (calculated from responses of 4 statements shown in the chart)

Significance level of  $\alpha = 0.05$

$H_0: p_o = 0.5$

$H_1: p_o \neq 0.5$  =>either observed proportion will greater or less than expected proportion

This corresponds to a right-tailed test, for which a z-test for one population proportion will be used.

## 2) Rejection Region

Based on the information provided, the significance level  $\alpha = 0.05$ , and the critical value for a two-tailed test is Z table = 1.96

The rejection region for this two tailed test  $Z_{cal} > Z_{table}$

## (3) Test Statistics

The z-statistic is computed from sample as follows:

$$Z_{cal} = \frac{p_o - p_e}{\sqrt{p_o \times (1 - p_o) / n}}$$

$$Z_{cal} = \frac{0.72 - 0.5}{\sqrt{0.72 \times 0.28 / 369}}$$

$$Z_{cal} = 9.41$$

#### (4) Decision about the null hypothesis

Since it is observed that  $z = 9.41 > Z_{table} = 1.96$ , it is then concluded that *the null hypothesis is rejected*.

Using the P-value approach: The p-value is  $p = 0$ , and since  $p = 0 < 0.05$ , it is concluded that the null hypothesis is rejected.

#### (5) Conclusion

It is concluded that the null hypothesis  $H_0$  is rejected and  $H_1$  is accepted. Therefore, there is enough evidence to claim that the population proportion  $p$  is greater than 0.5,  $\alpha = 0.05$  significance level.

High proportion of respondents have agreed to with statements that Vijay Anand enhances songs by creation of more than one 'Rasa' out of the 'Nava Rasas', It is validated by proportion test. This proportion is  $P = 0.72$  which is significant and greater than expected proportion. A high proportion of respondents have same opinion as researcher.

#### **4. 2. 2 Hypothesis testing with Chi Square Test:**

About the chi-square test of independence. Chi-square test is designed to analyze categorical data. That means that the data has been counted and divided into categories.

The Chi-square test is that it tests the null hypothesis that the variables are independent, it means two attributes are not associated for example attendance of class and result of exam are associated or not. Age group (categories) and liking of type of restaurants are associated or not.

Here we want to check whether profession, age group or education have any association

with views given regarding Vijay Anand's movie are associated or not. Hence Chi square test is used.

Chi Square Test has been discussed with examples in 'Annexure', pp.447-448'.

Often a researcher wishes to see if the frequency of cases possessing some quality varies among levels of a given factor or among combinations of levels of two or more factors. In such situations, the appropriate test is the *chi-square test of independence for k groups*. To conduct the chi-square test, the researcher enters observed frequencies corresponding to combinations of levels of relevant factors (here, called "condition" and "group," but these are labels of convenience). Sums of elements within rows and within columns are then computed (call these *marginal Ns*). The chi-square test of independence is used to test the hypothesis that Characteristics/ attributes are associated or not

Chi Square test to check following Hypothesis:

To determine whether the association between two qualitative variables is statistically significant, researchers must conduct a test of significance called the Chi-Square Test. There are five steps to conduct this test.

**4.2.2.1 Hypothesis 1: Vijay Anand uses moving elements on screen in various forms in his songs:**

Ho : There is no significant association between type of respondent and their preference towards Vijay Anand use moving elements in his songs

H1 : There is association between type of respondent and their preference towards Vijay Anand use moving elements in his songs

Observed frequency of Responses:

Group	Student		Enthusiast		Professional	
	Agree	Disagree	Agree	Disagree	Agree	Disagree
Observed	305	79	708	150	860	112

We will calculate the expected values for each cell of the table (when the null hypothesis



is true)

The expected values specify what the values of each cell of the table would be if there was no association between the two variables.

The formula for computing the expected values requires the sample size, the row totals, and the column totals.

Expected Frequency of Responses:

Expected count of any cell = (Row total. Column total)/ Grand total

Expected Frequencies:

Student		Enthusiast		Professional	
Agree	Disagree	Agree	Disagree	Agree	Disagree
313	71	699	159	792	180

To see if the data give convincing evidence against the null hypothesis, compare the observed counts from the sample with the expected counts, assuming H0 is true.

The observed values are the actual counts computed from the sample.

We will compute both the expected and observed counts for each cell when conducting a chi-square test.

Compute the test statistic:

The Chi-square statistic compares the observed values to the expected values.

This test statistic is used to determine whether the difference between the observed and expected values is statistically significant.

$$X^2 (\text{Chi Square calculated}) = \frac{(\text{Expected frequency} - \text{Observed frequency})^2}{\text{Expected frequency}}$$

(Expected frequency)

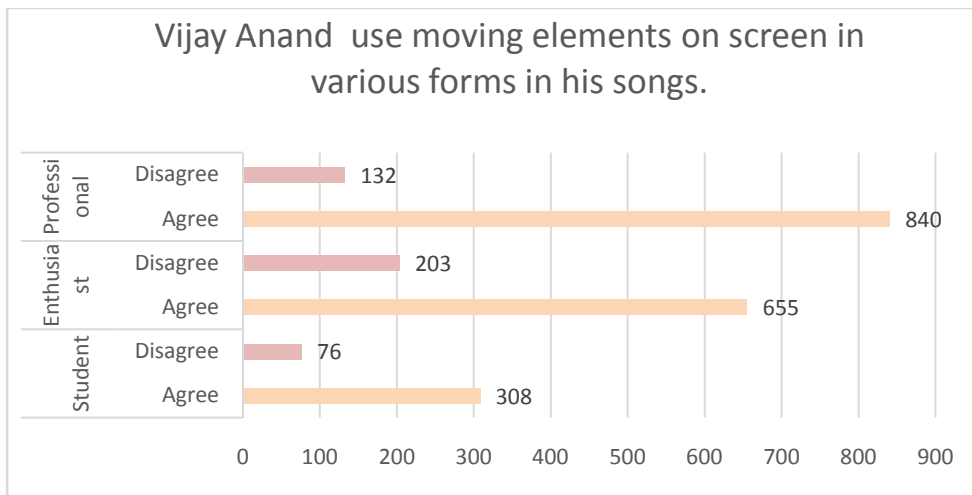
Group	Student		Enthusiast		Professional		Chi Square Cal	Degree of	P value
	Agree	Disagree	Agree	Disagree	Agree	Disagree		Freedom	
Observed	308	76	655	203	840	132	31.09	2	0.05**
Expected	313	71	699	159	792	180			

Chi square table value = 5.99

Chi Square table value = 5.99 < Chi Square calculated =31.09

Conclusion – Ho is rejected as calculated value of Chi square is greater than table value. It means there is association between group of respondents and their responses on give criteria

Here we can conclude that Professionals are highly agreed on view that Vijay Anand use moving elements than Students, Enthusiast, so it is good validation for researcher's assumption.



#### 4.2.2.2 Hypothesis 2: Vijay Anand uses long take (shots with a longer duration on screen) as one of the techniques in his songs:

Using Chi square test researcher wants to validate is there association between type of respondents and their views about Vijay Anand uses shots with longer duration as one of the techniques in his songs

1. Ho : There is no significant association between type of respondent and their preference towards Vijay Anand uses shots with longer duration.

H1 : There is association between type of respondent and their preference towards Vijay Anand uses shots with longer duration

Chi square table for this hypothesis

Group	Student		Enthusiast		Professional		Chi Square Cal	Degree of Freedom	P value
Frequency	Agree	Disagree	Agree	Disagree	Agree	Disagree			
Observed	517	198	255	65	690	120	38.33	2	0.05**
Expected	567	148	254	66	642	168			

Chi square table value = 5.99

Chi Square table value = 5.99 < Chi Square calculated =38.33

Chi Square calculated is significantly higher than table value hence we reject Ho.

Conclusion -There is significant difference in group of respondents and their views related to preference that Vijay Anand uses long take shots with longer duration, professionals agreed more as compared to other groups.

#### **4.2.2.3 Hypothesis 3: Placement of songs in the narrative play an important role in films directed by Vijay Anand:**

There is association between type of respondent and their attitude towards placement of songs in narrative play important role

Already with proportion test we have validated this hypothesis. More in depth analysis using whether group of respondents show any association between preference on placement of songs in narrative play important role.

Here also we checked association between type of response (Agreed/Disagreed) and whether respondent is professional, student or enthusiast.

Ho: There is no significant association between type of respondent and their preference towards placement of songs in narrative play important role

H1: There is association between type of respondent and their preference towards placement of songs in narrative play important role

Group	Student		Enthusiast		Professional		Chi Square Cal	Degree of Freedom	P value
	Agree	Disagree	Agree	Disagree	Agree	Disagree			
Observed	305	79	708	150	860	112	21.92	2	0.05**
Expected	325	59	726	132	822	150			

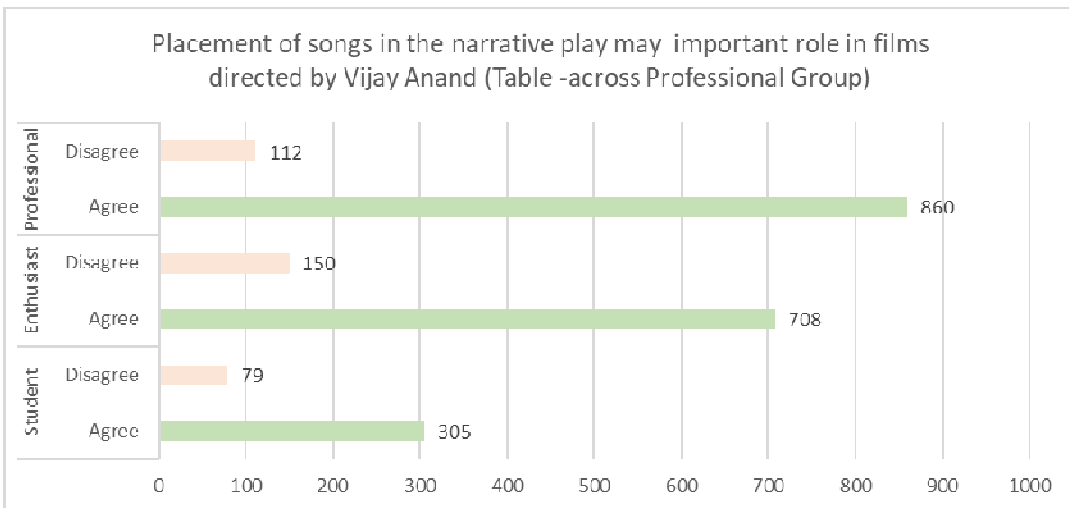
Chi square table value = 5.99

Chi Square table value = 5.99 < Chi Square calculated =21.92

Ho is rejected as Chi square calculated value is greater than table value.

Conclusion- It shows there is association between type of respondent and preferences given for placement of songs plays important role. High percentage of professionals have opinion that placemen of songs play in narrative play important role in Vijay Anand movies.

Its more technical hence may be enthusiast group has slightly tough to answer about these views.



#### 4.2.2.4 Hypothesis 4: Vijay Anand enhances a song with creation of more than one 'Rasa' out of the 'NavaRasas':

Ho: There is no significant association between type of respondent and their preference related to Vijay Anand a song with creation of more than one 'Rasa' out of the

'NavaRasas'

H1: There is association between type of respondent and their preference towards a song with creation of more than one 'Rasa' out of the 'NavaRasas'

Group	Student		Enthusiast		Professional		Chi Square Cal	Degree of Freedom	P value
	Agree	Disagree	Agree	Disagree	Agree	Disagree			
Observed	193	63	384	188	486	162	11.08	2	0.05**
Expected	184	72	412	160	467	181			

Chi square calculated = 11.08

Table value of Chi Square = 5.99 < Calculated value of Chi square = 11.08

H<sub>0</sub> is rejected as Chi square calculated value is greater than table value.

Conclusion- It shows there is association between type of respondent and preferences given for creation of songs with more 'Rasa'.

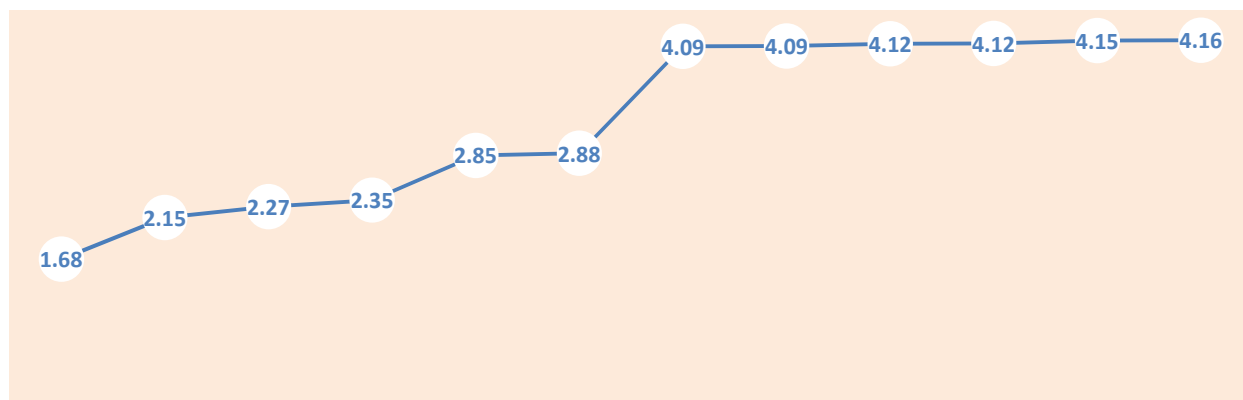
Hence Researcher's assumptions also got validated by professionals who are associated with media and also good percentage enthusiasts also agree on some of statements where technical information is not asked. Overall all type of respondents are influenced by movies directed under Vijay Anand. (70 to 80% respondents agreed positively on 90% of statements checked by Researcher)

Gender, Age and place factors do not show much association/relation with attitudes given for survey but people who are associated with media directly show higher positive percentage with various factors.

