Chapter Five

Films of Gulzar: Stylistic and Thematic Analysis

Stylistic analysis (visual style)

Film is a combination of different elements. A director uses different elements like images (cinematography, mise-en-scène - setting, props, performance, costume and makeup, lighting and colour), editing and sound to construct a film or to tell a story through the medium of cinema. The way a director uses all these elements, reflects his style of filmmaking. Auteur theory helps to find those common elements in a filmmaker’s oeuvre by analyzing the mise-en-scène of a filmmaker’s works. In other words, mise-en-scène, cinematography, editing and sound/music are the main components of film style, which forms a distinguishing mark of a director.

David Wharton and Jeremy Grant say, “A film style can be defined as the individual characteristics we associate with a director’s technique and can refer to cinematography, editing, sound and mise-en-scène, but also to such aspects as narrative technique and the use of actors.” Style can be simple or high. Since film is a visual medium, it is easy to recognize styles of two different filmmakers by watching their films. For example, Gulzar’s film style is completely different from Ram Gopal Verma’s style of filmmaking. There may be changes in a gradual development of filmmaking style of any director but the basic elements of style remain same throughout the filmmaker’s works. For example, Gulzar uses flashback technique in all of his film. Dialogue hook is another narrative technique that Gulzar has used in many of his film. Therefore, once audiences recognize the style of any filmmaker, they expect the same elements repeated in the next film.

Gulzar has developed his individual style of film making over the years. Most of the features of his style remained same throughout his career as a writer-director. For example, Gulzar explores human relationships in his films. Even his use of different types of shots and camera distance from the subject, establishes the relationship between the characters. Gulzar uses ‘matching on action’ editing for continuity. Use of symbols like bird in flight, flowing river, shadows etc. consistently appear in his films. Mostly the same actors appear and reappear in his films to play the roles of different characters. For example, Sanjeev Kumar has worked in six of Gulzar’s films. Hema Malini played different outstanding and memorable roles in four of Gulzar’s films. The following section discusses in detail all these aspects of Gulzar's style of filmmaking.
Gulzar’s individual style of filmmaking:

Gulzar’s cinematic stories and his style of filmmaking are inseparable. For example, the story of Mausam becomes more interesting because there are flashback sequences in the film. In other words, the narrative structure of the story is non-linear. Beginning of his films are always different. What will be the impact of the film if it has a different beginning? The film may have bad or good impact but this is Gulzar’s style. As pointed out in previous chapter, he creates curiosity by placing an event in the beginning that takes place later in the storyline. It is important to understand the difference between story and the events of the story that unfold in the film. To give an example, the entry point of the story of Mausam is when Dr. Amarnath Gill gets sprain in his foot. However, the film begins when Dr. Amarnath Gill goes to Daarjeeling for the second time after twentyfive years of his first visit. Therefore, whenever the audiences go to watch Gulzar’s film, they expect flashback technique, meaningful lyrics etc. in his films.

Gulzar has developed his own style of film making which is easily recognizable in his films from Mere Apne (1971) to Hu Tu Tu (1998). Non-linear narrative structure, similar shot compositions, triangular positions of the characters in a shot, use of close up and extreme close ups, white kurta pyjama, village setting, dilapidated structures to signify ruined life, expressionistic lighting, montage, consistency of themes in his oeuvre, are some of the common features of Gulzar’s style. Impressive performaces, poetical and philosophical lyrics, natural beauty, simple music etc. are some of the memorable features of his style. Lens Eye says in this connection, “His style is remarkable for its stress on gentle manners, on lyricism, on grace transcending purpose.”2 As pointed out in the beginning of this section, mise-en-scène elements like lighting, colour, setting, costumes, props, performance and makeup; cinematography- different shots, camera positions, camera movements are some of the parameters to identify the style of any director. These parameters are the keys to bring to light Gulzar’s individual style.

The following section examines the elements of Gulzar’s mise-en-scène systematically.

Mise-en-scène:

In French, mise-en-scène means ‘putting in scene’, it also means ‘putting on the stage’ or ‘staging’. In other words, mise-en-scène refers to all the physical objects which are placed in front of the camera and ‘arrangement’ of those physical objects including setting, costuming, props, makeup, lighting and performance and movement of the actors and
positioning within the frame, hand props etc. This term is adapted from theatre. However, cinematography differentiates cinema from theatre. For example, in theatre, the actions taking place on the stage is seen only from one angle. In cinema, ‘the artificial eye’ shows the action from different angles. Close-ups bring the action closer to the audience. An establishing shot shows the place where the action is taking place. A high angle shot may point out the weakness of a character. However, not all these things are possible in theatre. Usually a director uses different elements of mise-en-scène to make the film look more real. He may use the real locations or create the sets according to the script. He chooses different types of shots to convey different and deeper meanings. Therefore, the director is responsible for the overall look of the film. Film is a product of teamwork. Therefore, different artists, technicians work with the director to complete a film. For example, under the guidance of the director, art directors design the sets. Warren Buckland says, “Art Directors are people who design or select the sets and decor of a film.” Similarly costumes are designed by costume designers according to the director’s choice and need.

As far as auteur study of a director is concerned, mise-en-scène plays an important role. Because it “… is the expressive tool at the film-maker’s disposal, which a critic can read to determine the specificity of the cinematographic work. That is, the critic can identify the particular style of a specific film-maker and thereby point to it as an authorial sign.” The word ‘arrangement’ refers to the way the physical objects are organized and displayed. Nathan Abrams et al say, “But in addition to choosing what is to be included in a shot, someone also has to decide how the elements are to be arranged. In other words, composition is also central to mise-en-scène.” Gulzar uses elements of mise-en-scène as motifs in his films. One may point out that, various recurring motifs can be identified through mise-en-scène in Gulzar’s films that can be marked as his auteur signature.

MOTIF (or Leitmotif) is a basic unit of any design, which is repeated, in some way, over the ‘space’ of a design. The term Motif is related to Motive, Motor, Motion….A motif is an element of design, which by recurrence, makes the design move, pushes it, gives it the illusion of movement, even though the design may be as static as the design of a sari border or a short story printed on pages of a book. Recurring motif is a characteristic mark of Gulzar. In
Gulzar’s films, for instance, characters particularly protagonists wear white pyjama kurta. Surahi (a long-necked small pitcher) (Figure 5.1) is also one of the props, that Gulzar uses in his films – Aandhi and Ijaazat. In Aandhi, Surahi reminds Aarti Devi of her husband JK when she comes to stay in a hotel for her political campaign. When she looks at the Surahi, she instantly responds: “kao[- AcCI trh jaanata hO maorI psaMd kao (There is someone who is well aware of my linkings).”

Gulzar composes his characters in a triangular arrangement and places the female characters in a privileged position. Some of Gulzar’s films have been shot in real locations. One more example of common element of Gulzar’s mise-en-scène is his use of chiaroscuro lighting, which will be dicussed in the following sections.

By identifying all these elements of Gulzar’s mise-en-scène, one can beyond doubt, conclude that Gulzar is an auteur filmmaker. The next section will explore the first element of mise-en-scène; that is setting in Gulzar’s films.

**Setting:**

Setting refers to the place, city, village etc. where the story has been set or takes place. A story can be set in rural or urban areas or metropolitan cities. Gulzar’s most films have been set in villages and small towns of India. Gulzar’s Hu Tu Tu- the last film so far, takes place in Mumbai- one of the metropolitan cities in India. Gulzar sets Namkeen in a village in Himachal Pardesh. Maachis takes place in a village in Punjab. Parichay and Khushboo also have the rural settings. Mere Apne opens in a village in Bengal and then shifts to the city. The houses in Gulzar’s stories where the maximum action of the story takes place have similar look and symbolic meanings.

The house in Namkeen that is on its last pillar represents the bleak life of all the four women who occupy the house. The house looks like a haunted house. When Gerulal- the male protagonist comes to occupy the house, he looks at the house and asks Dhani Ram- the owner of the Dhaba: “yahaM kao[- rhta Bal hO (Does anyone live here)?” It is a weak house but a strong home. What makes the weak house a strong home is the togetherness of all the women. All the women lead a very miserable life. There is no man in the house. They have to struggle everyday for their daily livelihood. However, all the four women are happy. They sing together, cook and eat together, work together and fight together with outside threatening forces for their survival. This is what that makes them happy. In addition, this is Gulzar’s concept of family that he reflects in his films.
Ruins and ancient monuments are another authorial signature of Gulzar. This starts with his first film Mere Apne and continues until Maachis. In Mere Apne, the old ruined structure where all the boys and Anandi Devi live represents the broken family life of Anandi Devi, Children, Shyam and his friends (Figure 5.2). Gulzar uses ruins as a symbol of ruined or unhappy life in his films.

In Mere Apne, the house in which Anandi Devi and two children live may be a dilapidated structure, but it becomes a beautiful home. In Aandhi, the ruins and ancient monuments are shown in a song: “toro ibanaa ijaMdgal sao kao-[ iSakvaa tao nahIM.” In the film, JK and his wife Aarti Devi have been living separately for the last many years. One day Aarti Devi goes to a hotel for her political campaign where JK is a manager. They meet each other and one night JK and Aarti Devi visit the dilapidated barandari (summerhouse with several doors) (Figure 5.3). Although they have everything in their lives, yet they are lacking in something. They do not have a complete family. Their daughter lives in a hostel. Everything is scattered. This is what the song expresses. The dilapidated barandari represents the unhappy life of JK and Aarti Devi. In Khushboo, the old building where Luckhy and her Granny live is a ruined structure of some old haveli (a huge building or mansion). This ruined structure is a symbol of unhappy, miserable and broken life of Luckhy and her Granny (Figure 5.4). In Kinara, Inderjeet goes to a ruined fort to spend some days. In Lekin… there is a ruined structure in the deserts. Rewa, stuck between life and death, roams around these ruined structures.

Ruined structures in Gulzar’s films also reflect his personal life. Gulzar and Rakhi got married and within two years, they separated. Since then Gulzar has been living alone with his daughter Meghna Gulzar- a filmmaker. Meghna Gulzar says, “And during the course of
our many chats for this book, Papi and I discovered that in most his films, the houses were dilapidated – or there were khandars (ruins) .They made their appearance in films like Mere Apne, Khushboo, Aandhi, Kinaara and Namkeen, and presumably reflected his transient life. I also pointed out that when the houses weren’t dilapidated, and were well done, they always had stone walls – much like the living room of his own house – again visible in Achaanak, Aandhi, Mausam and even Maachis.” Ruined structures are also visible in other films by Gulzar.