#### 4.2.3 Mean scores comparison:

Difficulty level and mean score values for given attitudes:

### MEAN SCORES COMPARISONS FOR SOME STATEMENTS



The use of zoom lenses is not at its best in Vijay Anand songs  
 Vijay Anand never uses a 'dream sequence' as a technique in his songs  
 Rosie' in giving a 100 rupee note to the camel owner is the first feminist image of Hindi Cinema  
 Vijay Anand never used back projection  
 "Mile Do Badan" from Blackmail shows exceptional use of space and creation of a song at an unlikely point in narrative  
 Vijay Anand effectively opens the song on the reactor's face and not on the face of the character who is singing  
 Songs never went away from the logical flow of story  
 "Aaj Phir Jeene Ki Tamanna"  
 "Aaj Phir Jeene Ki Tamanna Hai" is a metaphor for the women freedom and has been used in many films later as a reference  
 "Katon Se Khich Ke Ye Aanchalâ" is special in one of them is the beginning of the song with the 'Antara'  
 Vijay Anand has his own unique style of picturizing a song  
 360 degree shot in "Hoto Pe Aisi Baat" from Jewel Thief is really unique in picturization

From above chart we can see for some technical information respondents not able to answer hence low score for statements like

Statements	Scores
The use of zoom lenses is not at its best in Vijay Anand songs	1.68
Vijay Anand never uses a 'dream sequence' as a technique in his songs	2.15
Rosie' in giving a 100 rupee note to the camel owner is the first feminist image of Hindi Cinema	2.27
Vijay Anand never used back projection	2.35
"Mile Do Badan" from Blackmail shows exceptional use of space and creation of a song at an unlikely point in narrative	2.85
Vijay Anand effectively opens the song on the reactor's face and not on the face of the character who is singing	2.88

Respondents do not understand use of zoom lens or back projection or narrative play or some technical jargons which are media related. Hence some have answered can't say hence mean score might be low.

Some statements where major respondents spontaneously / highly agreed with views of

researcher hence mean scores are very high

Statements	Scores
Songs never went away from the logical flow of story	4.09
"Aaj Phir Jeene Ki Tamanna" the camera through its angles and movements capture the same energy which is there in the music	4.09
"Aaj Phir Jeene Ki Tamanna Hai" is a metaphor for the women freedom and has been used in many films later as a reference	4.12
"Katon Se Khich Ke Ye Aanchalâ" is special in many ways one of them is the beginning the song with the 'Antara'	4.12
Vijay Anand has his own unique style of picturizing a song	4.15
360 degree shot in "Hoto Pe Aisi Baat" from Jewel Thief is really unique in picturization	4.16

Conclusion- Mean scores calculated for all statements to do ranking of statements which are highest rated and which are minimum rated.

It gives some insight about which statements have great impression of Vijay Anand's films' songs irrespective of education/ profession. Film is medium which impacts same way to all type of population, effectively reaches to mind of people & spreads same message from generation to generation.

Above statements show big impact, media has created long lasting impression about above songs which are created under Vijay Anand's direction.

## **Chapter Five**

### **Findings & Conclusion**

#### **5.1 Discussion of result of Hypothesis:**

To analyse the song picturisation techniques that were used by Vijay Anand in the films that he directed, the researcher chose both qualitative and quantitative methods at different stages of this study. Qualitative analysis was done with content analysis from films directed by Vijay Anand, in depth interviews were carried out with the film professionals from various fields, articles and books along with videos on Youtube were analysed to find valuable information on the subject.

For testing of hypothesis statements were formed from the Primary data.

For the Quantitative analysis multi coders was done with the researcher also contributing with a few statements. The statements were sent to various sample having variables such as Professionals, Enthusiasts, students with sub variables such as age, Gender, locality.

Proportion test was applied to test the validity of the hypothesis and Chi square tests were applied to test the respondents' behavior basis their Profession, Enthusiasm and Studentship.

#### **5.1.1 Result of Hypothesis – 1:**

The hypothesis is validated through the proportion test ( $P= 0.78$ ) which is discussed in details in Chapter 4, pp.365-367.

The first hypothesis that was proposed deals with the visual element which is a part of the narrative and helps the song to feature it strongly. Vijay Anand has used different methodology to bring movement to his songs. With these movements he tried to get the onscreen action sometimes with the help of the camera, or with the actors or utilizing



various elements to create the movement such as vehicle or an animal. To check the hypothesis a few statements were used to gather the data. (Chapter 4, pp. 365) These statements were shared with the sample for checking how the hypothesis works.

Here the researcher tries to verify the significance of result with a few of his songs. They are as follows:

Vijay Anand has confidently used moving elements in songs in each of his films. Each of his films has at least one song where he has used a moving element other than actors. It is understood that the camera can move or the actors can move or both can move. This helps to create a sense of constant changing image and changing perspective. In this study the researcher found that in each of Vijay Anand films he has tried to use many different kinds of vehicles and also animals in his songs. For example the use of a four wheeler in many films such as *Hum Hai Rahee Pyar Ke (Nau Do Gyarah)*, *Ye Dil Na Hota Bechara (Jewel Thief)*, a water vehicle in *Rulake Gaya Sapna Mera (Jewel Thief)*, *Zil Si Teri Aankhon Me (Blackmail)*, a completely different, a novelty in the form of a cable car in *O Mere Raja (Johny Mera Naam)*, various horizontal and vertically moving merry go rounds in *Dekhiye Sahibon (Teesari Manzil)*, a large size truck, a herd of camels in *Katon Se Khich Ke Ye Anchal (Guide)* and many more adding to the movement. This also has to be seen in the light that these elements can be used static standing on one place but Vijay Anand has used them intelligently to create a speed avoiding the stagnant image.

Here the researcher wishes to take an example from *Guide*. One of the examples that add much to the story telling is 'Katon Se Khinch Ke Ye Anchal'. A song comes when Rozi is given hope by Raju and according to him she looks 20 years younger than yesterday. The journey from Udaipur to Chittod could have easily taken place in a closed car or a bus. Considering Rozi's status and the kind of money she has, a car could have been an obvious option. Here Vijay Anand has chosen to show them travel in an open truck and on a camel back. The journey is very important so it the song. The song is free flowing character of Rozi. A changed personality of Rozi could be seen with the use of constant

moving truck and then camel. Rozi offering a 100 rupee note to the camel owner from the truck is also a very important image with regard to freedom an authority that Rozi gets because of Raju. Vijay Anand could have cut to Chittodh without having a song but this was a big transforming process in the character and Rozi and he wouldn't miss it. Vijay Anand managed to keep Rozi on a dry grass truck with the lyrics going hand in hand with the visuals. She breaks the pot and the song begins with words 'Katon Se Khichh Ke Ye Aanchal, Tod Ke Bandhan Bndhi Payal' which is followed by 'Aaj Phir Jine Ki Tamanna Hai', this is a unique way to introduce the Antara instead of the Mukhada. The Mukhada comes later in the song which talks about the life and death cycle. The movement of the truck, the hey sack and breaking of pot goes well justifying the Rozi's life change plus the nature is brought in action with Rozi riding on a camel back towards the fort. As she reaches the fort with the song the movement of both actor and camera continue with Rozi catching the movement of the truck and the camel. The researcher feels this is a good execution of the moving elements.

It is also interesting to find how Vijay Anand has used any specific techniques while he is shooting with the moving object of any sort. In the time where using a back projection for any song in a vehicle was a usual practice in his first film itself Vijay Anand didn't hesitate to shoot on road using a real vehicle. Half of his *Nau Do Gyarah* is set in a truck with sons playing a key role. The camera has been used with mounting on the truck to shoot song 'Hum Hai Rahee Pyar Ke'. In 'Dekhiye Sahibo' he placed the camera in a merry go round, in 'Rulake Gaya Sapna Mera' he placed the camera in a canoe, 'Ye Dil Na Hota Bechara' the camera is placed in a car as well as on a bullock cart.

Researcher studied all films of Vijay Anand to find that in each of his film he has used a moving element at least in one song. (Annexure, T.2, pp.434- 437)

A high proportion of respondents have opined as researcher hence the hypothesis is validated.

### 5.1.2 Result of Hypothesis-2:

The hypothesis is validated through the proportion test ( $P= 0.80$ ) which is discussed in details in Chapter 4, pp. 367-370.

To check the hypothesis a few statements were used to gather the data. (Chapter 4, pp. 368) These statements were shared with the sample for checking how the hypothesis works.

The researcher studied the songs to note the duration of shots with regard to time on screen. (Annexure, T.4, pp. 442-444) It was found that the average duration of a long take to be of 41 seconds whereas the average long shot duration is 90 seconds for songs in films directed by Vijay Anand. Also one long shot each in two of his songs has duration of 140 seconds. (Chapter 4, Fig: Shot Duration, pp. 370)

Having a long duration shot with constant movements could be seen as a technique used by Vijay Anand as he uses long duration shots extensively in his films. The song 'Tere Mere Sapne Ab Ek Rang Hai' in *Guide* is one of the best example of long take and movement of camera and actors. It is a song with just three cuts. He has choreographed the entire movement of actors and camera which goes with the tune and synchronized with the rhythm. Vijay Anand has used the fluid camera movement keeping it on track or used the dolly. With the help of these equipments he created some beautiful shots which are very long as on screen appearance. His technique was not to keep the same composition for this duration, which is a static shot but keep the camera moving giving new image every now and then. With this he could keep the audience engaged in the new composition and with a new meaning. Here the researcher discusses one song which has exceptional long shots. With shooting longer duration shots Vijay Anand also creates a mise en scene with a lot of audio visual meaning and metaphors to boost the characters. Raju and Rozi have come out at the lake side. It has a background of Raju's mother getting angry on Raju from bringing Rozi home. Raju brings Rozi out and speaks his heart out to her. Rozi is reluctant to forward herself to Raju's proposal. Though he is

saying 'I want to dream for you' it is not marriage proposal. The 'in between' thing bring a lot of uncertainty on screen. The 'should do or should not do' from Rozi's side and constant promising from Raju's side has given a lots of great movements in the song. These movements are soft and needs to be handled with care. For the slow paced song and slow paced hesitant development for coming to terms with each other. Instead of cuts he prefers to have long shots building up the emotions and tender moments between Raju and Rosie.

*Teesari Manzil* the film that Vijay Anand directed for Nasir Hussain being the first film outside Navketan films has a few long duration shots. These long duration shots could be seen on real outdoor locations and also in studio set up songs. 'Aaja Aaja' has a long choreographed movement of camera with a long shot at the beginning of the song whereas 'Tumne Mujhe Dekha' ends with an extraordinary long shot travelling.

In the songs 'Tumne Mujhe Dekha Hokaar Meharban' and 'Dekhiye Sahibon' he has long shots. Here in these songs there are a lot of movements of camera with a long duration shots are used. The shots are complicated and have been choreographed with different compositions. In 'Tumne Mujhe Dekha' the camera moves away from the performing stage while going away and coming back takes a full circle and gives a beautiful close up of Sunita. The coming around a circle suggests a big change in the situation too.

In 'Dekhiye Sahibon' the camera rolls for a long duration. It allows Rocky to walk out of the merry go round come close to camera. Camera allows him to come close and tracks back. He finishes his line then again goes back near the merry go round the camera tracks forward with him. By this movement the merry go round has pulled the next carrier where Sunita is sitting. Rocky goes back and sits again in the cradle with Sunita and the movement continues. The camera also tracks back to show the merry go round movement. This entire shot is a single shot giving beautiful movement and sporting Shammi Kapoor to show his cut to cut timing with lip sync and dance to the beat.

In his very first film too he has used shots in songs with very long duration. Avoiding shooting on a back projection, which was a usual practice then, Vijay Anand used a

tempo bonnet to put his camera on. He has shot a long shot in one of the 'antaras' in 'Dard Bhi Hame Kabool' from 'Hum Hai Rahee PyarKe' in *Nau Do Gyarah*. Vijay Anand never used back projection, he preferred to shot on moving vehicles (Only exception is cable car in 'O Mere Raja' *Johny Mera Naam*, where he had to face the technical difficulty in camera operations) Another example of long shots which gave his liking for the same is from 'Kali Ke Dhoop Me' from *Nau Do Gyarah*.

A very high proportion of respondents have same opinion as researcher, hence the hypothesis is validated.

### **5.1.3 Result of Hypothesis-3:**

The hypothesis is validated through the proportion test ( $P= 0.83$ ) which is discussed in details in Chapter 4, pp. 371-373.

The third hypothesis that was proposed by the researcher looks into how the song works in the storytelling in Vijay Anand films. How does the song adds, influence the running narrative? Does the song becomes important part of the narrative and helps the narrative to move forward of does it hold back was a very important question that was addressed. Vijay Anand has used different methodology to bring a song in the narrative. He has used various important and usual dramatic points to bring a song but also has brought songs at very unusual points. To check the hypothesis a few statements were used to gather the data (Chapter 4, pp. 371). These statements were shared with the sample for checking how the hypothesis works.

Here the researcher tries to verify the significance of result with a few of his songs as follows:

Sriram Raghavan (pp. 286) in his interview for this study expressed that 'a song which takes the story forward is a good song and that could be found in best films only. Here one song does the work of many scenes and the song generates the same emotion too. Raghavan further talks about *Guide* (1965). *Piya Tose Naina Lage Re* could be seen as an

example where the song is removed and the story almost falls flat. The same does cover many scenes and still manages to take a big leap in the life of both Raju and Rosie separately and together too. This is a great achievement of Vijay Anand.'

This song 'Piya Tose Naina Lage Re' from *Guide* justifies its placement and helps the narrative to move forward. Raju and Rozi (Nalini) are in a leaving relationship now and how does it develop over the time is shown in this song. Raju has started promoting Rozi as a dancer to various places. He proposes her dance at an annual gathering in a nearby school. The song begins showing physical distance between Raju and Rozi. The song has four stanzas each suggests the time passes vertically and horizontally. Here the skill of Vijay Anand as a director could be seen. Out of the four stanzas speak about the day and night transition and how soon both the characters are coming close physically and emotionally too. The rest two stanzas speak about two important festivals coming at approximately on two sides of Indian calendar. The stanzas talk about Holi which usually appears in the month of March/ April and Diwali which appears in the month of October/ November. Thus the filmmaker has shown a lot of time passage that has gone in while Rozi is climbing the steps of success and Raju is supporting her. The each coming day night and each coming festival is bringing joy to the couple is what Vijay Anand suggests through this song. In between at a point just before the Holi stanza he brings 'no music only voice' piece where Raju and Rozi are shown in composition where he pulls her close to him as she brings a food plate. It's a very important 'Godess Laxmi Lord Vishnu' composition, where Laxmi is sitting near Vishun's feet and Vishnu is resting on the Sheshnag. This is a very classical and very Indian posture for a man and woman showing how they are enjoying the 'sansara' that they are leading right now. In just one song Vijay Anand has shown a big time and space transition. Before the song Raju and Rozi are seen in Raju's small not so well kept traditional house whereas after the song we see them in a big bungalow, introduced by a Guide in Udaipur. Through the song Vijay Anand has suggested their travel through many cities, location and performances. The increase in the fans too is shown in the song. Overall this song could be claimed to play a very important role in the story of the film Guide. The song takes the film forward and if

the song is removed then a lot is missed in the narrative and also in the developing relationship between Raju and Rozi.

The film *Tere Ghar Ke Samne* takes place in New Delhi. The new rich community shifting to the newly developing city and wants to buy plot which is best suited for their status. The story revolves around two neighbors who hate each other and accidentally their kids fall in love with each other. The hero of the story Rakesh has liking for Sulekha and with her family he goes for picnic to Qutub Minar. Vijay Anand has separated these two characters from others as they don't want to climb Qutub Minar. Rakesh and Sulekha climb the steps and reach to the top and on the way Rakesh is trying to bring the topic. Eventually as they start descending the song 'Dil Ka Bhanwar Kare Pukar' is brought in. It is obvious that two young souls who know what is happening in each other hearts will try to communicate it to the other. Here Rakesh is the one who wants to say something and Sulekha suggests keep something for the way back. Rakesh sings his heart while coming down. He sings but while descending. Nobody can sing while climbing up which is against nature. Rakesh's feelings and Sulekha's response has been brought in the song and Vijay Anand has saved a few scenes with bring in one song. His purpose is served so is Rakesh's as a character. Choice of the picnic spot, separating the two from others, they getting tired while climbing, other tourists' interaction with them, while climbing down people or other tourists noticing them is all part of the narrative. Even though Vijay Anand shot this song on a set he has kept the passing of junior artists to make it real Qutub Minar. This monument is real and helps the story to move forward too.

A very high proportion of respondents have same opinion as researcher hence the hypothesis is validated.

#### **5.1.4 Result of Hypothesis-4:**

The hypothesis is validated through the proportion test ( $P= 0.72$ ) which is discussed in details in Chapter 4, pp. 373-375.

The fourth hypothesis that was proposed by the researcher looks into how Vijay Anand creates more than one Rasa in a song. To check the hypothesis a few statements were used to gather the data (Chapter 4, pp. 373). These statements were shared with the sample for checking how the hypothesis works.

Here the researcher tries to verify the significance of result with a few of his songs. They are as follows:

According to the NatyaShashtra there are nine Rasas that individually help enhance a mood or Rasa. Each song in a film has a purpose to create a mood which is either being led by a scene or to lead in a scene. Vijay Anand tries to play with the Rasas in his songs. Vijay Anand has used different positioning to bring a song in the narrative hence has many opportunities to create different moods in different songs. Vijay Anand's songs try to generate many emotions from a song at a time. While working on one primary Rasa many of his songs try to bring one or more secondary Rasas. Here the researcher states that the first Rasa is different that the Rasa being created subtly. There are three or four Rasa also are seen in many songs of Vijay Anand. A song begins with a Rasa and moving on it may end in another Rasa.

A very unique detour that has been taken in *Johny Mera Naam* where a small girl, daughter of the priest gets kidnapped and a dramatic situation is developed. In 'Govind Bolo Hari Gopal Bolo' from *Johny Mera Naam*, Vijay Anand creates a 'Bhajan' on the background of a 'Thriller'. Usually a Bhajan has a Shanta Rasa, Its Bhakti towards the almighty that is created but in this song there is a thrill of police arriving, the goons getting caught, dilemma of Rekha whether to commit the crime or not, Johny arriving in Police uniform and there is an undercurrent of threat to the girl who has been kidnapped. 'Govind Bolo Hari Gopal Bolo' creates Bhakti Rasa alongwith Bhaya Rasa (which could be seen as a fear), Karun Rasa and Viraha Rasa (which is Devotion, Compassion and Separation / Longing) and Adbhoota (Surprise) in one single song. Vijay Anand created songs creating all Rasas in *Johny Mera Naam* giving an upper edge to the producer Gulshan Rai for a 'big commercial hit' possibility. Similarly 'Husna Ke Lakho Rang'



brings in a rare Rasa in Beebhatsa (Disgust) alongwith Bhaya (Fear) and Shringara (Love, rather lust).

Here the researcher tried to analyse his films and songs to see how many of his films and songs have more than one Rasa created in his songs. (Annexure, T.3, pp.438-442)

The hypothesis is valid as the opinion of respondents is of high proportion, same as the researcher has.

## **5.2 Summary of Findings:**

During this study of songs in films directed by Vijay Anand there have been a few findings by the researcher. The researcher argues these are a few very important findings and feels essential to record them in this study.

According to the sections of the study the following findings are listed which throw light on the techniques used by Vijay Anand in using a song in his film. The requirement for a song, the need against utility is a common ground to look at these findings. These findings are an outcome of the content analysis which has been done by watching the songs and the films again and again. The 'In-depth interviews', 'Articles' written about Vijay Anand and about his films, 'Book/s' directly written on Vijay Anand or remotely having a reference on Hindi films or songs, 'Videos' available on internet have been analysed and all of these mentioned here have a big role in these findings.

### **5.2.1 Findings basis placement of songs in 'Narrative':**

#### **I) Story, character and placement of song- association:**

Vijay Anand's *Nau Do Gyarah* started bringing a song at an unexpected point many a times in Hindi cinema. The songs helped to take the story forward with the help of words and tune supporting the characters requirement. In *Nau Do Gyarah* Dev Anand whistles and the same tune has been used in the song. Similarly 'Govind Bolo Hari Gopal Bolo' in

*Johny Mera Naam* we see the lyrics and music going hand in hand according to the character of Hema Malini. 'Mile Do Badan' from *Blackmail* is another example of utilisation of a cramped space, the never seen before space to explore love between the hero and heroine. This song comes at an unexpected junction in the film. A song at this point seems to be unexpected but creating a thriller around a song gives us an example. Similarly 'Sun Le Tu Dil Ki Sada' in *Tere Ghar Ke Samne* comes at an unusual point in the climax. Here it is observed that there is no dialogue after the song. The Song and film finishes together. 'Hothon Pe Aisi Baat' creates a special place in the climax for Shalu to perform in the palace, which is actually her character 'a dancer'. The song also works for Vinay to indicate Shalu that he is alright and remembers everything. 'Tara is a club dancer'. The song 'Husna Ke Lakho Rang' come naturally to her in *Johny Mera Naam*.

## **II) Songs leading a scene:**

Vijay Anand's songs were drivers of the story, the song used to lead the story. If 'Piya Tose Naina Lage Re' is considered as an example then one must have to look at it as a big carrier of the story. From a distance between the two characters, Raju and Rosie turn into a couple. If this song is removed from *Guide* the screenplay weakens.

## **III) A single set for a song: an essential feature for the narrative:**

Vijay Anand created sets required to narrative and not just as a novelty. 'Dil Ka Bhanwar Kare Pukar' is an example for the same. Narrative is set in Delhi hence the 'Qutub Minar' is justified. Not getting the permission to shoot inside makes him build a set for the same. The 'windows and doors' in 'Pal Bhar Ke Liye' from *Johny Mera Naam* are unique and go along with the narrative and doesn't look forced.

## **IV) Replacing dialogues with a song:**

Playing with dialogue in various ways is a technique that Vijay Anand has used often. He has converted a dialogue scene in a song. 'Tere Mere Sapne Ab Ek Rang Hai' could be seen to study multiple layers of dialogue and song relationship. This song brings different

kind of dialogues with lyrics and music. This and many more songs become an extension to a dialogue scene and come as an integral part of narrative. Many of Vijay Anand's songs are in a question and answer format, a few are rhetoric too. 'Ankhon Me Kya Ji' is a dialogue sequence and 'Kya Se Kya Ho Gaya' is rhetoric. A few Monologues also have been used by him such as 'Hum Hai Rahee Pyar ke' from *Nau Do Gyarah*, 'Ye Dil Na Hota Bechara' from *Jewel Thief* have been converted into a song. 'Pal Pal Dil Ke Pass', a monologue through letters. Progression from 'Priya Miss Mehta' to 'Meri Asha' and Kailash traveling from exterior far space to the bedroom of Ms. Asha.

#### **V) A song utility: multifunctional, multi meanings:**

Vijay Anand also has tried to use double meaning in his songs and could be seen as one of the earliest attempts to do so in Hindi Cinema. It is important to see that the double meaning has layers and has been used in a dignified way for both the meanings. 'Apni Toh Har Aah Ek Tufan Hai' *Kala Bazaar* and 'Aa Ja Panchi Akela Hai' *Nau Do Gyarah* are the two songs which could be seen in this light. His songs are a part of the situation and hold hands with what has happened and what is going to happen. For example 'Dil Pukare Aare Aare', 'Rulake Gaya Sapna Mera' and 'Hothon Pe Aisi Baat' from *Jewel Thief* could be seen. 'Katon Se Khich Ke Ye Aanchal' begins with an Antara which is rare and makes it special. He has also tried a back to back song combo too. It comes in *Guide* with 'Saiyyan Beiman' and 'Kya Se Kya Ho Gaya'. These could be seen as examples of his experiments. The Nagin Dance (*Guide*) has impressions on Yash Chopra's *Chandani*, *Lamhe*, *Darr*, *Dil To Pagal Hai*, *Mohabbatein*, Pankaj Parashar's *Chalbaaz* where the heroin brings out her anger in the form of a dance sequence. The one take song in *Agent Vinod* (Sriram Raghavan, 2012) has been dedicated to Vijay Anand. Vijay Anand has used same song in a couple of places in the same film. One of them is *Tere Ghar Ke Samne*, where 'Sun Le Tu Dil Ki Sada' has been used twice.

#### **VI) Title sequence is the gateway to a film:**

Vijay Anand always paid attention to the title sequence of his film, his titles are part of the narrative and introduce some element of the story. Titles cards of *Nau Do Gyarah*

bring in various spots from Delhi just like in *Tere Ghar Ke Samne*. ‘Wahan Kaun Hai Tera’ brings in words to the title sequence, making *Guide* the only film to have this directed by Vijay Anand. All the title sequences have led well into the story telling.

### **5.2.2 Findings basis use of ‘Mise en Scene’ for song picturisation:**

#### **I) Underlining the importance of visual elements in a song:**

Vijay Anand used ‘mise en scene’ which addresses the visual element towards certain meaning in his songs with great detailing. One of the very important things that have been used by Vijay Anand is ‘property’ in his songs which are important part of the narrative in his films. A property just to make a frame look better is a mere filling up. Vijay Anand has given an entity to the property item which is seen in a frame and has a follow up in the film too. ‘A Thermos’ in ‘Aakhone Kya Ji’ in *Nau Do Gyarah*, the engagement ring of Vaijayantimala, a jacket and a hat of Dev Anand in ‘AasmaKe Niche’ from *Jewel Thief*. The briefcase that Hema Malini carries and the coat that Dev Anand wears in ‘O Mere Raja’ and the single string musical instrument used by the saints ‘ektari’ in ‘Govind Bolo Hari Gopal Bolo’ in *Johny Mera Naam*, could be seen as a few examples of personal property items used by characters in various films. Vijay Anand paid equal attention to costumes too in all his films specially songs. *Guide* could be taken as an example to see a few costumes specifics. ‘Piya Tose Naina Lage Re’ helps bring change in Rosie as Ms. Nalini with the help of costumes, sets, compositions and lighting addressing mise en scene. Rosie’s agony, anger is seen in Nagin dance in serpent’s colony. She is wearing black blouse and red saree. This anger is against her husband Marco and later in ‘Saiyyan Beiman’ the anger appears yet another time and it is against Raju this time. She wears black and red costumes again. The same colours are seen in ‘Husna Ke Lakhon Rang’ in *Johny Mera Naam*, ‘Hothon Me Aisi Baat’ in *Jewel Thief*.