Village life appears as a cultural motif in Gulzar’s films. Villages as shown in Maachis, Namkeen, Lekin… and Mere Apne, Khushboo, Parichay, Aandhi etc. are “a place that is characterized by “family values” such as honesty, loyalty, and volunteerism.” There is a sharp contrast between the village and city in Gulzar’s films. In Mere Apne, everyone knows everyone else unlike the cities. For instance, in Mere Apne, Mr. Gupta goes to Anandi Devi’s village and enquires from the Pandit (priest) about her house. The Pandit asks: “kaOna sal AnnadI doval? bagalcao vaatal yaa QaaOlapur vaatal (Which Anadi Devi the one who has a garden or the one who is from Dholpur)?” He is shown the way to Anandi Devi’s house very politely. In another example from Mere Apne, Bablu approaches Anandi Devi when she is roaming around in the mohalla (ward or locality) and begs for money in a scene. Anadi Devi gives him some paise (coins) and says: “kOsal rIt hOM yahaM kI baabaa dUQa plto baccao gailayaoM MaoM BaUKo ifrto hOM (It is a strange place. Milk drinking children (too young children) roam around hungry on the streets).” In another example from Mere Apne, Anadi Devi says: “hmaaro va@taoM MaoM tao Ba[yaa Agar mauhlao MaoM kao[- BaUKa rh jaata qaa tao Gar baulaakr iKlaato qao (During our times, brother, if someone was left hungry in the mohalla, we used to invite and provide him food).” The 70s was the decade when changes were taking place in India very fast and his films display the breaking of social and cultural values because of such changes.

The village people in Gulzar’s films stand in sharp contrast to those of the cities. For instance, the members of Shyam’s and Chainu’s gangs fight with each other in a scene in Mere Apne. Shyam’s group members beat Raghu- the member of Chainu’s Group and Anandi Devi feels pity for Raghu. She says: “mat maaraO, mar jaaegaa baocaara (Don’t beat him, he will die, poor thing).” Anandi Devi calls Mr. Arun Gupta’s wife to help Raghu. But she does not come out instead says: “Aap }pr Aa jaa[yao baUAa jal (You come upstairs, Aunt).” Anandi Devi has a rural background whereas Mr. Gupta’s lives in city. There is great difference in the attitudes of both the women.
In Maachis for example, in a scene Jaswant Singh Randhawa returns home at night after police releases him. It is obvious from his physical condition that the police have tortured him. The villagers come together to see Jaswant Singh Randhawa. They feel the pain. One of the villagers, in a frontal shot, says: “yah doSa hl Apnaa nahlM lagata (This bloody country does not seem like ours anymore).” The voice of the villager is the voice of the whole country.

Therefore, village in Gulzar’s films works as a motif and there is a sharp contrast between village and city.

**Lighting and colour:**

Lighting is an important element of mise-en-scène. Silverblatt Art et al say, “A brightly lit photograph evokes feelings of security and happiness. In contrast, a dark picture filled with shadows creates a mysterious atmosphere or arouses fear and apprehension”8 Gulzar uses lighting and colurs very effectively in his films. Lighting creates a mood. It reflects a bleak or bright atmosphere. Lighting is used to highlight facial expression of the characters at some important points in the story. Chiaroscuro lighting is a constant feature of Gulzar’s films. In his first film, Mere Apne, Gulzar uses chiaroscuro lighting to express the atmosphere of the story and situation of the characters in the film. In Namkeen too, Gulzar uses chiaroscuro lighting throughout the film.

Chiaro and oscuro are Italian words, which mean ‘light’ and ‘dark’, respectively. Lighting effect is used, in films, to create light and darkness in the shot/scene. Chiaroscuro lighting is associated with film noir. Film noir is a French term, which means ‘black or dark film’- thematically as well as visually. Further, film noir has its root in German expressionism. “The word expressionism means ‘squeeaing out’, thus making the true essence of things and people emerge into a visible form.”9 There is a debate going on if film noir is a genre or a visual style. However, here the term is being used to mean a visual style. Susan Hayward says, “Rather than a genre or movement it might be safer to say that film noir is above all a visual style which emerged as a result of political circumstances and cross-fertilizations. Film noir has a style of cinematography that emphasizes the impression of night-time photography with high-contrast lightntg, occasional low-key lighting, deep shadows and oblique angles to create a sense of dread and anxiety.”10 Again, “The style of film noir is linked in an obvious way with the themes of paranoia and alienation…”11 Gulzar’s style of filmmaking has some of the features of film noir. To express the inner trauma of the characters and their alienation, Gulzar uses chiaroscuro lighting. For example,
in Mere Apne, all the members of Shyam’s group have the feeling that nobody likes them and they are good for nothing. They have their families but they do not go home and roam around on the streets. This feeling also has been reflected in a song: “kao[- haota ijasakao hma Apnaa kh laoto yaarao pasa nahIM tao dUr hl haota laoikna kao[- maora Apnaa (If only I had someone whom I could say was mine, If not near somewhere far. But someone mine)” and throughout the song, Gulzar uses high contrast lighting (Figure 5.5). Film-noir style lighting, like high contrast lighting, has been used in Gulzar’s films like Mere Apne, Achanak, Aandhi, Mausam, Kinara, Kitaab, Ijaazat, Namkeen, Lekin…, Maachis, Khushboo, and Hu Tu Tu. Most of the parts of films like Namkeen, Lekin… and Maachis have been shot during night and maximum night shooting is one of the features of film noir. We can remember that: “There are three main characteristics of the film noir which emanate from its primary founding on the principal of contrastive lightintg: chiaroscuro (clair-obscur/light-dark) – the highly stylized visual style which is matched by the stylized narrative which is matched in turn by the stylized stereotypes – particularly of women. The essential ingredients of a film noir are its specific location or setting, its high-contrast lighting as well as its low-key lighting, a particular kind of psychology associated with the protagonist, and a sense of social malaise, pessimism, suspicion and gloom (not surprising given the political conjuncture of the time).”

Gulzar uses expressionistic lighting to highlight the expression of the characters to project their state of mind at very crucial points in the story. His films like Lekin…, Maachis, Hu Tu Tu, Namkeen, and Kinara are remarkable examples of effective and expressive use of lighting. Gulzar uses chiaroscuro lighting in his very first film - Mere Apne. Mere Apne portrays the dark side of the system as well as the problems of unemployed youth who become the victim of the system. Shyam- the protagonist of the film expresses his feelings and state of mind through the song: “kao[- haota ijasakao hma Apnaa kh laoto yaaraoM, pasa nahIM tao dUr hl haota laoikna kao[- maora Apnaa (If only I had someone whom I could say was mine, If not near somewhere far. But
someone mine).” Gulzar enhances the mood of the song sequence by using low-key lighting. In the song, chiaroscuro lighting has been used on Shyam and Anandi Devi to show the darker, sad and hidden side of their personality. Shyam has left his house and his beloved has left him. Similarly, there is no one to look after the old widow – Anandi Devi.

In Maachis, Gulzar uses chiaroscuro lighting throughout the film, which symbolises the dark and dangerous world of terrorism in which the whole family of Jaswant Singh Randhawa is pushed. The scene in which Jaswant Singh Randhawa returns home, Kirpal Singh opens the door and looks at Jaswant Singh, the frame is dark except Kirpal’s face. This suggests that now Kirpal is going into the dark world of terrorism. Again, in the next shot, the frame is dark except Veera’s face (Figure 5.6). In the next shot, the villagers are seen together. Again, the frame is dark and only the faces are visible. It becomes clear that they are living in the dark world of terrorism, in a fearful atmosphere. Even they are not safe. This type of lighting has also been used in Hu Tu Tu.

Colour is an important element of Gulzar’s mise-en-scène. Red appears and reappears in his films frequently. Red represents danger, anger, sex etc. Red is a recurring colour motif in Gulzar’s films, particularly in Achanak.

Achanak tells the story of an army officer-Major Ranjeet Khanna who is being given the corporal punishment to be hanged for killing his friend- Parkash and wife- Pushpa. There are battleground scenes shown in flashback sequences in which enemy soldiers are being killed by Major Ranjeet Khanna. The credit title sequence in Achanak also appears on a blood red background signifying the murder that takes place in the film (Figure 5.7). At one point in the film, the audience sees blood as Major Ranjeet Khanna kills his friend after he comes to know about the extra marital relationship between his wife and friend. He stabs his friend and kills his wife. Audience also sees surgical procedures in several scenes in the film.

In Mere Apne, at the end, Anandi Devi is shot dead, accidentally. During several scenes in the films, audience sees violence, bomb blast and blood. Red also appears in Maachis, Aandhi, Kinaara, Kitaab, Mausam etc. For example, in Mausam, when Dr. Amarnath Gill for the first time, encounters Kajli, her red dress is very prominent in darkness and it signifies her profession.
White is also a visual motif in all of Gulzar’s films. White signifies light. It also symbolizes purity and spirituality. It represents simplicity and peace. Gulzar uses snow covered milky hills under the moonlight in Maachis. In Mere Apne, Anadi Devi is a widow and wears white sari (Figure 5.8). In Koshish, Aarti’s mother is a widow. In Paricahy, Ravi’s friend wears white kurta pyjama. In Kitaab, Babla’s mother is a widow and wears white clothes. Most of Gulzar’s male characters wear white kurta pyjama and in real life, white kurta pyjama is Gulzar’s style brand.

**Costume and make-up:**

![Fig. 5.8](image)
Costume refers to what actors wear according to the characters they play in the story. Costumes convey a lot about the character’s economic and social status, thinking, attitudes, personality etc. in reel as well as real life. For example, in the Indian context, a woman wearing white sari suggests that she is a widow or under some vow of purity. A man or woman wearing saffron clothes can tell that they are devotees. For example, when the audience sees Anandi Devi for the first time in the film- Mere Apne, they can easily make out that she is a widow. In the same way, in Mausam, when Dr. Amarnath Gill, sees Kajli, he can make out that she is a prostitute. So costumes also tell about the profession of the characters in real as well as in reel life. Costume is a recurring motif in Gulzar’s films. For example, White Kurta Pyjama expresses the simplicity of characters in Gulzar’s films. White is also symbolic of peace and tranquility. Costume reveals the social class and style of the character. The audience, when they first see Dr. Amarnath Gill in Mausam, can easily make out his economic status. Gulzar’s protagonists dress like Gulzar in his films. Most of the protagonists always wear white kurta-pyjama. Gulzar also “wears his familiar white pyjama-kurta.” They wear spectacles as Gulzar does. Dr. Brindaban, in Khushboo, played by Jeeten dr, looks like Gulzar (Figure 5.9). Gulzar also admits. “I do agree that Jeeten dr looked like me in the film because of the moustache and the specs. But I didn’t consciously make him look like me.” In Mere Apne, the first flashback scene in which Anandi Devi is a married woman, her husband wears a white kurta pyjama. In Aandhi, JK, whenever he is shown at home, wears white kurta pyjama. In Parichay, Ravi’s friend played by Vinod Khanna wears white kurta pyjama and in appearance looks like Gulzar (Figure 5.10). Therefore, white kurta pyjama on one hand, is a recurring motif in Gulzar’s films and on the other, it reflects the peaceful attitude of the characters. It reflects the non-violent nature of the characters. For example, in Khushboo, Dr. Brindaban, looking for a reconciliation with Kusum, says: “vaaipClaa JagaD,a Ktma nahlM ikyaa jaa sakta maaM (Can we put an
end to that fight, mother)?” Ultimately, he succeeds to put an end to the clash between two families.

**Props:**

‘Props’ is the shortened form of properties. Props refer to those film set or the handy items or objects that are used by the actors in the scenes or films. For example, furniture - bed, sofa, chairs, cupboards, tables etc., paintings, pictures, cigarette, spectacles, glass, pistol etc. are the props. Props convey a lot of information about the characters. Andrew Dix says, “Like settings, props also perform an informational role with respect to character.”¹⁵ For example, in Mere Apne, in a scene the members of Chainu’s gang abduct Billu- a member of Shyam’s gang. They bring Billu to their room. The room has the photographs of nude and semi-nude women on its walls. These props or photographs tell about the immoral character of Chainu and his Gang. Therefore, props visually convey information immediately. Spectacles are recurring props, which some characters wear in most of Gulzar’s films. In Khushboo, Dr. Brindaban wears spectacle. In Parichay, Ravi’s friend wears spectacles. In Aandhi, JK wears spectacles. In Ijaazat, Sudha wears spectacles. Spectacles are suggestive of the age of the character. Therefore, spectacles are a recurring motif in Gulzar’s films. Cigarettes, glass of wine and cigars are other recurring prop motifs in his films. Props also express the feelings of the characters in Gulzar’s films. Surahi (long necked vessel) is another recurring prop in – Aandhi and Ijaazat. In Aandhi, it appears for the first time in the film when Aarti Devi comes to stay in a hotel to campaign for her political party. She enters the hotel room and looks at the Surahi. It immediately reminds her of ‘someone’ who cares for her and knows her liking and disliking very well. Aarti Devi says: “kao- hO jaao maorl psaMd kao AcCl trh sao jaanata hO (there is some who know my likings very well).” This is the first time when Surahi appears in the film. What Aarti Devi says, suggests the connection between Aarti Devi and the person who has kept it in her room. In Ijaazat, the stationmaster takes water from surahi in the waiting room. In Gulzar’s films, props also represent love and relationships. Props, in the course of the story, become symbolic.

In Mausam, walking stick is a very important prop (Figure 5.11). It also works as a motif within the film and a connection between Dr. Amarnath Gill and Chanda. In one of the
flashback sequences in Mausam, Dr. Amarnath Gill gets sprain in his foot and goes to Vaid (physician) Harihar Tahapa- Chanda’s father. After the treatment, Dr. Amarnath Gill finds it difficult to walk. Harihar Thapa offers him his walking stick so that he could walk without difficulty. Harihar Thapa asks his daughter Chanda to pass the walking stick to Amaranth Gill. Chanda gives him the walking stick and says: “Saama kao yaad səo lao Aanaa (Remember to bring back it in the evening).” Moreover, before Dr. Amarnath Gill leaves, Chanda looks at the walking stick keenly as if he is taking something precious from them. Later in the film, the audience sees Amarnath Gill asking Harihar Thapa for Chanda’s hand. Again in the next scene, Chanda says: “pOsaa Qaolaa imalata nahlM ḫr səo CD,l laokr calaa gayaa (He does not give money, on the top of that, he has taken the walking stick).” Again, in the next scene, Chanda goes to Dr. Amarnath Gill’s house for bandage. She takes the walking stick from Dr. Amarnath Gill while giving him a glass of milk. Before she leaves she asks Dr. Amarnath Gill: “yao CD,l lao jaa]M (Can I take this stick)?” When Dr. Amarnath Gill says no, she reluctantly keeps the walking stick near the table and leaves. In the next scene, Chanda asks her father to get rid of Dr. Amarnath Gill by taking the walking stick back. She further adds: “eosal CD,l pkD,l hO, CaoD,ta hl nahlM hO (He has caught the walking stick in such a way, he does not want to leave it).”

During each scene of this sequence, there is a reference to the walking stick. On one hand, it is a motif and on the other, it symbolizes their love relationship.

David Bordwell and Kristin Thompson articulate, “In the course of a narrative, a prop may become a motif.”16 Walking-stick is a motif of Chanda’s romantic relationship with Dr. Amarnath Gill. The flashback sequence also ends with the image of the walking stick. Here Gulzar uses walking stick as a technique of flashback transition. In the last shot of the flashback sequence, Chanda throws the walking stick and the scene leads to the present in which walking stick falls on the ground and Dr. Amarnath Gill picks it up and embraces it as if he is touching Chanda’s hand. Dr. Amarnath Gill still feels the touch of Chanda. The walking stick also symbolizes Chanda’s existence and her memory to Dr. Amarnath Gill. The song sequence: “CD,l ro CD,l kOsal galaoM maoM pD,l” shows it. In one of the flashback sequences, Chanda, who has gone insane, is shown with the walking stick and utters: “CD,l ro CD,l kOsal galaoM maoM pD,l.” Therefore, in the film, walking stick becomes the narrative or story motif that represents love and relationship between Dr. Amarnath Gill and Chanda. One scene from Mausam illustrates the meaning and value of the walking stick for Dr. Amarnath Gill. A man is selling the sticks on the roadside. Dr. Amarnath Gill stops and assesses the walking sticks. He likes one of the walking sticks and wants to buy it. The vendor
does not want to sell that walking stick. In the next shot, the audience sees Dr. Amarnath Gill going out with the same walking stick which vendor refused to sell. This scene also tells about the financial status of Dr. Amarnath Gill.

**Performance:**

Performance is another important aspect of mise-en-scène. Facial expressions are remarkable feature of Gulzar’s films. The body language, facial expressions, positioning, hand, lip and eye movements, gestures, speech etc. convey meanings differently in different context and cultures. For example, in Mausam, Kajli’s expression of lip biting, in a close up shot, communicates that she is trying to attract Dr. Amarnath Gill to have a physical relationship with her (Fig. 5.12). Kajli- the prostitute has put on heavy makeup and bright red lipstick on her lips, which creates a physically sensuous feeling.

In Mere Apne, at the climax of the film, both the groups of Shyam and Chainu come face to face in a scene. The expression of lip biting of the members of Shyam’s group communicates their anger against the rival group. Here they are expressing the anger against Chainu’s group.

In Maachis, fear floats on the face of Kirpal Singh Pali when he, for the first time, encounters The Chief- the head of the terrorist organization in one of the scenes. The Chief tells Kirpal Singh Pali that he has killed Jeeta-Pali’s cousin brother. In this particular scene, Chandra Chur Singh has given a remarkable performance. Chandra Chur Singh’s throat movement shows that he is full of fear when he comes to know about his cousin’s death. His face and throat shrink, he stumbles and he does not move even an inch after he hears about the death of his cousin.

In Achanak, Om Shiv Puri (Dr. Chowdhry) has given a brilliant performance. His body language, physical movements and facial expressions all reflect the feelings of a doctor who keeps waiting for the news of death of one of his patient – Major Ranjeet Khanna but each time the reverse happens. His dialogue delivery and facial expressions annoy Major Gupta. This annoyance is apparently visible on the face of Major Gupta.