#### **II) Preferences to outdoor locations in song picturisation:**

Vijay Anand preferred outdoor and on odd terrains also converted small and compact

spaces effectively into songs. Many of his songs are shot on real locations and which are outdoors. They are uneven terrains in hills and landscapes. Songs like 'O Mere Sona', 'Deewana Mujhsa Nahi', 'Gata Rahe Mera Dil', 'Katon Se Khinch Ke Ye Aanchal', 'Wahan Kaun Hai Tera' could be seen as a few examples of this. He also tried to shoot a day for night in *Kala Bazaar*. 'Kali Ke Roop Me Chali Ho Dhoop Me' from *Nau Do Gyarah* is a very difficult outdoor song with movements of actors and a truck in the uneven landscape. This is his first film is worth a mention. His songs created in compact spaces have also marked an impression. 'Dil Ka Bhanwar' and 'Mile Do Badan' are examples of creating songs in small and compact space. 'Dil Ka Bhanwar' is created rather recreated on a set of 'Qutub Minar' and 'Mile Do Badan' is created under pile of woods.

### **III) Sets enhancing the mise en scene:**

With creation of sets he added mise en scene to the film. The sets were not a novelty but a requirement of the mise en scene. A set of 'Powai Lake' in *Jewel Thief* is a good example of set going with the character requirements. Giving it a meaning and bringing the emotions out with the help of music and lyrics. The rowing in two canoes by two characters, one chasing the other is justified well in the narrative. Window frame created a different aesthetic in the composition for 'Pal Bhar Ke Liye' in *Johnny Mera Naam* this is also an example of mise-en-scene. The title song of *Tere Ghar Ke Samne* brings in a special effect experiment in main stream cinema is an example of mise en scene with detailing of camera movements, property details and expressions with movements by actors.

### **5.2.3 Findings basis 'Metaphor':**

#### **I) Creating meaning out of 'vehicle' in a song:**

It's not a has-to-be thing but used well in each of his films. It adds the meaning of ever-changing life. With the moving elements he has dealt with the images at par with life and

nature too, which is constantly changing. He has used these moving 'vehicles' in various forms and have given them a character, they are not novelty. Raju's travel begins with a Tonga but eventually he comes on foot via standing without ticket on a bus ladder. The three wheel car in Ram Balram suggest the life of two brothers and their uncle. A tempo is the key in *Nau Do Gyarah* and becomes a character. It becomes a moving home for both the leading characters.

## **II) Property and sets used as metaphors in a song:**

'Ye Dil Na Hota Bechara' in *Jewel Thief* uses a dummy fish and a fish rod. Vinay carries it planning to fish Anju but he doesn't know that it's a trap and he is going to be get trapped as a fish himself. 'Aaj Phir Jeene Ki Tamanna Hai' has been used by filmmakers many a times after *Guide*, it is a metaphor for freedom for the female protagonist. Rosie giving a 100 rupee note to a camel owner standing on a truck could be the first feminist visual of Hindi Cinema. 'Jeevan Ki Bagiya Mahkegi' from *Tere Mere Sapne* Show many elements of a home, family and next generation in making. 'Wahan Kaun Hai Tera' and 'Tere Mere Sapne' is a great combination of metaphors and mise en scene in *Guide*. Here the use of tonga, water, photographs and a shawl, hands, wood, water etc come in these songs. *Guide* film shows a lot of water elements and use of it in film and songs is very prominent. Its constant changing philosophy of flowing water is also used in lyrics too. Eventually Raju reaches an old temple to find 'Çhaiyya' and also the answer to the question 'Wahan Kaun Hai Tera?' The sculpture of Bhagirath and Lord Shiva on the wall of the broken temple, Raju wearing saffron shawl and Bhola's shadow on his face add to these metaphors.

### **5.2.4 Findings basis 'Movement' in a song:**

#### **I) Movement adding dynamism in a song:**

In designing of his shots generally in films and specially in songs, Vijay Anand seem to be interested in using track and trolley shots over static shot. Vijay Anand preferred to create a sense of movement with the help of camera and his actors which were his

primary tools but he also used engineered objects like automobile or live objects. Many of his songs have this element which by its nature only gives a sense of movement and add dynamism to the shot. This could be the reason why his songs give a sense of constant movement in the frame. The difficulty of shots show that the camera movements and framing was never compromised in his songs.

## **II) Varying magnifications in long duration shots in a song:**

The long takes in Vijay Anand's song brings in dynamism due to constant change in magnification and image size. 'Dekhiye Sahibo' in *Teesari Manzil* or 'Piya Tose Naina Lage Re' from *Guide*, give good examples of constant moving camera giving different image sizes. They are very difficult to conduct but the synchronization of camera movement and actors' movements too make a wonderful impact. The Horizontal and vertical movement is achieved contrasting each other with 'merry go round' in 'Dekhiye Sahibo'.

### **5.2.5 Findings basis the 'Use of camera and editing' in a song:**

#### **I) Complicated compositions and shot taking:**

Vijay Anand created complex and difficult shots which added dynamism to his songs. He has used the flashback method in his songs too. For example 'Wahan Kaun Hai Tera' or 'Gata Rahe Mera Dil' or 'Rimjhim Ke Tarane Leke Aayi Barsaat', give us moments from the earlier narrative.

#### **II) Difficult shot design- angle, composition, movement:**

Vijay Anand choreographed camera movements which were very difficult despite the fact that there was no video assist and the bulky Mitchell camera was in use. Vijay Anand uses angles knowing the strength of the actors' it could be seen especially with Dev Anand. 'Hoto Pe Aisi Baat' from *Jewel Thief* shows a full 360 degree pan justifying the

set as it covers the entire palace in one single movement. He has repeated it more than once. In 'Aaj Phir Jeene Ki Tamanna Hai' the camera captures energetic emotions and enthusiastic gestures of Rosie with many dynamic angles and movements. The same thing supports the fast music and overwhelming lyrics of the song. In his songs Vijay Anand uses foreground and background well to use the mid ground as the main playing field. The use of bushes in 'Kali Ke Roop Me', Use of Dev Anand in 'Hothon Pe Aisi Baat' could be seen as examples. It was in early 60's that 'zoom' lens was introduced in Indian films. Vijay Anand is seen using zoom lens in many shots in *Guide* especially in 'Wahan Kaun Hai Tera'. The researcher has not found a great use of Zoom lens in his songs though; his Director of Photography Fali Mistry was also new with the zoom lens.

#### **IV) Use of edit to create intellectual montage:**

Vijay Anand at times used intellectual montage in 'Paisa Babu Paisa' and 'Rimjhim Ke Tarane' from *Kala Bazaar* & Musical Montage from *Guide* such as 'Wahan Kaun Hai Tera' and 'Piya Tose Naina Lage Re' to quickly move the narrative forward. 'Allah Megh De', 'Hey Ram', giving a real footage feel too, is a montage that adds to the story.

#### **5.2.6 Findings basis experiments turned into technique for song picturisation:**

##### **I) Vijay Anand was a bold director:**

Except *Tere Mere Sapne* in all films where he suggests a kiss, the boy and girl are unmarried. He also managed to bring in some very important female characters were bold in their screen appearances. For example, 'Anju' in *Jewel Thief*, All Ladies in the gang of *Jewel Thief*, 'Husna Ke Lakho Rang' song also brings in a very sensuous side of the girl, in *Teesari Manzil*, Sunita (Asha Parekh) came on the dance floor of a club, giving a way forward to other leading ladies. Rosie herself is a strong woman character who knows what she is doing. Though the film is titled as *Guide* the film is also about Rosie and its Rosie because of whom the story takes the turns as they are. *Guide* handles a sensitive subject considering Indian society in 1965. A story of two characters living together



without marriage is portrayed in a non-vulgar and dignified way well supported with songs.

## **II) No dream sequence- no running away from the narrative:**

As one of the techniques which many filmmakers have used is dream sequence. A tool that allows the filmmaker to jump time and space and move to any undefined or identified time and space. Vijay Anand's songs never moved away from logic. He never used a dream sequence as a technique in his songs. He has used flashbacks with same footage seen in the film. A song like 'Pal Pal Dil Ke Pass' works well on the border of reality, dream and imagination. The person who has used this method to write letters to the girl is seen through her imagination. She is awake while reading the letters and hence it can't be considered as a dream sequence. 'Kya Se Kya Ho Gaya' happens where Raju is present and he sees himself with Rosie but distanced. This song gels in to the earlier song 'Saiyyan Beiman' and brings the perspective of Raju. Raju sees his future in 'Chaha Tha Kya Mila Bewafa Tere Pyar Me' in *Guide* could be seen as a nightmare.

## **III) Experiments with songs:**

Vijay Anand has also experimented at a few places. Usually the song begins with the character singing, sometime Vijay Anand begins it as a reaction with the supporting characters and not with the main character. For example: 'Upawarwala Jan Kar Anjaan Hai' from *Kala Bazaar* and 'Rulake Gaya Sapna Mera' from *Jewel Thief*. Another experiment was in the form of starting song with an 'Antara' that is a stanza and then bringing in the Mukhada. 'Kato Se Khinch Ke Ye Anchal' starts with Antara and 'Aaj Phir Jeene Ki Tamanna Hai' comes later in the song. His other experiment is bringing two songs back to back and bringing a song as a climax. 'Saiyyan Beiman' and 'Kya Se Kya Ho Gaya' come back to back in *Guide*. 'Hey Ram Humare Ramchandra' and 'Allah Megh De' also come back to back in the same film. 'Hothon Pe Aisi Baat' *Jewel Thief*, 'Mile Do Badan' *Blackmail*, 'Si Le Jubaan' *Nau Do Gyarah* and 'Sun Le Tu Dil Ki Sada' *Tere Ghar Ke Samne* bring song in the climax of the film. His experiment also worked

well when in the first scene of *Jewel Thief* he declared 'Shalu' as a dancer rather a good dancer but he didn't give her any dance till the climax in 'Hothon Pe Aisi Baat'.

#### **IV) Use of dance directors in songs:**

In an interview, (Chapter 4, pp. 335) Vijay Anand was asked if he finds songs in Guru Dutt's *Bazi* had Uday Shankar's impressions on it because they were choreographed by Zohra Sehgal. He agreed and said he never used choreographers with his choice as he feels that dances stood out from the story. On working with choreographers, Vijay Anand explains how a good director uses his actors and entire crew as his tools. This clearly indicates how he used to choreograph the songs by himself and leave dances to the dance director to get rehearsed with actors.

#### **5.3 Observations:**

1) Vijay Anand had taken lessons in music and could play harmonium from his childhood days including singing. This could have helped him in understanding the songs better. Here the researcher observes that this similarity could be seen in Raj Khosla who had come to become a singer eventually became a film director with great understanding of songs. Similarly Guru Dutt who was a choreographer at the Prabhat Film Company became a leading song director through his films.

2) Guru Dutt, Raj Khosla and Raj Kapoor are the filmmakers amongst the few that were active while Vijay Anand was making films. These three names are celebrated for their songs. Vijay Anand with his own style of picturising a song can be compared with these great filmmakers. He created situations, shot dynamic songs but despite his liking and his uniqueness of picturising songs he directed a film titled *Ek Do Teer Char* and produced a film titled *Chor Chor* without any song. These films have no songs and could be seen as a big experiment in the career of a filmmaker who has given so many beautiful songs.

3) 'Katon Se Khich Ke Ye Aanchal' is used by several directors to show the freedom of a woman. Recently it is used in one of the television Shows on Zee Marathi at the prime

time show “Aggabai Sasubai” A neighbor of the protagonist comes for a party. She is a widow and the party is for the ladies who have husbands. The other ladies do a showdown but the widow stands up for herself and the song has been used as a victory of hers.

In a web series *Asoor* on Disney Hotstar a character named Shubh is seen speaking about a film directed by Vijay Anand. He is asked which film have you seen the most and Shubh replies, ‘its *Guide*’. I have seen it fifty times. This shows the impact of *Guide* even on youth as the maker and the character of Shubh both are very young.

The theme of sacrifice and self-realization of the song is used in new films song such as in the film ‘*Waah Zindagi*’ in which they have picturized nearly around the same as the original one. Where they have used to make the character transformation while going on an unknown journey and learning from the sadhus. Whereas in ‘*Reva*’ national award winning film also holds a song picturized on the river Narmada also known as *Reva*.

4) In today’s films in Hindi language filmmakers like Mani Ratnam, Sanjay Leela Bhansali has songs which could be seen as a reference from Vijay Anand’s songs with regard to movement, shot taking etc.

#### **5.4 Conclusion:**

To begin the conclusion, from an interview for this study, the researcher wishes to state a very important comment by Sriram Raghavan, a National Award winning filmmaker, “...Vijay Anand is quite simply a master in song picturizations.” (pp. 287)

The first two objectives (Chapter 3, pp. 74) set for this research were to explore the theme and songs relations, and to explore time and space impact in placement of songs.

It is observed that the Hindi films have explored various situations, themes, dramatic elements to use them as a unique spot to add a song. Bringing in a song in the narrative is a creative aspect of Hindi cinema. Besides, these films also specify certain characteristics

which are very specific such as dream sequence that actually questions the ‘time and space’ factor in any language cinema. There is not a specific theme or there could be many themes where a song comes in or plays a very important role. In a very common situation such as ‘a boy meets a girl’ could have a song in many of Hindi films or even for example in case of a very dramatic high point of the film or climax of a film like *Tere Ghar Ke Samne* can have a song instead of a scene. The film is a medium which is based on ‘time and space’. Any film addresses different times and different spaces and this easiness of any film to jump from any time to any time and also from any space to any space in just a frame has also influenced songs coming in the narrative. There are some specific points where a song comes in and helps understand the factor mentioned here. Dream sequence in most of the Hindi films brings a song which doesn’t have a clue of the time and space where the person in the song is. A dream cannot be questioned as it is a dream and it has liberty to travel the narrative in any time and space. This kind of song sequences could also question the logic in which the story is being told. Here the researcher observes that Vijay Anand never got away from the logic of the narrative. His songs came with the storytelling and he never succumbed to the dream sequences’ easy way out just to bring a song as a novelty. The only song which works on the border of the dream and reality and which is brought in with a reason is ‘Pal Pal Dil Ke Pass’ from *Blackmail* directed by Vijay Anand. We see filmmakers like Raj Kapoor (*Ghar aaya Mera Pardesi*, *Awara*, 1951) and Guru Dutt (*Hum Aapaki Aankho Me*, *Pyaasa*, 1957) who are celebrated song directors have used songs in dream sequences too.