For example, in one of the scenes, Dr. Chowdhry comes out of the operation theatre and enters his room where Major Gupta (Kamaldeep) is waiting for him. Camera pans from left to right and then zooms in as soon as Dr. Chowdhry occupies his chair. Major Gupta
slightly leans on Dr. Chowdhry’s table and the camera focuses on Major Gupta who asks: “kao[-]mald (Any hope)?” Dr. Chowdhry does not respond for a few second, then puts on his spectacles, and looks at Major Gupta who is eagerly waiting for the news about Major Ranjeet Khanna. Tension is visible on Dr. Chowdhry’s face. Dr. Chowdhry does not utter a word but shakes his head negatively. It may mean two things. Either Major Ranjeet Khanna is dead or there is no hope of life for him. The obvious meaning for both Major Gupta and the audience is that Major Ranjeet Khanna is likely dead. Major Gupta wants to confirm. He asks: “ABal ijanda hO na (He is still alive, isn’t he)?” Dr. Chowdhry says: “Yes Mr. Gupta ABal ijanda hO kuC imanaTaoM ko ilae yaa ifr GaMTo Bar ko ilae (Yes, Mr. Gupta, he is alive; perhaps for minutes or may be for an hour).” He stands up and moves towards Major Gupta. At this moment, he expresses his tension and worries through his performance. He says: “Mr Gupta, Aap Saayad yaklna nahlM kromgaio ik maOMnao ]saka ek fofD,a inakala idyaa hO jao ibalakula DOmaojad hao cauka qaa. idla ko ]pr ka masala TUT gayaa hO. icallal fT caukl hO AaOr maoI tao yao samaJa maom nahl Aata ik yao Aadmal ijanda @yaaom hO? iksa ilae (Mr. Gupta, you won’t believe that I have removed one of his damaged lungs. The nerves around the heart are ruptured; everything is topsy-turvy and I can’t understand how this man is still alive? What for)”
Sanjeev Kumar is known for his brilliant performances in the films he has done with different directors, particularly with Gulzar. He has performed in six of Gulzar's films, viz, Parichay, Koshish, Aandhi, Mausam, Angoor and Namkeen. Each film is an example of his extraordinary performance particularly his subtle facial expressions. For
example, in Mausam- his fourth film with Gulzar, Dr. Amarnath Gill (Sanjeev Kumar) is in search of Chanda- his beloved in a sequence. He comes to know that Chanda used to work in the Karkha Ghar (spinning wheel factory). He goes to the Karkha Ghar and enquires from the Manager of the Karkha Ghar. The manager informs him that there is an old woman by the name of Chanda who works in the Karkha Ghar. This raises Dr. Amarnath Gill’s hope of meeting Chanda. The manager leaves to bring Chanda. In the mean time, Dr. Gill looks around and the shot focuses on the women who are spinning the wheel. This is Dr. Amarnath Gill’s point of view shot. He is looking at the women who are spinning the wheel. Dr. Amarnath Gill hears: “AaAao maaM (Mother, come)” and he immediately turns back. The camera is still on Dr. Amarnath Gill. The woman is not shown on the screen; instead, Gulzar shows Dr. Amarnath Gill in a reaction shot (Figure 5.13). Dr. Amarnath Gill stands up and keeps looking into the direction of the door. There is a sound of the spinning wheels, which symbolizes Dr. Amarnath Gill’s fast heartbeat. Tension is visible on Dr. Amarnath Gill’s face. The camera zooms on Dr. Amarnath Gill’s face and after a few second, he relaxes. Until this point, the woman is not shown on the screen. Dr. Amarnath’s facial expression of relaxation conveys that the woman is not Chanda. The sound of the spinning wheels also stops. The audience understands that the woman being brought is not Chanda. Therefore, instead of using dialogues, Gulzar uses silence and facial expressions to give information. For instance, in Mausam, in a song sequence: “CD,l ro CD,l kOsal galao maoM pD,l” in which Gulzar through subtle facial expressions of Dr. Amarnath Gill and Chanda, shows the love relationship between them. Firstly, Dr. Amarnath Gill’s slightly lip
movement is shown in a medium close up shot then, a medium close up shot of Chanda’s face (Figure 5.14 and 5.15). The point is that Gulzar here uses facial expressions to convey their feelings. Hema Malini has given extra ordinary performances in Khushboo and Kinara. Saibal Chatterjee agrees, “Kinara gave Hema Malini yet another opportunity to demonstrate not only her somewhat limited acting abilities but also her incontestable talent as a trained classical dancer.” Therefore, Gulzar uses silence to communicate instead of verbose dialogues. It also proves that Gulzar knows the language of cinema better than other filmmakers do.

**Motif in visual composition:**

Visual composition refers to the arrangement of visual elements in a shot. The positioning of actors and placement of props are parts of composition. Gulzar positions his characters in such a way that it makes a triangular shape which is like a recurrent motif in his films. Gulzar creates rhythm by repeating the triangular compositions throughout his films, which creates a visually pleasing design. For example, in Mausam, (Figure 5.16) there is a scene in which Dr. Amarnath Gill is sitting and Chanda is in a standing position. Dr. Amarnath Gill is looking at Chanda. The position of the characters in the shot makes a triangle. The standing position of Chanda also suggests her privileged situation. She looks after all the household activities. She also brings the herbs from forest for his father’s clinic. Chanda falls in love with Dr. Amarnath Gill and starts to take care of Dr. Amarnath Gill’s house, his money, loundary etc. Gulzar uses similar positions of the characters in other films also. For example, in Aandhi (Figure 5.17), in one of the scenes, JK is sitting and Aarti is in a standing position. JK is looking at Aarti. The position of the two characters makes a triangle. Aarti Devi is a politician and president of her party and JK is a hotel.
manager. Therefore, Aarti Devi is a more prominent and dominant than her husband is. In a scene from Mausam, Chanda is looking at Dr. Amarnath Gill and in another scene from the same film, Dr. Amarnath Gill is looking at Gangu Rani- the head of the brothel (Fig. 5.18 and 5.19). Both the shots create a triangular motif. Examples of triangular compositions are also available in other films of Gulzar. The motif of triangular composition appears in all of Gulzar’s films, which is an auteur signature of Gulzar. Therefore, it can be argued that triangular compositions are a recurring motif in Gulzar’s films.

**Signature shots:**

Gulzar also constructs his auteur identity through certain signature shots in his films. In most of the shots, the placement of the camera, the position of the characters and size of the shot, distance between camera and subject, and even the locations are similar. For example, we can talk about some shots from Mausam and Parichay. The first shot is of Ravi from Parichay (Figure 5.20) who is sitting in a buggy (horse-driven four-wheeled carriage) and singing: “mausaaifr hUM yaarao, na Gar hO na izkanaa, mauJao calato jaanaa hO basa calato jaanaa.” It is a high-angle shot and camera pans from right to left and the audience sees Ravi who is sitting in the buggy that is moving very fast. The same type of shot is repeated in Mausam (Figure 5.21)

in the opening sequence in which Dr. Amarnath Gill is sitting in a moving car and the song: “idla ZUMZta hO ifr vahl fusat ko rat idna” is played in the background. It is a high-angle shot and camera pans from right to left and audience sees through trees a fast moving car. The tall trees resemble bars. This may be suggestive that the characters are barred with something of their life, such as, losses in the past, present situation of life, memory etc. This may be also understood as a bond between man and nature and that man may appear dwarfed by the vastness of nature.
In both the shots, apart from the placement and angle of the camera, all the elements of mise-en-scène are same. Parichay and Mausam were released in 1972 and 1975 respectively and there is a long gap of three years in the making of the films. However, Gulzar has used the similar location in the above-mentioned two song sequences.

Again, Gulzar repeats a similar shot in Mausam (Figure 5.22) in a song sequence: “CD, I ro CD, I kOsal gato maoM pD,I” on Chanda. In addition, the placement and angle of the camera is same, the camera zooms out, and through trees, and the audience sees Chanda who is moving fast singing a song. Therefore, all the three shots have the same elements - high-angle shot, movement, background song, tall trees; sun light, shadows of the trees etc. In other examples from the same song sequences, Gulzar repeats the shots. In both the examples from Parichay (Figure 5.23) and Mausam (Figure 5.24) Gulzar has used the same location from different angles. The elements of mise-en-scène are same. In Parichay, the camera is static and buggy in which Ravi is travelling goes out of frame from the left-hand side. In Mausam, it is a low-angle shot of trees, camera moves on its own axis and then tilts down, and the audience sees Chanda coming. Gulzar uses this type of shots in other films also. In one of the flashback shots in Mere Apne (Figure 5.25), Anandi Devi is sitting and looking at his husband who is leaving for another village. The audience sees Anandi Devi from her husband’s point of view who is standing at the door and is about to leave for another village where epidemic has spread. It is a medium shot of Anandi Devi. The flashback ends. The next shot
is of Anandi Devi who now an aged widow is sitting in a similar position (Figure 5.26). Gulzar repeats similar shots in Khushboo. In Khushboo (Figure 5.27), Kusum is sitting in a similar position and looking at Brindaban. Here again the audience sees Kusum from Brindaban’s point of view who is standing at the door and is about to leave for his village but Kusum who hides Brindaban’s medical box, wants him to stay back with them. In Meera, Aandhi and Lekin, Gulzar uses the similar shots. In Meera, it is the long shot of Meera (Figure 5.28) who is singing: “maOM saaMvaro ko rMga racal ” in the desert. In Aandhi (Figure 5.29), it is Aarti Devi who is singing: “tuma Aa gae hao naUr Aa gayaa hO ” and in Lekin… (Figure 5.30) it is Sameer who is singing:

Let us now consider another two examples of close up of hands from Gulzar’s two different films. In the first example, from Angoor (Figure 5.31) it is a close up shot of Munimji’s hand. Munimji (Cashier) is trying to make Ashok understand about the address where he delivered the necklace. In the second example, from Khushboo (Figure 5.32), it is the close up shot of Kusum’s hand. She is inscribing on soil. The camera zooms out and the audience sees Brindaban and Kusum in a medium shot. In Mausam and Aandhi, Gulzar uses two similar shots. For example, in Aandhi (Figure 5.33), in one of the flashback sequences, Aarti Devi is applying some ointment on JK’s foot. It is a medium shot of JK who is sitting on the bed. Camera then zooms out and the audience sees Aarti Devi in the frame who is applying ointment on JK’s foot. Gulzar repeats a similar shot in Mausam (Figure 5.34). In Mausam, the audience sees Chanda in a
medium shot in a flashback sequence. She is applying ointment on Amarnath Gill’s foot. In both the shots, most of the elements of mise-en-scène are same. In both the shots, the placement and angle of the camera, position of the characters are same. Two more examples from Maachis and Hu Tu Tu are relevant here for discussion. In both the examples, it seems as if these are two frames of the same shot. However, in fact, these are two different frames from Gulzar’s two different films - Maachis and Hu Tu Tu. In the first example, from Maachis (Figure 5.35), the audience sees, in a medium shot, one of the cops who are on duty. Then the camera pans from right to left and Inspector Vohra appears in the frame. In the meantime, one constable comes running and informs Inspector Vohra about the phone call from Chandigarh. In the second example, from Hu Tu Tu (Figure 5.36), it is the second shot of the first sequence after the credit titles end, a terrorist enters the first floor of the building in which Panna Barve - the abducted daughter of the Chief Minister Malti Barve, has been kept. It is a static shot. There is no camera movement in this shot. However, in both the shots location and placement of the camera are similar.

To give further examples, one may cite the opening shots of Mere Apne and Khushboo. Both the shots have the same elements of mise-en-scène. Both the films open in a village. Mere Apne opens in a village in the morning (Figure 5.37). It is a low angle shot. The priest is going bare foot on the steps of a temple reciting: “hro iksana iksana gaaopala.” He enters from the left side of the frame. The priest rings the bell. The bell and spiritual recital by the priest suggest that it is a temple. There is a common well under the huge tree where women are fetching water. There is no sound. Unlike cities, it is a serene environment in the village. There is greenery. In Khushboo, the elements of the first shot, after credit titles, are similar to Mere Apne. The film begins in a village (Figure 5.38). It is morning. The priest is going. He enters from the right side of the frame. There is a common well under the gigantic tree where women are fetching water. There is a shadow of a tree suggesting peace and tranquility. Another example of a similar shot is from

Fig. 5.29

Fig. 5.30
Mausam. Mausam closes with the shot of a road (Figure 5.39) taken from high angle. Gulzar uses the same shot (Figure 5.40) as entry point during the credit title sequence. In both the shots, the elements are same. Even the position of the camera is same—high angle. The difference is of time. In the first example, which is the entry point, it is an evening time and in the second example, it is morning.

Gulzar also uses the same frame in the opening and closing sequences in some of his films. For example, one can cite two frames from Ijaazat. In Ijaazat, in the first sequence, there is a shot in which Mohinder enters from the right side of the frame (Figure 5.41). Gulzar uses the same frame in the last shot of the film when Sudha’s second husband arrives to receive her (Figure 5.42). The difference is of the time. In the first example, it is evening and in the second example, it is morning. In both the examples, Gulzar uses the same frame as entry and exit points. The closing shots and sequences in Parichay, Khushboo, Namkeen, Mausam and Aandhi are often similar. In all the examples, the hero holds the female protagonist in his arms (Figure 5.43, 5.44, 5.45, 5.46 and 5.47). The position of the characters, except Parichay, is similar. Therefore, from the above examples, it can be concluded that Gulzar uses the same type of shots and puts an auteur stamp on his films.

Gulzar creates rhythm in shot compositions by placing the characters in a row. Repetition of objects such as a row of trees also creates rhythm in most of Gulzar’s compositions. Rhythm gives the illusion of movement and helps to keep the viewer focused on what is before her eyes. For example, there is a very beautiful rhythmic composition in Maachis (Figure 5.48), in which four boys...
are going through the forest singing: “CaoD, Aae hma vao gailayaaM” and each of them are shown between the trees. In addition, this motif, or design catches the eyes of the audience. It is also an example of frame within a frame. Each boy can be seen in a different frame. In another image from the same film, in a medium shot, four men are shown moving with the flow of the water. This shot has a symbolic meaning also. Water makes its own path and in the same way, these men have chosen their own way.

Gulzar uses mirror reflections of the characters in most of his films. This aspect of Gulzar’s films needs psychoanalytical interpretation. It may reveal some deeper meanings of the personalities of the characters. However, in this section, it is being discussed as a reflection of dual personality or split in the character. This technique is evident in Mere Apne. Some of these mirror reflections are self-absorption of the character in a mirror. The use of mirror reflection of the characters in Gulzar’s films demonstrates the dualistic personality of the characters and their dilemma. In one of flashback sequences in Mere Apne, there is a shot in which Anandi Devi’s husband Niranjan observes himself in a mirror. Niranjan is wearing a sari to play the role of Shakuntala. The shot has been taken from his backside. The mirror reflection expresses his double life as a stage actor and as human being. The reflected image in the mirror is that of an actor. It is Niranjan’s masked personality, which is reflected in the mirror. The mirror image of both Pushpa and Major Ranjeet Khanna reflects their dual character in Achanak.

Major Ranjeet Khanna who is in the army loves his wife Pushpa. Pushpa, in the absence of her husband, develops relationship with Parkash- Major Ranjeet Khanna’s friend. When Major Ranjeet Khanna comes to know about her relationship with his friend Parkash, he kills both of them. The mirror reflection of Major Ranjeet Khanna reflects two aspects of
his personality. Major Ranjeet Khanna- a decent human being, who loves his wife and Major Ranjeet Khanna- a criminal, who kills his wife- Pushpa and friend- Parkash.

What Major Ranjeet Khanna learns to destroy the enemies, he uses it for his most dear ones. Colonel Bakshi, Major Ranjeet Khanna’s father-in-law, in one of the scenes says: “jaao kuC [sanao duSmanaaoM ko ilae salKa qaa vaaao ]sao Apnao sabasao Ajalja laaogaaM ko ilae [stomaala krnaa pD,a (what he had learnt for the enemy, he used on those very dear to him).” Pushpa betrays her husband-Major Ranjeet Khanna. In the scene when Major Ranjeet Khanna and Pushpa are getting ready to go for a movie, Pushpa behaves as if she is in love with her husband- Major Ranjeet Khanna. However, at the same time she has a relationship with Major Ranjeet khanna’s friend- Parkash. Therefore, the mirror reflection of both of them suggests their true character. In Kinara, there is a mirror image of Aarti Sanyal in one of the scenes. Aarti Sanyal loses her eyesight in an accident. She is sitting in front of the looking glass. She is putting Kajal (collyrium) in her eyes.

In Meera, there is a turning point, which gives new direction to the story and demonstrates the dualistic personality of Virendev Rathod. In one of the scenes, he looks at himself directly into the mirror (Figure 5.49). He is a father of Krishna Rathod and he is going to urge his daughter to consume poison so that he could save the lives of hundreds of Rajputs.
The image in the mirror is not that of a father. He goes to his daughter’s room and gives her the poison. In the next scene, his daughter – Krishna, is shown dead. The mirror image reflects two aspects of Virendev Rathod’s personality- as a father and as a King. As a Raja he ‘sacrifices’ his daughter to save hundreds of Rajputs. On the other hand, as a father he is supposed to protect his daughter, which he can not do. Therefore, as a King, Virendev Rathod succeeds, however as a father, he fails. In Mausam, Kajli who is a prostitute looks into the mirror (Figure 5.50) before she goes to attend her customer- Dr. Amarnath Gill. Kajli resembles her mother Chanda. Dr. Amarnath Gill was in love with Chanda but could not marry her. Dr. Amarnath Gill recognizes Kajli but Kajli does not know anything about Dr. Amarnath Gill until the end of the film. Dr. Amarnath Gill looks at Kajli as a daughter but Kajli looks at Dr. Amarnath Gill as a customer. The reflected image into the mirror is that of a prostitute not of a daughter. By showing Kajli’s mirror image, Gulzar makes it clear that she is going to meet his customer not a father like figure. Dr. Amarnath Gill calls her daughter and Kajli says: “saIQaa QanQao kl baat krao na yao @yaa baoTI baoTI lagaa rKa hO (Come to the point. Don’t call me daughter).” At the end of the film, Dr. Amarnath Gill succeeds to transform Kajli. Her livelihood of a prostitute was just her reflection in the mirror that she sheds later. In Maachis, Inspector Vohra, projects himself to be a good father who is against the toy guns of
children but in reality, he is one of those cops who are responsible for ‘producing’ terrorists
like Kirpal Singh Pali and Jaswant Singh Randhawa. He sends his family to Dalailama’s Ashram (monastery) to get his blessings. In reality as shown in the film, he is responsible for destroying the family of Kirpal and Jaswant. The mirror reflects his dualistic character. The conversation during his mirror image also reflects his dual personality. There is a telephonic conversation between him and his senior officer from Chandigarh. Inspector Vohra speaks in the phone: “Yes Sir, JaI sabo saof hO sar. vaOsao Bal vaafl maoM eosao kao[-Aasaar nahlM hOM. jaI haM, maOMnM Kud pUra baMdaobast caOk ikyaa hO. jaI haM, ibalakula imainasTr saahba jaba caahOM Aa sakto hOM. sar jaI, isamal AaOr baccao kao Qama-SaalaBao jaI idyaa hO maOMnM. haM dlah[laamaa ka AaSama- doKnao. jaI haM, imala gayaa tao AaiSa-vaad Bal lao laoMgao. vaao makaahaOla Bal tao doMK laoM baccao. hmaara jaao Asar pD,ta hO kuC tao nallalfa[-hao sar. haM baMdUkaoM AaOr ipstaOlaaoM sao Kolato hOM. ]nako iKlaaOnao Bal vaOsao hI hao gae hOM. yaU Aar ra[-T sar. ]naka Bal kao[- ksaUr nahlM hO. Aba puilasa Aaifsar ko Gar AaOr@yaadoK laoMgao. jaI haM sar. na haotl haqaaOM maoM gana Agar tao Saayad klama haotl. jaI haM sar, SaayarI ka tao bahut SaaOMk rha hO ek jamaanao maoM. kalaoja maoM tao hma saaihla tKlausA Bal rKto qao. sar jaI kaOna KuSa hO gaaolal calaa ko. ek gaunaah ko saaqa Aadmal ko saat savaar Bal tao maar Dalato hOM (Yes Sir, It is perfectly safe, sir. I have checked everything myself. The minister can come anytime he wishes to. I have sent Simi and the child to
Dharamshala to visit Dalai Lama’s Commune. If he is there, they may even get his blessings. Let them experience that ambience and atmosphere too. They deserve it after what the work they see with us. Yes…, they’re always playing with gun and pistols. Even their toys are the same. You are right, sir, they are not to be blamed. What else would they find in a Police Officer’s home? If I did not have to wield the gun, I may have taken up pen. Yes sir, I loved poetry during my college days. Who wants to be a trigger-happy man? We kill the man’s good deeds, as we wipe out the sinner.” There is a scene in Angoor, in which Ashok-2 and his servant Bahadur are in a train. Ashok-2 is fond of reading jasoosi (detective) novels. In the scene, he is creating the pictures in his mind of what he is reading in the novel. He is translating the words into mental pictures. After some time he assumes that, there is someone in the toilet. He enters the toilet and looks into the mirror. In the film, there are two Ashok. Therefore, the mirror reflection symbolises the twin brothers.
In Parichay, there is a mirror image of Rama. In one of the shots, Rama is sitting in front of the mirror. The mirror has three parts and there are three images of Ramma. In each part, Ramma’s image is reflected. In the film, Ramma’s parents have expired and she has three brothers and a sister. They are staying with their grandfather and they do not like him because of misunderstanding and his dominant behaviour. For her four brother and sisters, Rama is playing the role of mother, father and elder sister. Therefore, the mirror image reflects the different roles of Rama.

In Khushboo, there is a mirror image of Kusum. In Ijaazat, there is a mirror image of the stationmaster. Characters also appear in other films of Gulzar. Therefore, mirror reflection is one of the auteur signatures of Gulzar.