The third objective (Chapter 3, pp.74) was to comprehend Vijay Anand’s techniques of shooting a song. Here it is observed Vijay Anand experiments in such a way in his films which becomes a technique. Thus he leaves his mark on a song. One could see that Vijay Anand effectively begins the song as a reaction than singing by the character. This could be seen in ‘Apni Toh Har Aanh Ek Tufan Hai’. His songs ‘Hothon Pe Aisi Baat’, ‘Mile Do Badan’, ‘Sun Le Tu Dil Ki Sada’ bring in best examples of a song in the climax of the film. He has also experimented with his actors even though they were stars. Not giving any dance to Vaijayantimala, who was known for her dancing abilities, till the climax in

*Jewel Thief* was a masterstroke by Vijay Anand, despite she is introduced as a dancer in the first scene of the film.

The fourth objective (Chapter 3, pp.74) of this study was to explore how camera and editing techniques are used by Vijay Anand. Vijay Anand created complex and difficult shots which added dynamism to his songs. Vijay Anand choreographed camera movements which were very difficult despite the fact that there was no video assist and the bulky Mitchell camera. The full circle pan of camera in ‘Hoto Pe AisiBaat’ from *Jewel Thief* shows the continuity in the difficult shot taking. In ‘Aaj Phir Jeene Ki Tamanna Hai’ the long and difficult tracking shots support the actors’ movements and temporal music both. Vijay Anand at times used intellectual montage (for example *Kala Bazaar*) & Musical Montage (for example *Guide*) to quickly move the narrative forward.

These objectives have been discussed in detailed in the introduction and analysis chapters and also have been explored through questions to the film personalities interviewed for finding out the answers exploring these objectives.

Based on the various approaches of the research including qualitative and quantitative methods, the creative analysis has been done of the techniques that Vijay Anand has used to shoot his songs.

The researcher concludes that Vijay Anand had his own sets of techniques for shooting songs which he kept on polishing film after film. These techniques have been studied and elaborately analysed with creative possibilities and perspectives in this study.

Waheeda Rehman in her interview (pp. 294) for this study says, “Vijay Anand matured a lot from *Kala Baazar* to *Guide*.” According to her he always was ready to wait for the best shot according to his need and never compromised on it. This shows his keen studious nature and eagerness to perfections. His impressions can be seen on filmmakers close to him and started shooting immediate after Vijay Anand such as Dev Anand and Amarjeet. He has used songs in various ways from title sequence to the climax bringing

new thinking process. Vijay Anand's songs could be identified with long duration, dynamic and difficult shots both with camera and actors' movements.

Hema Malini in the interview (pp.275) for this study appreciates that Vijay Anand's song picturization was very difficult as he used to have long shots in duration which were difficult to execute. When you see the shootings taking place in Mumbai's hot and humid climate you may understand the difficulty in picturising them. The studio floors then did not have air conditioners. Vijay Anand had a technique of framing in frames, he used mise-en-scene in bringing visual elements on screen with great emotions and meaning. He has been in the league of 'masters of song picturisation' but with his own style and command over the language. He chose different subjects and handled it with great poise with songs being a part of the story.

Sriram Raghavan in the interview (pp.287) for this study states that many people working for a film contribute to a song to achieve its success. The entire crew including actors work towards making a great song but there is the director who has his vision working towards it. Here in the case of this study it's Vijay Anand. Raghavan states that he looks forward to this thesis on Vijay Anand with a hope that it may inspire today's filmmakers to understand the uniqueness of song picturisation.

### **5.5 Recommendations:**

Before arrival of a zoom lens the camera used to move with a track trolley, a dolly or a crane to add dynamism in a shot. The use of zoom lens to change an image is not great in the films in general after its arrival in the decade of 1960 continued till date. The impact of zoom lenses on aesthetics and production process of cinema is an area of discussion and could be researched further. The rise of 'Angry Young Man' and the actors working in three shifts have impacted the Hindi cinema culture and with the help of zoom lenses the idea to shoot scene in shorter duration rose, hence a comparative study of zoom lens versus physical movements of camera is a suggestion for further research.

Hema Malini in her interview (pp. 275) for the study states that it was the changing trends of the film industry that may have caused the gradual decline in the quality of work for Vijay Anand. This could be researched further as to what were the elements creatively and commercially that Vijay Anand's films till 1971 could be seen as his peak of the career and from there his downfall began.

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42. *Shloay*, Ramesh Sippy, 1975
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**6.6 Films directed by Vijay Anand (Released):**

1. *NAU DO GYARAH* (1957)
2. *KALA BAZAR* (1960)
3. *TERE GHAR KE SAMNE* (1963)
4. *GUIDE* (1965)
5. *TEESRI MANZIL* (1966)
6. *JEWEL THIEF* (1967)
7. *KAHIN AUR CHAL* (1968)
8. *JOHNNY MERA NAAM* (1970)
9. *TERE MERE SAPNE* (1971)
10. *BLACKMAIL* (1973)
11. *CHHUPA RUSTAM* (1973)
12. *BULLET* (1976)
13. *EK DO TEEN CHAR* (1980)
14. *RAM BALRAM* (1980)
15. *RAJPUT* (1982)

## Annexure

### 1) Tables:

**Table 1: Sampling of all songs in films directed by Vijay Anand:**

The songs are selected basis the 75% plus votes by film professionals.

In addition to the above, those songs (\*) which have been mentioned by the experts in their interviews have also been analysed in the ‘Content analysis’ in Chapter Four.

Sr. No.	Name of the Song	Yes (%)	No (%)
<b>Nau Do Gyarah / 1957 / Producer : Nav Ketan (3)</b>			
1.	Hum Hain RaahiPyarKe	<b>95.7 % (110)</b>	4.3 % (5)
2.	Aankhon Mein Kya Ji	<b>90.4 % (104)</b>	9.6 % (11)
3.	Kali KeRoop Mein Chali Ho Dhoop Me	37.4 % (43)	62.6 % (72)
4.	AajaPanchhi Akela Hai	<b>*73 % (84)</b>	27 % (31)
5.	DhaltiJaayeChunariya	40.9 % (47)	59.1 % (68)
6.	Jaane Jigar HaayHaay	37.4 % (43)	62.6 % (72)
7.	Kya Ho Phir Jo Din Rangeela Ho	40 % (46)	60 % (69)
8.	See Le Zubaan	39.1 % (45)	60.9 % (70)
<b>Kala Bazar / 1960 / Producer : Nav Ketan (3)</b>			
1.	Apni To Har Aah EkToofaan Hai	<b>*62.6 % (72)</b>	37.4 % (43)
2.	Khoya Khoya Chand	<b>98.3 % (113)</b>	1.7 % (2)
3.	Na Main Dhan Chaahoon	54.8 % (63)	46.2 % (52)

4.	RimjhimKeTaraneLeke	<b>81.7 % (94)</b>	18.3 % (21)
5.	SaanjhDhaliDil Ki Lagi	50.4 % (58)	49.6 % (57)
6.	Sach Hue SapneTere	58.3 % (67)	41.7 % (48)
7.	Teri Dhoom Har Kahin	29.6 % (34)	71.4 % (81)
8.	SambhaloSambhalo Apna DilDilwalon	23.5 % (27)	76.5% (88)
<b>TereGharKeSamne / 1963 / Producer : Nav Ketan (5)</b>			
1.	Dil Ka Bhanwar Kare Pukar	<b>96.5 % (111)</b>	3.5 % (4)
2.	TereGharKeSamne	<b>98.3 % (113)</b>	1.7% (2)
3.	Tu Kahan Yeh Bata	<b>82.6 % (95)</b>	17.4 % (20)
4.	Dekho Rootha Na Karo	<b>83.5% (96)</b>	16.5 % (19)
5.	Dil Ki Manzil	37.4 % (43)	62.6 % (72)
6.	Yeh Tanhai Haye Re Haye	51.3 % (59)	48.7 % (56)
7.	Sunle Tu Dil Ki Sada	<b>*69.6 % (80)</b>	30.4 % (35)
<b>Guide / 1965 / Producer : Nav Ketan (9)</b>			
1.	Wahan Kaun Hai Tera	<b>90.4 % (104)</b>	9.6 % (11)
2.	AajPhirJeene Ki Tamanna Hai	<b>94.8 % (109)</b>	5.2 % (6)
3.	PiyaToseNainaLaage Re	<b>93.9 % (108)</b>	6.1 % (7)
4.	Gaata Rahe MeraDil	<b>97.4 % (112)</b>	2.6% (3)
5.	Din Dhal Jaaye Hay Rat Na Aaye	<b>93 % (107)</b>	7 % (8)
6.	MoseChalKiye Jay...SaiyaanBeimaan	<b>85.2% (98)</b>	14.8 % (17)
7.	Kya Se Kya Ho Gaya	<b>94.8 % (109)</b>	5.2 % (6)
8.	Tere Mere Sapne Ab Ek Rang Hai	<b>93.9 % (108)</b>	6.1 % (7)

9.	He Ram Hamare Ramchandra	61.7 % (71)	38.3 % (44)
10.	Allah Megh De, Paani De	<b>81.7 % (94)</b>	18.3 % (21)
<b>Teesri Manzil / 1966 / Producer : Nasir Hussain (7)</b>			
1.	Title Sequence	<b>79.1 % (91)</b>	20.9 % (24)
2.	TumneMujheDekhaHokarMeharbaan	<b>90.4 % (104)</b>	9.6 % (11)
3.	Deewana MujhsaNahin	<b>89.6 % (103)</b>	10.4 % (12)
4.	O HaseenaZulphonwaliJaane Jahan	<b>97.4 % (112)</b>	2.6 % (3)
5.	O Mere Sona Re	<b>94.8 % (109)</b>	5.2 % (6)
6.	AajaAaja Main HoonPyar Tera	<b>95.7 % (110)</b>	4.3 % (5)
7.	DekhiyeSahibon Who Koi Aur Thi	<b>*68.7 % (79)</b>	31.3 % (36)
<b>Jewel Thief / 1967 / Producer : Nav Ketan (6)</b>			
1.	Ye Dil Na Hota Bechara	<b>98.3 % (113)</b>	1.7 % (2)
2.	Rulake Gaya Sapna Mera	<b>88.7 % (102)</b>	11.3 % (13)
3.	AasmanKeNeeche Hum AajApne Piche	<b>92.2 % (106)</b>	7.8 % (9)
4.	Baithe Hain Kya UskePaas	54.8 % (63)	45.2 % (52)
5.	DilPukare Aa Re Aa Re	<b>92.2 % (106)</b>	7.8 % (9)
6.	RaatAkeli Hai	<b>97.4 % (112)</b>	2.6 % (3)
7.	Hothon Mein AisiBaat	<b>98.3 % (113)</b>	1.7 % (2)
<b>JohnyMera Naam / 1970 / Producer : Gulshan Rai / Trimurti Films (7)</b>			
1.	Title Sequence	<b>79.1 % (91)</b>	20.9 % (24)
2.	O Mere Raja	<b>88.7 % (102)</b>	11.3 % (13)
3.	Pal BharKeLiye Koi Hume Pyar Kar Le	<b>96.5 % (111)</b>	3.5 % (4)

4.	ChupChup Meera Roye	<b>*67 % (77)</b>	33 % (38)
5.	O Babul Pyare	<b>81.7 % (94)</b>	18.3 % (21)
6.	NafraTKarneWalonKe	<b>83.5 % (96)</b>	16.5 % (19)
7.	HusnKeLakhon Rang	<b>87.8 % (101)</b>	12.2 % (14)
<b>Tere Mere Sapne / 1971 / Producer : Vijay Anand (3)</b>			
1.	PhurrUdChala	33 % (38)	67 % (77)
2.	MeraSaajanPhool Kanwal Ka	45.2 % (52)	54.8 % (63)
3.	Jaise Radha Ne Mala JapiShyam Ki	<b>85.2 % (98)</b>	14.8 % (17)
4.	Ae Maine Kasam Li	<b>85.2 % (98)</b>	14.8 % (17)
5.	Jeevan Ki BagiyaMehkegi	<b>*73.9 % (85)</b>	26.1 % (30)
6.	Tha Thai Thatha Thai	47.8 % (55)	52.2 % (60)
7.	MeraAntarEk Mandir	41.7 % (48)	58.3 % (67)
8.	ZamaaneDhatTere Ki	34.8 % (40)	65.2 % (75)
<b>Black Mail / 1973 / Producer : Vinod Doshi (2)</b>			
1.	Pal PalDilKePaas Tum Rehati Ho	<b>99.1 % (114)</b>	0.9 % (1)
2.	Naina Mere Rang BhareSapaneTohSajaane Lage	47 % (54)	53 % (61)
3.	Mile...Mile Do Badan KhileKhile Do Chaman	<b>*62.6 % (72)</b>	37.4 % (43)
4.	Asha O Asha Tujhe Kya Hua	26.1 % (30)	73.9 % (85)
5.	Main Doob DoobJaata Hu	47 % (54)	53 % (61)
<b>Chhupa Rustam / 1973 / Producer : Vijay Anand (0)</b>			
1.	Bolo Kya Hum Ko Doge	27.8 % (32)	72.2 % (83)
2.	Dheere Se Jana Khatiyan Mein	60.9 % (70)	39.1 % (45)