**Recurring Motifs:**

Various recurring motifs can be found in Gulzar’s films. In Meera, Gulzar uses Ektara (the musical instrument) as a motif. It can also be taken a symbol of spiritualism. In Lekin... Taveet (Amulet) is a recurring motif. As pointed out earlier, Surahi (long necked vessel) is another recurring prop in – Aandhi and Ijaazat. In Aandhi, it appears for the first time in the film when Aarti Devi, comes to live in hotel to campaign for her political party. She enters the hotel room and looks at Surahi. It immediately reminds her of ‘someone’ who cares for her and knows her liking and disliking very well. Aarti Devi says: “kao[- hO jaaO maorl psaMd kao AcCl trh sao jaanata hO (There is someone who know my likings very well).” What Aarti Devi says suggests the connection between Aarti Devi and the person who has kept it in her room.

In Mausam, walking stick is a very important prop. It also works as a motif within the film and as a connection between Dr. Amarnath Gill and Chanda.
Door is an important recurring visual motif in Gulzar’s films. Door is the entry and exit point in the house. An open door also demonstrates the attitude of those who occupy the house – it may symbolize, ‘Welcome all’, ‘expectations’ and ‘wait’ etc. In Namkeen, the door is always open suggesting the openness of heart of the dwellers of that house (Figure 5.51). The broken door also symbolizes their penury.

In Khushboo, door is a very significant aspect of the film. Most of the scenes take place at the door in the film. Kusum keeps waiting for Dr. Brindaban to come back and take her with him. The door is a laxman rekha for Dr. Brindaban and he does not cross this laxman rekha. When Dr. Brindaban first visits her house, he stops at the door. The knock at the door, when no one is expected, itself creates tension – particularly at night. In Maachis, for example, in a scene, all the members of the family are inside the house. All the family members are in a jolly mood. Kirpal and Jaswant are playing hockey. Veeran and her mother are preparing rotis. Suddenly there is knocking at the door. The sound of the knock creates tension and all the member almost freeze and look at the closed door. A door is a something, which separates the interior from the exterior, from privacy to public.

In Khushboo, Gulzar shows characters entering into the house. The camera is inside the house whenever someone enters the house. In Namkeen, when Gherulal and Dhanilal enter Jugni’s house, the camera is inside the house. When Ravi, in Parichay, enters his uncle’s house, the camera is inside the house. In Mere Apne, there is a shot in which Mr. Gupta enters Anandi Devi’s house; he is also shown from inside the house. Particularly in Khushboo, the camera is always inside the house. Only once, at the end of the film, Gulzar brings the camera outside when Kusum leaves for her in-laws’ house. Gulzar uses camera subjectively in all the above-mentioned examples. The placement of the camera inside the house symbolically conveys that someone is waiting for somebody and wait is thematic motifs in Gulzar’s films.

The doors are open, not closed. In Mere Apne, house, the door is Namkeen also, the door in Anandi Devi’s house is always open. In Maachis, the door of Jaswant’s house is shown closed. The film has been set in Punjab during the terrorist period. During terrorism in Punjab, people used to close the doors of their houses very early. Therefore, closed door in Maachis symbolizes the fear and tension people experienced during that period.
Again, kitchen is an integral part of setting in all of Gulzar’s films. Whether it is an isolated world of Anandi Devi in Mere Apne, or the world of terrorists in Maachis, kitchen is there. Even in Meera, the argument between Meera and the priest takes place because of the kitchen. Meera cannot cook meat and the priest wants to cook meat in the kitchen.

In Mausam, a Maharaj (a special chef) is arranged for Dr. Amarnath Gill because he is fond of good food. Some of the important moments take place in the kitchen. For instance, in Mausam, physical fight and exchange of hot words between the chef and Kajli takes place in the kitchen. Maharaj reminds Kajli about her profession. This makes Kajli to return to the brothel. In Maachis, open kitchen appears several times. In Mere Apne, Anandi Devi is about to light fire in the Chulha (hearth) in the open kitchen when Arun Gupta knocks at the door. Kitchen also appears and reappears in other films of the director.

Death and platform are important thematic and visual motif in many of Gulzar’s films. The stationmaster in Ijaazat says: “yao ijandgal Bal tao ek plaoTfama- hO AaOr hO @yaa (This life is also like a platform)?” Death is a recurring theme in his films. Trains arrive on a platform for sometimes and than leave for the next station. In the same way, all the human beings come on this earth for a short period and after completing the circle of life, they depart.

In Mere Apne, train symbolizes Anandi Devi’s migration from village to city. Train also signifies the fast changing world through a montage. The game of Hu Tu Tu is symbol of the politics being played in the parliament or assembly halls in the country. Smoking and drinking is a part of Gulzar’s mise-en-scène. Cigarette is one of the hand props Gulzar consistently uses in his films. Dr. Amarnath Gill, in Mausam, smokes. Even children smoke in Kitaab. Shyam and Chainu smoke in Mere Apne.

Pauri (staircase) is a recurring motif in Gulzar’s films. In Khushboo, the song: “baocaara idla @yaa kro saavana jalo BaadaoM jalo ” has been picturised on steps. Thers is another song: “mausaaifr hUM yaaraoM na Gar hO na izkanaa mauJao calato jaanaa hO basa calato jaanaa” in which Ravi comes down from steps. In Mausam, the steps comes at a catalytic moment when the protagonist, Dr. Amaranath Gill in Darjeeling slips down from the steps and gets sprain in his foot. In Maachis, Jaswant Singh Randhawa is sitting on the steps when her sister, Veeran, tells him to look at the police party. In Hu Tu Tu Panna Barve and his boy friend Aditya are sitting on the steps when they talk about issues of corruption. In Mausam, Kajli pushes a customer from chobara (an open room built on the roof of a house) and he comes down rolling from the steps. In Aandhi, Aarti Devi and JK are shown sitting on steps during the song: “toro ibanaa ijandgal sao kao[[- iSakvaa tao
In Namkeen, the audience sees Gerulal- the protagonist climbing the steps. In Ijaazat, Maya sings a song: “maora kuC saamaana tumharo pasa pD,a hO” on the steps. In Kinara, Aarti Sanyal acts as a pregnant woman and climbs the steps. In the same film, the climax scene takes place on the steps.

Each of Gulzar’s film reflects his personality through costume, dialogue, ruins/monuments etc. Some of Gulzar’s film has a biographical element in it. For example, his film, Kitaab, which is biographical film, reflects his childhood days with his brother. Gulzar’s films from Mere Apne to Hu Tu Tu, is a step in the overall progression of his creativity as a director, a writer and a lyricist. Gulzar’s characters reflect Gulzar’s personality. Gulzar admits, “I’m there in my protagonists. In Mausam, I’m the sort of old man Sanjeev Kumar was. I’d face my follies in much the same way he did. I saw myself in Jeetendra’s character in Khushboo too, and in Izzazat, I imposed my view of romance and relationships.”

Natural images

Certain images are common trademarks in Gulzar’s films. Natural beauty is a part of Gulzar’s celluloid world. Aandhi, Mausam, Namkeen, Ijaazat, and Maachis are laced with natural beauty. Scenic beauty, snow-covered hills, flowing rivers, birds in flight, tall trees, raindrops falling from leaves, etc. are some of the beautiful images in his films. In Lekin…, for example, Sameer and Rewa are sitting on sand dunes (Figure 5.52) in a scene. The shot is taken from a low angle. In addition, both of them are sitting on the top of the dune. The scene has a look of extra-terrestrial beauty signifying the strange and metaphysical relationship between Rewa and Sameer. This is one of the most beautiful images in Gulzar’s films. The opening sequence in Ijaazat, Namkeen and Mausam are rich with natural beauty. The night shot of a moving train in Kitaab (Figure 5.53) is remarkable. Here the reflection of the train in the water makes it more beautiful. The credit titles of Namkeen and Ijaazat have been superimposed on images of nature.
Symbolism

Use of symbols in the films is one of Gulzar’s auteur signatures. To illustrate this point, this section includes an analysis of some of the images taken from his films.

Ijaazat is a good example to prove that Gulzar also communicates symbolically through some of the images. The film is about extra marital affair of Mohinder- the protagonist. Mohinder is alone when the film opens. The marriage of Mohinder and Sudha does not succeed because of Mohinder’s extra marital affair with Maya. Oneday Sudha leaves Mohinder. Mohinder and Sudha- two major characters, coincidently meet after a long time in a railway waiting room. They come face to face in one of the shots. Mohinder and Sudha are facing each other in the image and there is a shadow on the wall. The shadow is in between both of them (Figure 5.54). Denotative meaning of the image is very clear. However, the close and indepth analysis of the image reveals the connotative meaning. The shadow in the image represents something. The shadow is of Sudha that represents Maya- ‘the other woman’ between Mohinder and Sudha. Therefore, the shadow is the symbol of a ‘third person’ that came in between Mohinder and Sudha. Because of Maya, Sudha leaves Mohinder and marries someone else. It is a contextual symbol because if the film is not about extra marital affairs, the shadow between them will not have any meaning. One can interpret this image in a different way also. Second interpretation is that Sudha is not the same Sudha of her past. This Sudha of past is a shadow of Sudha in the present. The past relationship brings the characters together at least for sometime. Sudha loved Mohinder but she received the feeling of isolation and detachment in return. Now, she is a changed woman.

In another example of symbolism in the same film is a song: “ktra ktra imalatl hO ktra ktra jalnao dao ijaMdgal hO bahnao dao Pyaasal hUM maOM Pyaasal rhnao dao (Drop by drop it flows, let it flow, it is life. Let it flow. I am thirsty, let me remain so….)”. The song has been picturised on Mohinder and Sudha near a pond. Some small trees in the pond are not green (Figure 5.55). These trees are leafless, lifeless, although they are in water. Gulzar uses these leafless and lifeless trees as a symbol of unhappiness, dissatisfaction,
detachment and emptiness that Sudha feels despite being with Mohinder. The image evokes a sense of aloofness. Those trees are in water but they are not green. Sudha is with her husband Mohinder but still not happy. As she expresses herself in the song: “Pyaasal hUM Pyaasal rhnao dao (I am thirsty, let me remain so...)” Sudha’s situation is like the trees that are into the water but there are no leaves on them. She feels thirsty. The tree in the pond maintains its literal significance while suggesting other meanings. The reflection of the tree in water also has significant meaning in the context of the story. Sudha loves Mohinder. On the other hand, Mohinder is in love with Maya. Sudha’s love for Mohinder is as deep as the roots of the tree, which is extended through the reflection of the tree while Mohinder’s intimacy is just like a reflection of love but not actual love.

Bird in flight appears consistently in Gulzar’s films. Gulzar uses bird in flight as a symbol of displacement (Figure 5.56). In Parichay, Ravi does not have a permanent house to live. He stays with a friend in the city when he receives a letter from his Uncle who invites him to his village. Ravi, who is in search of a job, leaves for his Uncle’s village to take up the job of teaching Rai Saheb’s grandchildren. In the next shot the bird is about to fly. The bird flies and the song sequence: “mausaaifr hUM yaaraoM na Gar hO na izkanaa, mauJao calato jaanaa hO basa calato jaanaa” also begins. Gulzar uses parallel editing throughout the song sequences and keeps showing a bird repeatedly. The bird becomes the symbol of Ravi’s movement from city to village. In Ijaazat, Gulzar repetitively shows the bird in flight during the credit title sequence. It is symbolic of Mohinder’s migration from one city to another - the inconsistency in the relationships that keeps the characters moving from one place to another in search of a destination.

In Kitaab, when Babla runs away from his sister’s house to reach his mother’s, Gulzar repeatedly shows the bird in flight during one song sequence: “maoro saaqa calao na saayaa” to symbolize Babla’s journey to his mother’s house. Bird in flight also appears in other films of Gulzar.
Scattered milk in Koshish is used as bad omen and immediately after the shot of scattered milk; there is a shot of a dead child, the most disturbing incident in the film. In one of the scenes, in Mere Apne, Anandi Devi passes through the bicycle tyre frame (Figure 5.57). It has the symbolic meaning of imprisonment of Anandi Devi. She has been confined in a limited space. She is not as free as she was in the village. Now she is a baby-sitter. Arun Gupta has brought her for household duties.

In a scene in Kitaab, Babla and his friend are shown hitting iron-grill with sticks (Figure 5.58). The shot has a symbolic meaning. Both of them do not want to go to the school. School for them is like a prison. They want to escape from this prison. Later in the film, Babla runs away from his sister’s house to reach his mother’s house.

Women are often shown behind the window. These images express their desire for freedom and escape from oppressive condition. In one scene in Namkeen, Nimki, Mithu and Chinki are shown behind the window (Figure 5.59). Their mother Jugni, when she comes to know about the arrival of natak mandli in the town, tells their daughter to go inside the house. The three sisters look out of the window. It seems as if they really are in a prison. Jugni is afraid of her husband. He wants to take Chinky along with him. Symbols could also be located in other films of Gulzar. Gulzar uses symbols to communicate effectively with the audience. Therefore, the use of symbols is one of Gulzar’s stylistic features. The bird in flight is one symbol that Gulzar has used in most of his films from Mere Apne to Hu Tu Tu.

**Reference to work of art:**

There is a constant reference to other films, works of arts, historical events, literature and poets in Gulzar’s films. Mere Apne, Koshish, Achanak, Kitaab, Maachis are some of the films in which Gulzar refers to literature, films and poets. This is also one of his auteur signatures.

Mere Apne has reference to some poets. In one of the scenes, it is the first night of Anandi Devi and Niranjan. Niranjan says to Anandi Devi: “ijatnao Bal baD,o baD,o kiva klaakar hao gae hOM saba plto qao. }mar Kyaama sao laokr gaailaba, gaailaba sao
From Khayyam to Ghalib and from Ghalib to Niranjan, all the celebrated poets and artistes used to Dr. ink. Niranjan is a theatre artist. In the same film, there are posters of films like Do Dooni Chaar and Anand. Gulzar has written the script of Do Dooni Chaar and wrote the script and dialogues of Anand. The poster is visible on the wall of a street. In Achaank, Major Ranjeet Khanna mentions about a song from Do Dooni Chaar. In Mere Apne when Arun Gupta brings Anandi Devi to his home and after the formal introduction to his wife, he puts on the Radio and there is an advertisement of Anand film. The advertisement reads as “eo baabaU maaoSaae. ijaMdgal baD,I haonal caaihe laMbal nahlM. rajaoSa Knnaa ka nyaa Ép ifma AanaMd maoM (Hey…the life should be great, not long. Rajesh Khanna’s new role in his new film- Anand).”

In Koshish, there is a scene in which Haricharan’s bicycle is stolen by his brother-in-law, Kanu. Haricharan who works as a newspaper hawker needs the bicycle badly. Without the bicycle he cannot work. When he goes to the newspaper agency without a bicycle, he is not given the newspapers for distribution. The agent of the newspaper agency says: “pOdla baaMTnao ko ilae Aba AK,baar nahlM dUMgaa. kla tumanao hmakao AaQao AK,baar vaapsa ike. ParsaaoM Bal tumanao AaQao vaapsa kr ide. mauJao QaMQaa nahlM baMd kmnaa ho. jaaAaO (On foot? No, I will not give you newspapers to distribute on foot. Yesterday and day before yesterday, you brought back half of the papers. I do not want to ruin my business. Go off from here now).” Haricharan loses his job and starts working as roadside shoe-shiner.

This same scene appears in The Bicycle Thief – a film directed by Vittorio De Sica. In this film, Ricci Antonio - the protagonist, works as a poster hanger. It is written on his appointment slip that he should have a bicycle. Moreover, if he does not posses a bicycle, someone else will be given the job. Ricci arranges a bicycle by selling his bed sheets, which her wife- Maria Ricci brought in her dowry. Ricci Antonio starts working as a poster hanger. One day when he is hanging the postes on the wall, his bicycle is stolen. He tries to search for his bicycle but in vain. He loses his job. Both Haricharan in Koshish and Ricci Antonio in The Bicycle Thief lose the job because they do not have bicycles.

In Maachis, there is a reference to tale of Laila and Majnu- a legendry love story from Punjab. Laila and Majnu were in love with each other but could not marry and died. In the second sequence of the film- Maachis, Kirpal Singh Pali and Jaswant Singh Randhawa are playing hocky in the courtyard. Jaswant Singh Randha’s mother and sister Veera are preparing rotis. Veera’s mother says to Kirpal Singh Pali: “….maaÉMgal ]sao AaOr inaSaana pD,Mogao torl plz po. maOM @yaa jaanatl nahlM tuma daonaaom kao (I
will beat him, but the scars will be on your back).” Kirpal Singh Pali says: “laOlaa majanaUM ka [Sk hO hmaara baljal. sawaaj jaleMgao AaOr sawaaj hl maroMgao (Our love is eternal, like that of Laila Majnu. We will live and die together).” Veeran interferes: “vaaao tao sawaaj sawaaj nahIM ijae qao AaOr na maro qao sawaaj sawaaj (They neither lived nor died together).” In Maachis, there is also a reference to Ranjha- the hero of a Punjabi tale from Punjab. In one of the scenes, Kirpal Singh Pali says to Nanu uncle: “hma CaoTo raMJaa sahl BaoD sia[=ja ko (I am small Ranjha- sheep size).”

In Kitaab, there is a reference to Sharat Chandra Chatterjee- a famous Bengali writer. In one of the scenes, Babla says: “hmaaro ihMdI ko Tlcar kh rho qao ik SartcaMdr bahut mahana ra[-Tr qao (Our Hindi teachers told us that Sharat Chandra was a great writer).” In Kitaab, there is also a shot of the title page of a famous novel – Devdas (Figure 5.60) written by Sharat Chandra.

**Cinematography:**

Cinematography is motion picture photography. In other words, cinematography is the art of writing with movement and light. Different types of shots are some of the techniques, which are part of cinematography. For example, close up, extreme close up, long shot, medium shot, three shot, point of view shot, crane shot, pan shot, low or high-level shot are used to capture the image. Shot is the continuous recording of an action without a cut. Shot is the basic unit of film unlike a frame because there is no movement in a frame. Frame is static. Frame is a single picture but film means movement, motion…life. That is why shot is the basic unit of film. Scene is the combination of different shots. Different scenes make a sequence and a combination of sequences makes a film.

Gulzar uses long shots in his films to give an idea about the relationship between human being and nature. This is evident from his films like Mausam,
Namkeen, Ijaazat and Maachis. These films open with a long shot of green hills and a cloudy sky. Gulzar superimposes the credit title sequences of Mausam, Ijaazat and Namkeen on beautiful images of nature. The images of falling raindrop, waterfalls, flowing river, clouded sky etc. are beautiful in Ijaazat. Gulzar also connects the interior of the house with the exterior by open windows and doors to suggest that nature and human being are inseparable. For example, in Mausam, the window of Vaid (physician) Harihar Tahpa’s room is always open (Figure 5.61). The window of the kitchen is also open. The shot that frames three characters is known as a three-shot. Gulzar uses three-shot technique in most of his films. Namkeen (Figure 5.62) is one example in which Gulzar uses maximum number of three-shots. Gulzar explains the purpose of using three shot in a film. He says, “The gentle fine-tuning of my craftsmanship made Namkeen a very subtle and different film, in which relationships were always on edge; and to prove that I had not a single scene where only two characters were shown- even in intense confrontations between two people, there would always be a third character going through the frame.”

Even in Mausam, Gulzar have used lot of three-shots. For example, Dr. Amarnath Gill talks to the Doctors and Distributors of medicines when he reaches Darjeeling. In one of the shots, those three doctors are shown in a single frame and on the other hand, Dr. Amarnath Gill is framed alone in a shot. It conveys the social and financial status of Dr. Amarnath Gill. In addition, Gulzar uses this type of shots repeatedly in Mausam.

Frontal shot is one of the signature shots of Gulzar. Frontal shot is a shot in which a character stages in such a way that he or she directly faces the audience. Frontal shot bridges the gap between the characters on the screen and the audience in the hall watching them. With the use of frontal shots, the audience also becomes the part of the action-taking place on the screen. A director uses audience’s involvement and action on the important and address the audience. shots in his films, issue of national

Frontal shot when with the characters screen becomes very characters directly Gulzar uses frontal which deal with the importance. For example, Mere Apne that deals with the issue of students’ unrest has a frontal shot. Bansi, who is a college student and member of Shyam’s Gang, does not get a satisfactory answer from the principal of the college. He looks and speaks directly into the camera. Bansi says: “tao ifr Aap hl bata[e @yaa kroM hma laaoga?…pZo, khaM? kalaoja tao hmaoSaa
(Then you tell us what should we do?….but where should we study? The college is always closed. There is always a strike).” The audience in the cinema hall feels as if Bansi is talking to them.