3.	Hum Chhupe Rustam Hain	37.4 % (43)	62.6 % (72)
4.	Jaloon Main JaleMeraDil	24.3 % (28)	75.7 % (87)
5.	Jo Main Hota	33.9 % (39)	66.1 % (76)
6.	Main HoonChhui Mui	26.1 % (30)	73.9 % (85)
7.	SunoSuno Meri Dukhbhari Dastan	27 % (31)	73 % (84)
<b>Bullet / 1976 / Producer : Vijay Anand (0)</b>			
1.	Jab Tum ChaleJaoge	32.2 % (37)	67.8 % (78)
2.	ChoriChoriChupkeChupke	58.3 % (67)	41.7 % (48)
3.	Bullet Bullet	20.9 % (24)	79.1 % (91)
4.	PeeneKeBaad	21.7 % (25)	78.3 % (90)
<b>Ram Balram / 1980 / Producer : Tito (1)</b>			
1.	LadkiPasand Ki	32.2 % (37)	67.8 % (78)
2.	Ek Rasta, Do Raahi	<b>78.3 % (90)</b>	21.7 % (25)
3.	Balram Ne Bahut Samjhaya	31.3 % (36)	68.7 % (79)
4.	AchchhaKaho, Chaahе Bura Kaho	43.5 % (50)	56.5 % (65)
5.	Yaar Ki Khabar Mil Gayi	61.7 % (71)	38.3 % (44)
<b>Rajput / 1983 / Producer : Musir Riyaz (1)</b>			
1.	Doli Ho Doli	26.1 % (30)	73.9 % (85)
2.	KahaaniyaanSunaati Hai	31.3 % (36)	68.7 (79)
3.	Akela Gaya Tha Main	<b>*50.4 % (58)</b>	49.6 % (57)
4.	SabneDesh Ka Naam Liya	26.1 % (30)	73.9 % (85)
5.	Bhaagi Re BhaagiBrijbala	33 % (38)	67 % (77)

**Table 2: Use of Moving Vehicles/ animals/ Objects in the Songs**

Sr. No.	Name of the Song	Yes	No	Details
<b>Nau Do Gyarah / 1957 / Producer : Nav Ketan</b>				
1.	Hum Hain RaahiPyarKe	Yes	X	Tempo
2.	Aankhon Mein Kya Ji	X	No	---
3.	Kali KeRoop Mein Chali Ho Dhoop Me	Yes	X	Tempo
4.	AajaPanchhi Akela Hai	X	No	---
5.	DhaltiJaayeChunariya	X	No	---
6.	Jaane Jigar HaayHaay	X	No	---
7.	Kya Ho Phir Jo Din Rangeela Ho	X	No	Tempo
8.	See Le Zubaan	X	No	Tempo
<b>Kala Bazar / 1960 / Producer : Nav Ketan</b>				
1.	Apni To Har Aah EkToofaan Hai	Yes	X	Train
2.	Khoya Khoya Chand	X	No	---
3.	Na Main Dhan Chaahoon	X	No	---
4.	RimjhimKeTaraneLeke	X	No	---
5.	SaanjhDhaliDil Ki Lagi	X	No	---
6.	Sach Hue SapneTere	X	No	---
7.	Teri Dhoom Har Kahin	X	No	---
8.	SambhaloSambhalo Apna DilDilwalon	X	No	---

<b>TereGharKeSamne / 1963 / Producer : Nav Ketan</b>				
1.	Dil Ka Bhanwar Kare Pukar	X	No	---
2.	TereGharKeSamne	X	No	---
3.	Tu Kahan Yeh Bata	X	No	---
4.	Dekho Rootha Na Karo	X	No	Scooter
5.	Dil Ki Manzil	X	No	---
6.	Yeh Tanhai Haye Re Haye	X	No	Scooter
7.	Sunle Tu Dil Ki Sada	X	No	---
<b>Guide / 1965 / Producer : Nav Ketan</b>				
1.	Wahan Kaun Hai Tera	Yes	X	Tonga, Bus, Car, Cart wheel
2.	AajPhirJeene Ki Tamanna Hai	Yes	X	Truck, Camel
3.	PiyaToseNainaLaage Re	X	No	---
4.	Gaata Rahe MeraDil	X	No	---
5.	Din Dhal Jaaye Hay Rat Na Aaye	X	No	---
6.	MoseChalKiye Jay...SaiyaanBeimaan	X	No	---
7.	Kya Se Kya Ho Gaya	X	No	---
8.	Tere Mere Sapne Ab Ek Rang Hai	X	No	---
9.	He Ram Hamare Ramchandra	X	No	---
10.	Allah Megh De, Paani De	Yes	X	Car
<b>Teesri Manzil / 1966 / Producer : Nasir Hussain</b>				
1.	Title Sequence	Yes	X	Car

2.	TumneMujheDekhaHokarMeharbaan	X	No	---
3.	Deewana MujhsaNahin	X	No	Car
4.	O HaseenaZulphonwaliJaane Jahan	X	No	---
5.	O Mere Sona Re	X	No	Car
6.	AajaAaja Main HoonPyar Tera	X	No	---
7.	DekhiyeSahibon Who Koi Aur Thi	Yes	X	Merry Go Round
<b>Jewel Thief / 1967 / Producer : Nav Ketan</b>				
1.	Ye Dil Na Hota Bechara	Yes	X	Car, Bullock Cart
2.	Rulake Gaya Sapna Mera	Yes	X	Rowing Boat (Canoe)
3.	AasmanKeNeeche Hum AajApne Piche	X	No	---
4.	DilPukare Aa Re Aa Re	X	No	
5.	RaatAkeli Hai	X	No	---
6.	Hothon Mein AisiBaat	X	No	---
<b>JohnyMera Naam / 1970 / Producer : Gulshan Rai / Trimurti Films</b>				
1.	O Mere Raja	Yes	X	Train, Cable Car
2.	Pal BharKeLiye Koi Hume Pyar Kar Le	X	No	---
3.	ChupChup Meera Roye	X	No	---
4.	O Babul Pyare	X	No	---
5.	NafratKarneWalonKe	Yes	X	Truck
6.	HusnKeLakhon Rang	X	No	---
<b>Tere Mere Sapne / 1971 / Producer : Vijay Anand</b>				
1.	Jaise Radha Ne Mala JapiShyam Ki	Yes	X	Cycle

2.	Ae Maine Kasam Li	Yes	X	Cycle
3.	Jeevan Ki Bagiya Mehkegi	Yes	X	Cycle
4.	Zamaane Dhat Tere Ki	X	No	
<b>Black Mail / 1973 / Producer : Vinod Doshi</b>				
1.	Pal Pal Dil Ke Paas Tum Rehati Ho	X	No	---
2.	Mile... Mile Do Badan Khile Khile Do Chaman	X	No	Dogs
<b>Ram Balram / 1980 / Producer : Tito</b>				
1.	Ladki Pasand Ki	Yes	X	Motor Bike
2.	Ek Rasta, Do Raahi	Yes	X	Car (Three Wheeler)
3.	Balram Ne Bahut Samjhaya	Yes	X	Boat
4.	Yaar Ki Khabar Mil Gayi	Yes	X	Horses
<b>Rajput / 1983 / Producer : Musir Riyaz</b>				
1.	Akela Gaya Tha Main	Yes	X	Horse & Camels

**Table 3: Creation of More than One Rasa in the Songs from the ‘NAVARASAs’**

Following are the different Rasa found in the songs mentioned in the table below:

Shringara (love/beauty), Hasya (laughter), Karuna(sorrow), Raudra (anger), Veera (heroism/courage), Bhayanaka (terror/fear), Bibhatsa (disgust), Adbutha (surprise/wonder), Shantha (peace or tranquility).

Sr. No.	Name of the Song	Yes	No	Details
<b>Nau Do Gyarah / 1957 / Producer : Nav Ketan</b>				
1.	Hum Hain RaahiPyarKe	Yes	X	Hasya (laughter), Shantha (peace or tranquility)
2.	Aankhon Mein Kya Ji	Yes	X	Hasya (laughter), Shantha (peace or tranquility), Shringara (love/beauty)
3.	AajaPanchhi Akela Hai	Yes	X	Hasya (laughter), Shringara (love/beauty)
<b>Kala Bazar / 1960 / Producer : Nav Ketan</b>				
1.	Apni To Har Aah EkToofaan Hai	Yes	X	Karuna(sorrow), Adbutha (surprise/wonder), Shantha (peace or tranquility)
2.	Khoya Khoya Chand	Yes	X	Adbutha (surprise/wonder), Shringara (love/beauty)
3.	RimjhimKeTaraneLeke	Yes	X	Adbutha (surprise/wonder), Shringara (love/beauty)
<b>Tere Ghar Ke Samne / 1963 / Producer : Nav Ketan</b>				
1.	Dil Ka Bhanwar Kare Pukar	Yes	X	Bhayanaka (terror/fear), Shringara (love/beauty), Adbutha (surprise/wonder)
2.	TereGharKeSamne	Yes	X	Shringara (love/beauty),

				Adbutha (surprise/wonder)
3.	Tu Kahan Yeh Bata	Yes	X	Shringara (love/beauty), Adbutha (surprise/wonder), Karuna(sorrow), Bhayanaka (terror/fear), Shantha (peace or tranquility)
4.	Dekho Rootha Na Karo	Yes	X	Shringara (love/beauty), Karuna (sorrow), Raudra (anger)
5.	Sunle Tu Dil Ki Sada - Version – I	Yes	X	Karuna (sorrow), Raudra (anger), Shringara (love/beauty)
6.	Sunle Tu Dil Ki Sada - Climax	Yes	X	Adbutha (surprise/wonder), Shantha (peace)
<b>Guide / 1965 / Producer : Nav Ketan</b>				
1.	Wahan Kaun Hai Tera	X	No	Karuna(sorrow)
2.	AajPhirJeene Ki Tamanna Hai	Yes	X	Adbutha (surprise/wonder), Veera (heroism/courage)
3.	PiyaToseNainaLaage Re	Yes	X	Shringara (love/beauty), Adbutha (surprise/wonder)
4.	Gaata Rahe MeraDil	X	No	Shringara (love/beauty)
5.	Din Dhal Jaaye Hay Rat Na Aaye	Yes	X	Karuna(sorrow), Veera (heroism/courage)
6.	MoseChalKiye Jay...SaiyaanBeimaan	Yes	X	Raudra (anger), Bibhatsa (disgust)
7.	Kya Se Kya Ho Gaya	Yes	X	Karuna(sorrow), Bibhatsa (disgust)
8.	Tere Mere Sapne Ab Ek Rang Hai	Yes	X	Shringara (love/beauty), Karuna(sorrow), Shantha (peace or tranquility)

9.	Allah Megh De, Paani De	Yes	X	Bhayanaka (terror/fear), Karuna(sorrow)
<b>Teesri Manzil / 1966 / Producer : Nasir Hussain</b>				
1.	Title Sequence	X	No	Bhayanaka (terror/fear)
2.	TumneMujheDekhaHokarMeh arbaan	Yes	X	Bibhatsa (disgust), Shringara (love/beauty), Raudra (anger), Shantha (peace or tranquility)
3.	Deewana MujhsaNahin	Yes	X	Shringara (love/beauty), Hasya (laughter), Bhayanaka (terror/fear)
4.	O HaseenaZulphonwaliJaane Jahan	Yes	X	Adbutha (surprise/wonder), Bhayanaka (terror/fear)
5.	O Mere Sona Re	Yes	X	Shringara (love/beauty), Hasya (laughter), Raudra (anger)
6.	AajaAaja Main HoonPyar Tera	Yes	X	Shringara (love/beauty), Hasya (laughter), Adbutha (surprise/wonder), Bhayanaka (terror/fear)
7.	DekhiyeSahibon Who Koi Aur Thi	Yes	X	Raudra (anger), Bhayanaka (terror/fear), Shringara (love/beauty), Hasya (laughter)
<b>Jewel Thief / 1967 / Producer : Nav Ketan</b>				
1.	Ye Dil Na Hota Bechara	Yes	X	Adbutha (surprise/wonder), Raudra (anger), Hasya (laughter)
2.	Rulake Gaya Sapna Mera	Yes	X	Adbutha (surprise/wonder), Bibhatsa (disgust),



				Bhayanaka (terror/fear)
3.	AasmanKeNeeche Hum AajApne Piche	Yes	X	Shringara (love/beauty), Hasya (laughter), Adbutha (surprise/wonder)
4.	DilPukare Aa Re Aa Re	Yes	X	Shringara (love/beauty), Bhayanaka (terror/fear)
5.	RaatAkeli Hai	Yes	X	Shringara (love/beauty), Hasya (laughter), Adbutha (surprise/wonder)
6.	Hothon Mein AisiBaat	Yes	X	Bhayanaka (terror/fear), Adbutha (surprise/wonder), Bibhatsa (disgust)
<b>JohnyMera Naam / 1970 / Producer : Gulshan Rai / Trimurti Films</b>				
1.	O Mere Raja	Yes	X	Shringara (love/beauty), Bhayanaka (terror/fear)
2.	Pal BharKeLiye Koi Hume Pyar Kar Le	Yes	X	Shringara (love/beauty), Adbutha (surprise/wonder), Hasya (laughter), Raudra (anger)
3.	ChupChup Meera Roye	Yes	X	Karuna(sorrow), Bhayanaka (terror/fear), Adbutha (surprise/wonder), Veera (heroism/courage)
4.	O Babul Pyare	Yes	X	Karuna(sorrow), Bhayanaka (terror/fear)
5.	NafratKarneWalonKe	X	No	Shringara (love/beauty)
6.	HusnKeLakhon Rang	Yes	X	Shringara (love/beauty), Bibhatsa (disgust), Bhayanaka (terror/fear)
<b>Tere Mere Sapne / 1971 / Producer : Vijay Anand</b>				
1.	Jaise Radha Ne Mala JapiShyam Ki	Yes	X	Shringara (love/beauty), Karuna(sorrow)
2.	Ae Maine Kasam Li	X	No	Shringara (love/beauty)
3.	Jeevan Ki BagiyaMehkegi	X	No	Shringara (love/beauty)
<b>Black Mail / 1973 / Producer : Vinod Doshi</b>				
1.	Pal PalDilKePaas Tum Rehati Ho	Yes	X	Shringara (love/beauty), Adbutha (surprise/wonder)

2.	Mile...Mile Do Badan KhileKhile Do Chaman	Yes	X	Shringara (love/beauty), Bhayanaka (terror/fear)
<b>Chhupa Rustam / 1973 / Producer : Vijay Anand (No Song was selected by professionals for analysis)</b>				
<b>Bullet / 1976 / Producer : Vijay Anand (No Song was selected by professionals for analysis)</b>				
<b>Ram Balram / 1980 / Producer : Tito</b>				
1.	Ek Rasta, Do Raahi	Yes	X	Hasya (laughter), Bhayanaka (terror/fear)
<b>Rajput / 1983 / Producer : Musir Riyaz</b>				
1.	Akela Gaya Tha Main	Yes	X	Shringara (love/beauty), Adbutha (surprise/wonder)

**Table 4: Longest Shots in Songs by contemporary filmmakers:**

The short listing of the songs is done basis the films winning either National Award, Filmfare Award or being in the highest grocers of the year. In 1955 Vijay Anand had started working on his second script after his first writing credit in *Taxi Driver* 1954. 1957 is the year which is the debut year of Vijay Anand and in 1965 Guide won both National and Filmfare award and was also in the top grocers. By 1965 Vijay Anand was an established director.

Ref: <https://dff.nic.in/Archive.aspx?ID=6> (National Film Awards)

<https://www.filmfare.com/awards/filmfare-awards/winners> (Film Fare Awards)

<https://muvyz.com/boxoffice/byyear> (Year wise Top Grocers)

Sr. No.	Name of the Film	Director	Song	Longest Shot (in Seconds)
<b>1955</b>				
1.	Shree 420	Raj Kapoor	MeraJoota Hai Japanese	28

2.	Azad	S. M. Sriramulu Naidu	Marna Bhi Mohabbat Mein (Qawwali)	51
3.	Jhanak Jhanak Payal Baje	V. Shantaram	Suno Suno Suno Ji	55
4.	Devdas	Bimal Roy	Kisko Khabar Thi	46
<b>1957</b>				
1.	Mother India	Mehboob Khan	Nagari	29
			Nagari Dware Dware Ghunghat Nahin Kholo ongi Saiyan	29
2.	Naya Daur	B. R. Chopra	Dil Leke Daga Denge	40
3.	Pyassa	Guru Dutt	Jinhen Naaz Hai Hind Par	38
4.	Do Aankhen Barah Hath	V. Shantaram	Main Gaaun Tu Chup Ho Ja	51
5.	Musafir	Hrishikesh Mukherjee	Munnaa Badaa Pyaaraa	50
6.	Nau Do Gyarah	Vijay Anand	Hum Hai Raahi Pyar Ke	49*
<b>1965</b>				
1.	Waqt	Yash Chopra	Kaun Aaya Ki Ni Gaho Me Chamak Jag	34
2.	Himalaya Ki God Mein	Vijay Bhatt	Chand Si Mehbooba Ho Meri	33
3.	Saheed	S. Ram Sharma	O Mera Rang De Basanti Chola	53
4.	Oonche Log	Phani Majumdar	Jaag Dil-E-Deewana, Rut Jaagi Vasl-E-Yaar Ki	39

5.	Guide	Vijay Anand	Tere Mere Sapne	140*
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\*Vijay Anand's Song having Longest Shot Duration and Song having Longest Shot Duration in these three years amongst the contemporary directors.

Average in 1955 is 45 seconds

Average in 1957 is 47.4 seconds

Average in 1965 is 39.75 seconds

- While calculating the average of the longest shot Vijay Anand's film song is not counted. His lower duration and higher duration in these years both is above average.

**Table 5: Duration of the longest Shots by Vijay Anand in Songs**

Sr. No.	Name of the Film	Song	Year	Longest Shot (in Seconds)
1.	Nau Do Gyarah	Hum Hai Raahi Pyar Ke	1957	49
2.	Kala Bazar	Teri Dhoom Har Kahin	1960	42
3.	Tere Ghar Ke Samne	Dil Ki Manzil	1963	32
4.	Guide	Tere Mere Sapne	1965	140
5.	Teesri Manzil	O Haseena Zulfonwali Jaane Jahan	1966	140
6.	Jewel Thief	Baithe Hain Kya Uske Paas	1967	60
7.	Johny Mera Naam	Pal Bhar Ke Liye	1970	64
8.	Tere Mere Sapne	Zamaane Dhat Tere Ki	1971	61

9.	Blackmail	Mile Do Badan	1973	27
10.	Ram Balram	Yaar Ki Khabar Mil Gayi	1980	27
11.	Rajput	Bhaagi Re Bhaagi Brijbala	1983	50

## 2) Statistical Tests:

Here the two tests applied for the quantitative test are discussed.

### Test 1: Proportion Test:

There are many different parameters that you can test. There is also a test for the population proportion,  $p$ .

This is where you might be curious if the proportion of students who smoke at your school is lower than the proportion in your area.

Now proportion tests are about looking for the percentage of individuals who have a particular attribute. You are really looking for the number of successes that happen. Thus, a proportion test involves a binomial distribution. Binomial distribution is used when two outcomes like success/failure, smoke/ not smoke, agree /disagree etc.

So here hypothesis checking whether sample proportion is less as assumed proportion or it is greater than assumed hypothetical proportion.

Here in Phd thesis we are looking for attribute how many movie viewers agree with researcher's assumption/hypothesis and are they having more proportion than disagree views – Vijay Anand's movies are with long shots or movies have use of vehicles in songs (agree/ disagree)

Example -

A marketing team wishes to evaluate the popularity of a new product in a particular city. A random survey of 500 shoppers indicates that 287 shoppers favor the new product, 123 shoppers dislike the product, and the remaining 90 shoppers have no opinion. Is there evidence that more than 50% of shoppers like the product?

The sample proportion of shoppers who favor the product is  $287/500 = 0.574$ . What is a 95% confidence interval for the proportion? Is the proportion significantly different from 0.5?

To test the null hypothesis  $H_0: p = p_0$  against a one- or two-sided alternative hypothesis  $H_a$ , replace  $p$  with  $p_0$  in the test statistic .

$$z = \frac{\hat{p} - p_0}{\sqrt{\frac{p_0(1 - p_0)}{n}}}$$

The test statistic follows the standard normal distribution (with mean = 0 and standard deviation = 1). The test statistic  $z$  is used to compute the **P-value** for the standard normal distribution, the probability that a value at least as extreme as the test statistic would be observed under the null hypothesis. Given the null hypothesis that the population proportion  $p$  is equal to a given value  $p_0 = 0.5$  here, the *P-values* for testing  $H_0$  against each of the possible alternative hypotheses are:

$$P(Z > z) \text{ for } H_a: p > p_0$$

$$P(Z < z) \text{ for } H_a: p < p_0$$

$$2P(Z > |z|) \text{ for } H_a: p \neq p_0.$$

In the example above, the marketing team wishes to test the one-sided hypothesis  $H_a: p > 0.5$  against the null hypothesis that  $p = 0.5$ .

The test statistic  $z$  is equal to  $(0.574 - 0.5)/(\text{sqrt}((0.5)(0.5)/500)) = 0.074/\text{sqrt}(0.25/500) = 0.074/0.022 = 3.364$ .

The probability  $P(Z > 3.364) = 1 - P(Z < 3.364) = 1 - 0.9996 = 0.0004$ , so this result is highly significant.

Conclusion-

The marketing team can conclude that more than 50% of the population favor the new product.

## Test 2: Chi Square test –

Chi-square test is designed to analyze categorical data. That means that the data has been counted and divided into categories.

Additionally, the data in a Chi-square grid should be in frequency (count) data. Thus, by dividing a class of 54 into groups according to whether they attended class and whether they passed the exam, you might construct a data set like this: Is there association between students who attended class and their examination results? Null hypothesis is no association between two attributes and Alternative hypothesis there is association.

	Pass	Fail
Attended	25	6
Skipped	8	15

IMPORTANT: A Chi-square test can tell you information based on how you divide up the data. However, it cannot tell you whether the categories you constructed are meaningful. For example, if you are working with data on groups of people, you can divide them into age groups (18-25, 26-40, 41-60...) or income level, but the Chi-square test will treat the divisions between those categories exactly the same as the divisions between male and female, or alive and dead! It's up to you to assess whether your categories make sense, and whether the difference (for example) between age 25 and age 26 is enough to make the categories 18-25 and 26-40 meaningful. This does not mean that categories based on age are a bad idea, but only that you need to be aware of the control you have over organizing data of that sort.

Chi square used to check whether age groups and liking of restaurants / movies are related or not. It can also used whether marital status and type of holiday destinations have association or not so its more for variables are associated or not.

Another way to describe the Chi-square test is that it tests the null hypothesis that the variables are independent. The test compares the observed data to a model that distributes the data according to the expectation that the variables are independent. Wherever the observed data doesn't fit the model, the likelihood that the variables are dependent becomes stronger, thus proving the null hypothesis incorrect!

The following table would represent a possible input to the Chi-square test, using 2 variables to divide the data: gender and party affiliation. 2x2 grids like this one are often the basic example for the Chi-square test, but in actuality any size grid would work as well: 3x3, 4x2, etc.

### **The Chi-square Formula**

It's finally time to put our data to the test. You can find many programs that will calculate a Chi-square value for you, and later I will show you how to do it in Excel. For now, however, let's start by trying to understand the formula itself.

$$X^2 = \sum_{i=1}^n \frac{(O_i - E_i)^2}{E_i}$$

### **3) Questionnaire Design:**

For the qualitative analysis of the songs in films directed by Vijay Anand a pilot study was carried out with the film professionals as the sample to respond on the songs. Basis their response songs were selected which got 75 % and above ratings. This was done through Judgment sampling.

The respondents were given the list of the films (released) alongwith the songs in these films directed by Vijay Anand. They were requested to select the songs basis any one or many points and tick YES/ NO. Following statements were sent to the respondents for their feedback:

- 1) Songs most remembered by you
- 2) Songs as an integral part of the story



- 3) Songs taking the story forward
- 4) Songs as an unique artistic expression
- 5) Songs picturised with different techniques
- 6) Songs giving importance to the lyrics
- 7) Songs giving importance to the music
- 8) Songs utilizing the location to the best
- 9) Songs utilizing the sets to the best
- 10) Songs utilizing the performer's abilities

For the in depth interviews the Researcher asked several questions which were found to be associated with the research topic and also were found relevant to the study.

They are listed below:

1) Questioner: Waheeda Rehman

- 1) As a director do you recall any changes with regard to briefing?
- 2) Was there any briefing about the changes in the character of Rosie from book to film?
- 3) How do you see a difference between English and Hindi *Guide*?
- 4) What do you think about the placement of song in story?
- 5) How did you tackle the long and lengthy takes as an actor?
- 6) Piya Tose Naina Lage Re, is very difficult, Udaipur sequences on the fort, how difficult was to do it? How did he convince you to do these difficult steps?
- 7) Did he ever speak about costumes?
- 8) She is wearing black and red at the Nagin dance; same colours are repeated in Mose Chal Kiye Jay. How do you look at it?
- 9) Was *Guide* and characters ahead of time?

- 10) Do you recall any memories of Piya Tose Naina Lage Re, long song?
  - 11) How you used to shoot for long songs?
  - 12) While Dev Anand directed his film did you find any references from Goldie's direction?
  - 13) Any other film that you saw of Goldie?
  - 14) What is a story behind Gata Rahe Mera Dil?
  - 15) He has experimented a lot with vehicles, what is your take on it?
  - 16) Was there any brief about Katon Se KhichKe Ye Aanchal?
  - 17) Is there any incidence which you realize in theatre why this was done in shooting?
  - 18) Any particular memory about Goldie's personality as a director?
  - 19) If we remove the song we leave a bit of a story, do you believe so?
- 2) Questioner: Anandji Shah
- 1) Did music directors use to do both songs and background?
  - 2) How did the title track get made?
  - 3) How did your work started with Goldie?
  - 4) Trimurti films working began how?
  - 5) Johnny Mera Naam was out of the Navketan production, how was the pressure on him?
  - 6) How would he do the briefing for the song?
  - 7) Was there any comparison between other music directors?
  - 8) Which of the songs that you have made for Goldie you like the most?
  - 9) How was it to do background for long takes?

3) Questioner: Neeraj

- 1) How was your first meeting with Vijay anand?
- 2) Any moments that you recall from film Tere Mere Sapne?
- 3) How do you see Goldie as a director?
- 4) Was there any briefing about the cycle song?
- 5) Do you recall any incidence the way Goldie narrated you a song situation?
- 6) If you had to work on any other film of Goldie which film would you choose?

4) Questioner: Karan Bali

- 1) How, where, when, why and what does the song do in Goldie's films?
- 2) How do you see 'Sun Le Tu Dil Ki Sada' where film ends with a song?
- 3) Two scripts written by Goldie but he is not credited as Director.
- 4) What went wrong with Goldie as you are saying after Blackmail?
- 5) Any impressions of anybody you see on Vijay Anand?
- 6) Any specific things that you wish to add?
- 7) Do you find any change in Goldie outside Nav Ketan?
- 8) What do you think about him handling actors other than Dev Anand?
- 9) What do you see in songs and narrative of Goldie?
- 10) Your observations on Nassir Hussain production?
- 11) Do you see any affection for vehicles? Or moving elements?

5) Questioner: Amit Tyagi

- 1) How do you see Vijay Anand as an editor?
- 2) How do you see the Indian Film Schools and the academics taught?
- 3) Are we doing injustice to the Indian Cinema in film schools of India?
- 4) Describe space and song of Vijay Anand films.

6) Questioner: Yogesh Mathur

- 1) Can you describe the Editor in Vijay Anand?
- 2) How do you see the relationship of a director and lyricist?
- 3) How do you see the use of actors by Vijay Anand?
- 4) How did he use the 'Time & Space'?
- 5) How do you analyze his shot taking?
- 6) How do you see the songs shot by him? Anything special that you find about his songs?
- 7) Please describe him as a director? How do you rate him?

7) Questioner: V N Mayekar

- 1) How do you see Vijay Anand as an editor and a filmmaker?
- 2) How did he use the 'Time & Space'?
- 3) Could you describe any song that you like of him?
- 4) Anything special that you find about his songs?
- 5) Please describe him as a director? How do you rate him?
- 6) How do you see his understanding of lensing and composition?
- 7) In this era do you see any filmmaker who could go close to Vijay Anand?

8) Questioner: Subodh Guruji

- 1) How have been your experience working with Vijay Anand?
- 2) Do you recall any song picturisation or preparation of set for him?
- 3) How do you see his sets and location creations?
- 4) Can you describe any of his songs which have sets?
- 5) Any of Vijay Anand's specialties that you recall?
- 6) Could you speak about Navketan and Vijay Anand working together?

9) Questioner: Sameer Shaikh and Mahesh Naik

- 1) How do you see Vijay Anand as a director? And also his songs?
- 2) How do you rate his song picturisation and editing?
- 3) Any specialities you see in Vijay Anand as a filmmaker?
- 4) What made him stop making films? What is your take on it?

10) Questioner: Rajiv Vijaykar

- 1) How do you see the relationship between Vijay Anand and his songs?
- 2) As a critic how do you look at his work?
- 3) Any specific things that you see in him as a director and his overall work ?
- 4) How do you see his overall work on the timeline?
- 5) Which are the filmmakers that you believed have been influenced by Vijay Anand?

11) Questioner: Rafiq Shaikh

- 1) As a sound recordist how do you see Vijay Anand as a filmmaker?
- 2) What do you see in songs by Vijay Anand?
- 3) What are the specialties that you observe in the shot taking?
- 4) Which and why any of his films you rate as his best?

12) Questioner: Mohan Churiwala

- 1) As a close associate to Navketan how do you see the two brothers Dev and Vijay Anand?
- 2) What specialties do you see in Vijay Anand as a filmmaker?
- 3) Which of the things in films that Vijay Anand was most interested in?
- 4) How do you see his technique as a song maker?

- 5) Which of the songs you appreciate of him?
- 6) What changed in Vijay Anand in the second half of his career?

13) Questioner: Mahesh Naik

- 1) What has been your experience working as assistant to Vijay Anand?
- 2) What do you see as his specialties as a leader?
- 3) Any specific things that you may have observed in him as filmmaker?
- 4) Which film and why do you rate it as his best work? Please analyse
- 5) How does he use the audio visual elements in his films?

14) Questioner: Hema Malini

- 1) How do see the importance of working with Vijay Anand?
- 2) What was the time when you worked on Johny Mera Naam? What was the situation then?
- 3) How do you see him as a filmmaker?
- 4) How did he handle the actors including you?
- 5) Any instances that you recall underlining his greatness?
- 6) Any memoirs that you recall while working on our of his films?
- 7) What were his abilities while shooting songs?
- 8) How did he manage his work? What was the culture?
- 9) Any specific contributions of him in choosing costumes, sets and designs?
- 10) Who other filmmaker is seen today working on songs like Vijay Anand?
- 11) What impacted his work in the latter half of his career?

15) Questioner: Farooq Mistry

- 1) As a cinematographer how do you look at work of Vijay Anand?

- 2) As a basic technique how was his camera work? How did he manage his crew and got the work done?
- 3) What are his special features, characteristics of his songs?
- 4) How do you see his films and songs in those films?
- 5) Can you speak about the mise en scene and use of metaphors used by Vijay Anand?
- 6) How the songs were placed in his films?
- 7) Any special work that you observe in any of his films with regard to the songs picturisation or choreography?
- 8) What was the speciality of his songs, shot taking and editing?
- 9) Could you throw light on the relationship Vijay Anand had with Fali Mistry, his long associated cameraman?

16) Questioner: Ashok Rane

- 1) As a critic how do you look at Vijay Anand's work?
- 2) What were the special features of Vijay Anand songs?
- 3) Do you see any association of Vijay Anand with any of his contemporaries?
- 4) What were the abilities of his songs? Why were his songs special?
- 5) How do you see Vijay Anand addressing the mise en scene theory in his work?
- 6) How did he handle his actors?
- 7) Could you specify any of his films and songs to mention special features of his masterclass?
- 8) What do you see as reasons for him losing his golden touch to make fantastic films?
- 9) As a filmmaker what were his USPs and how did he use it?

17) Questioner: Sriram Raghavan

- 1) How do you see Vijay Anand as a filmmaker?
- 2) Any specific film and song that you recall of Vijay Anand?
- 3) Can you describe any song that you like of Vijay Anand?
- 4) Could you comment on the built up of Chup Chup Meera Roye in Johny Mera Naam?
- 5) Any specific thing that you wish to comment about his films?

## Images from Films

### *Nau do Gyaraha* (1957)



(1) The famous whistle continues with the character in the film.



(2) 'Hum Hai Rahee Pyar Ke', use of camera mounted on a truck, a real 'on location' shooting.



(3) A dialogue 'Aaja Panchi Akela Hai,' possibly the first double meaning song in Hindi Cinema.



*Kala Bazaar (1960)*



(4) 'Apni Toh Har Aah Ek Tufan Hai', use of mise en scene in a train compartment, with double meaning creation of confusion. A play with the word 'UPPARWALA'



(5) 'Khoya Khoya Chand' rhetoric, shooting for day for night, the visual setting is as per the requirement of the lyrics. Night, open skies, uneven terrain, odd ways, up and down movements on hills. It all goes well with the lyrics and music.



(6) 'Rimjhim Ke Tarane' use of overlapping images and flashback method

*Tere Ghar Ke Samne (1963)*



(7) A Set for a song: an essential feature for the narrative. 'Dil Ka Bhanwar Kare Pukar' and the set of 'Qutub Minar' is justified as the narrative is set in New Delhi. As the couple descends, their love story ascends.



(8) No song goes away from the story and logic. Rakesh imagines Sulekha and a dialogue takes place addressing the main issue 'Ek Ghar Banaunga Tere Ghar Ke Samne'. The song stays in the club only. Experimenting to perfection

*Guide (1965)*



(9) 'Wahan Kaun Hai Tera', shows some great use of audio visual metaphors.



(10) Raju finds his “Chaiyyan’ or a ‘God’ in making? The last image of the title song where Raju is sleeping and the shadow of Bholu saves him from Sun. On the wall the images of Lord Shiva and Bhagirath praying for water connects to theme of the song and the film in total.



(11) ‘Tere Mere Sapne’ A monologue of Raju with words and dialogue between Raju and Rosie with actions, leads a scene. One long take of 140 seconds.



(12) 'Katon Se Khinch Ke Ye Aanchal', Starting a song with the 'Antara', an experiment with difficult shots and compositions going well with the lyrics and music.



(13) Use of costumes for mise en scene. Black and red colours used to show agony, anger, frustration of Rosie, first against Marco and then against Raju. 'Nagin Dance' and 'Saiyyan Beiman'



(14) 'Piya Tose Naina Lage Re' takes a big leap saves a big time on screen. It travels through many spaces and times too. It works vertically and horizontally, from Diwali to Holi and from day and night. The song progresses relation between Raju and Rosie on physical and emotional level too. It is very important song in the story and removing it may weaken the narrative losing out the development of the characters.



(15) Rosie giving a 100 Rupee note to the camel owner. A very important image of Indian Cinema, could be the first feminist image with the woman being on a higher position the man is lower position.)



(16) Kya Se Kya Ho Gaya Befawa Tere Pyar Me, Raju sees his future with words, Chaha Kya Kya Mila.)



(17) 'Din Dhal Jay' travels through spaces in the real time. Characters thinking what has gone wrong?

*Teesari Manzil* (1966)



(18) 'Dekhiye Sahibo' is an example of constant moving camera or actor giving different image sizes. The synchronization of camera movement and actors' movements makes it new with each frame. The Horizontal and vertical movement is achieved contrasting each other with two 'merry go round's



(19) Parallel counter shots in outdoor. Use of property in sync with the music advancing the story





(20) 'Aaja Aaja Mai Hun Pyar Tera', Use of track shots of long duration. The fast cutting shots at the end add the playfulness. The crescendo is achieved with creation of montage with small duration shots with multiple magnifications. The dance and movements are justified with this technique using foregrounding

*Jewel Thief* (1967)



(21) 'Ye Dil Na Hota Bechara', use of metaphor in the form of a dummy fish. Vinay walks in a trap.



(22) A scene before and after the song underlining the importance of small visual elements in a song. An engagement ring of Shalu, a jacket and a hat of 'Amar' given to Vinay in 'Aasma Ke Niche'.)



(23) A set enhancing the mise en scene. The set of ‘Powai Lake’ plays a big role. ‘Rulake Gaya Sapna Mera’ creating isolation for Shalu and a perfect space to trap Vinay.



(24) Association between story, character and placement of a song. ‘Hothon Pe Aisi Baat’, A song shows Shalu in stress. It is used to reveal that Vinay is alright and remembers everything as he calls out her name, ‘O.....Shalu’. The best part is Shalu is introduced as a dancer in the first scene of the film but she doesn’t have a dance till the end of the.

*Johny Mera Naam (1970)*



(25) Preferred real location while shooting the movement with moving objects. The long duration track shots in the alley plus this 'cable car' remained unique despite the technical failure and reshooting being done of a small part with back projection.



(26) Ram Me Kyun Tune Ravan Ko Dekha! Johny making faces through the window circles



(27) 'Chup Chup Meera Roye', brings in multiple Rasa in play.



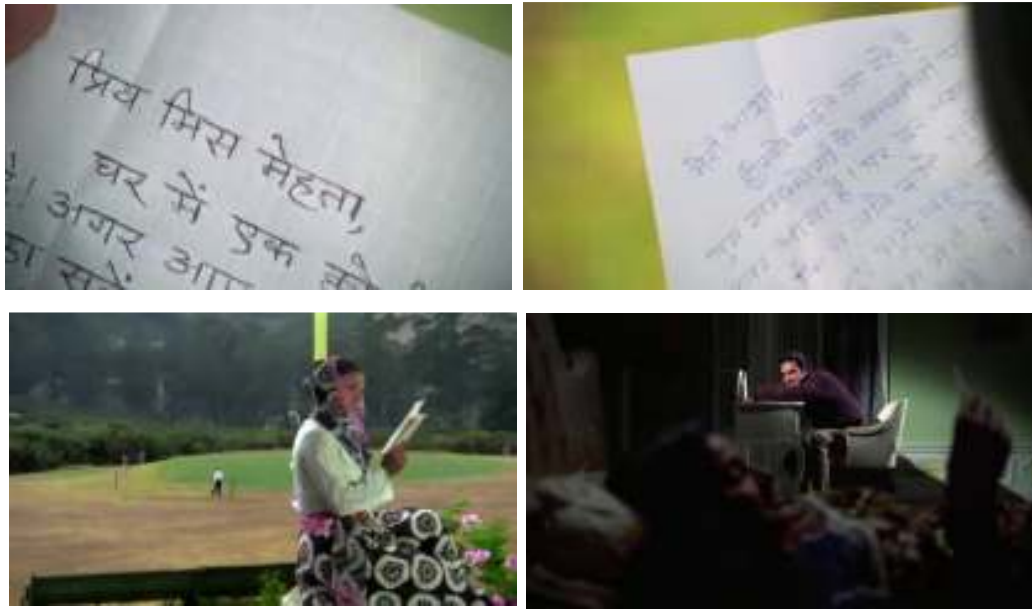
(28) Husna e Lakho Rang, a multiple Rasa play alongwith great mise en scene

*Tere Mere Sapne (1971)*



(29) 'Hey Maine Kasam Li' bring is some important metaphors of cycle, wife leading first then the husband, underlining the marriage system and rituals.

*Blackmail* (1973)



(30) 'Pal Pal Dil Ke Pass', a monologue through letters. Progression from 'Priya Miss Mehta' to 'Meri Asha' and Kailash traveling from exterior far space to the bedroom of Ms. Asha



(31) A cramped space and unexpected situation for a song in the climax.

*Ram Balram* (1980)



(32) 'Ek Rasta Do Rahi' bring another element in the form of a three wheeler car. The two wheels are Ram and Balram but the third wheel driving these two come at the end of this song, the cruel uncle controlling both Ram and Balram.

*Rajput* (1982)



(33) 'Akela Gaya Tha Mai' bring in an animal for creation of movement in the song. The imagination while riding bring in the girl but this doesn't leave the logic of time and space.