In Mere Apne, Anandi Devi comes to the city to stay with Arun Gupta who claims to be her relative. Very soon, Anandi Devi realises that not everything is what it appears at the surface level in the house and the city. Here Gulzar uses Anandi Devi’s problem to reflect the changes, which are taking place in the society and he uses the frontal shot of Anandi Devi to involve the audience (Figure 5.63). Anandi Devi looks and speaks directly into the camera. She says: “yao khaM Aa gae hma saaro ko saaro. saBal Baaga rhoM hOM. Baagao jaa rho hOM. saba badla gayaa. kba badlaa yao saba. ijasao doKao baaMvalaa saa lagata hO. laD,kl laD,kl nahIM lagatI AaOr laD,ka (When did all these change? Whomever I see seems crazy. Girls don’t seem to be girls and boys….).” Anandi Devi migrates from a village to the city. She is surprised to see the change that is taking place in city very fast. In village, she was not aware of the hustle-bustle of the city. For her it is a new experience. Maachis deals with the problem of terrorism in Punjab and today terrorism is not only a national but international phenomenon. Gulzar does not leave the audience isolated into the cinema hall. He involves the audience in what is happening before their eyes. Moreover, action does not take place between characters on the screen. Action on the screen takes place among characters and the audience. The audience is present with the eye of the camera also called ‘an artificial eye’. In addition, when it is a frontal shot, audiences get deeply involved in what is taking place on the screen. In Maachis, for example, there are two important frontal shots. The first scene, in which, Jaswant Singh Randhawa returns home at night after the police releases him. It is obvious from his physical condition that police has tortured him. The villagers get together and one of the villagers, in a frontal shot, says: “yah doSa hl Apnaa nahIM lagata (This bloody country does not seem like ours anymore).” The voice of the villager is the voice of the subaltern mass of the whole country. The second shot in Maachis, in which, Kirpal and Veeran, look directly into the camera (Figure 5.64). Kirpal says: “bataAao iksal ka @yaa ibagaaD,a qaa hmanao jaaO hmaO M [sa nak- maoM Qakola idyaa. saara Gar ]aaD, idyaa (What harm had we done to anyone that we have been pushed into this hell? Our
homes have been destroyed).” Kirpal and Veeran become the representative of all the innocent people who were compelled by the state police to jump into the well of terrorism.

Frame within frame is another signature shot of Gulzar. Frame refers to a single image. Images create an illusion of movement when a series of frames (24 frames per second in case of a film) are shown rapidly. Gulzar uses frame within a frame shot to focus audience’s attention to a particular part of the character or an action. For example, in Achanak, Gulzar shows Major Ranjeet Khanna and his wife Pushpa in a circular frame (Figure 5.65). Major Ranjeet Khanna looks at his wife intensely before he kills her.

In Maachis, police detain Jaswant Singh Randhawa in connection with an attack on one MP. Kirpal Singh Pali- Jaswant Singh Randhawa’s would be brother-in-law- looks after Randhawa’s family. In one of the scenes, Kirpal Singh Pali is sleeping in the courtyard in Jaswant’s house. Veeran overhears the sound of a barking dog and switches on the light and the lights make a frame of the door within the frame. Examples of frame within frame are also present in other films of Gulzar.

Gulzar uses close-up and extreme close-up or big close-up shots in most of his films. These two types of shots are like a recurring motif in all of Gulzar’s films.

A director uses close-up shots to show facial expressions and reactions of the characters. Close-up shot also bridges the gap between audience and action or characters on the screen and for the involvement of the audience in the action. A director uses extreme close-up or close-up shot to show the inner feeling of the characters or to express the state of mind of the characters without any dialogue. When Meera consumes poison, the extreme close up shot of a priest’s eye, in Meera, expresses his pain for her (Figure 5.66). This shot also shows the familiarity of Pandit with Meera and his tears express his helplessness. Instead of using the whole frame, Gulzar makes effective use of lights to make a
frame. Gulzar uses low-key lighting to create the close-up of Pandit. Tears are coming from his eyes and this is what Gulzar tries to show the audience without any dialogue and sound.

Gulzar uses this visual device or technique effectively in his films. For example, in Mausam, in one of the scenes, Gulzar frames Kajli- the prostitute in a close-up shot to show her lusty feelings for Dr. Amarnath Gill. The heavy make up that Kajli has put on, enhances her performance as a prostitute. Gulzar frames her in a close up shot to show her desire for Dr. Amarnath Gill. Gulzar positioned her in the right hand side of the frame or off-centre of the frame. The left side of the frame is completely dark which further enchances mood.

In Achanak, Gulzar reflects the state of mind of Dr. Chowdhry in extreme close-up shot by framing his left side of face. The extreme close-up of Dr. Chowdhry expresses his inner state. Dr. Chowdhry is treating Major Ranjeet Khanna who has been shot in the chest. According to Dr. Chowdhry, Major Ranjeet Khanna should have been dead but he is alive. This is what keeps disturbing Dr. Chowdhry. Dr. Chowdhry keeps waiting for Major Ranjeet Khanna’s news of death. He is reluctant to operate on Major Ranjeet Khanna. He is sure that Major Ranjeet Khanna is going to die or will suffer from mental imbalance or paralysis even if the operation is successful. In one of the scenes, after conducting an operation on Major Ranjeet Khanna, Dr. Chowdhry says: “maorl tao yao samaJa maoM nahIM Aata ik yao Aadmal ijanda @yaoM hO? iksa ilae (I can’t understand why this man is alive? For what)?”

A Point of view shot structure is a shot of a character looking at something which is followed by a shot of what he or she is looking at. It is a subjective shot. Point of view shot is a technique, which involves the audience. The audience looks through the eyes of the character. Gulzar uses point of view shot in his films to establish the relationship between characters, human beings and nature. Gulzar’s films reflect the subtleties of relationships. Gulzar also uses this cinematographic technique to establish a relationship between characters and to reflect his philosophy of relationship and love for nature. For example, in Mausam, Dr. Amarnath Gill arrives in Darjeeling and enters the kothi, in the first sequence in the beginning of the film. He goes near the open window and looks out of the window. The first shot is of Dr. Amarnath Gill going in to the direction of the window. The second close up shot is of Dr. Amarnath Gill in the window frame and the third shot is of the snow covered green hills to suggest what Dr. Amarnath is looking at. Therefore, the audiences see the snow-covered hills through the eyes of Dr. Amarnath Gill. The shot of snow-covered hills is a subjective shot. For example, in Mausam- his fourth film with Gulzar, Dr. Amarnath Gill (Sanjeev Kumar) is
in search of Chanda- his beloved 25 years ago in a sequence. He comes to know that Chanda used to work in the Karkha Ghar (spinning wheel factory). He goes to the Karkha Ghar and enquires from the Manager of the Karkha Ghar. The manager informs him that there is an old woman by the name of Chanda who works in the Karkha Ghar. This raises Dr. Amarnath Gill’s hope of meeting Chanda. The manager leaves to bring Chanda. In the meantime, Dr. Gill looks around and the shot focuses on the women who are spinning the wheel. This is Dr. Amarnath Gill’s point of view shot. He is looking at the women who are spinning the wheel. Dr. Amarnath Gill hears: “AaAao maaM (Mother, come)” and he immediately turns back. The camera is still on Dr. Amarnath Gill. The woman is not shown on the screen; instead, Gulzar shows Dr. Amarnath Gill in a reaction shot. Dr. Amarnath Gill stands up and keeps looking into the direction of the door. There is a sound of the spinning wheels, which symbolizes Dr. Amarnath Gill’s fast heartbeat. Tension is visible on Dr. Amarnath Gill’s face. The camera zooms on Dr. Amarnath Gill’s face and after a few second, he relaxes. Until this point, the woman is not shown on the screen. One more example from the film is a scene in which Dr. Amarnath Gill brings Kajli along with him where he stays. In the next scene, Maharaj- the cook brings bed tea for Dr. Amarnath Gill. He enters the
bedroom and finds that Kajli is sleeping in the bedroom. First close up shot is of the Maharaj (Figure 5.67) and the next close up shot is of Kajli (Figure 5.68). The close up shot of Kajli gives an idea that Maharaj is looking at a prostitute. In the next scene, Dr. Amarnath Gill gets up and goes to see Kajli. The first close up shot is of Dr. Amarnath Gill (Figure 5.69) and the next long shot is of Kajli in which her whole body is shown (Figure 5.70). Here Gulzar uses the long shot of Kajli to establish that Dr. Amarnath Gill is looking at her daughter not at a prostitute as in the example of Maharaj’s point of view shot. Maharaj is looking at her face, which clearly conveys about her character and profession. Generally, in real life, when brother or father looks at a sister or daughter, they do not look at any particular part of the body. They look at her as a whole. Gulzar has used the point of view shots to establish the relationship between Dr. Amarnath Gill and Kajli and this is the beauty of Gulzar’s film technique. What Gulzar is trying to convey is the attitude, mind-set or outlook of Dr. Amarnath Gill and his servant toward Kajli. This is how Gulzar uses camera to establish relationships.
Sound and Music in Gulzar’s films

Sound:

Gulzar has a unique filmmaking style. In Bollywood, filmmakers usually do not take sound very seriously. However, Gulzar is a director who makes sound very important in his films. The use of sound is one of the auteur signatures of Gulzar. Gulzar uses sound symbolically in his film.

Gulzar uses same frame as a flashback transition. Similarly, he uses the sound as a flashback transition that is a recurring motif in his films. Throughout, *Ijaazat* sound is a recurring motif. The sound occurs before each serious scene, situation or any bad news that comes for the character in the film. The sound of train, ringing phone, landing aeroplane are some of the sounds that occur throughout the film. Gulzar communicates through sound motif in *Ijaazat*. The sound of train whistle and thunder are also recurring sound motifs in *Ijaazat*. The recurring sound of thunder symbolizes the ‘the storm’ that takes place in Sudha and Mohinder’s life. The sound of thunder also symbolizes the mental trauma through which Sudha has gone during her married life. That is why whenever Mohinder comes in front of her, the sound of thunder also takes place. In one of the scenes, Mohinder goes out of the platform to bring some eatables from the market at night. When he comes back and knocks at the waiting room door, the sound of thunder occurs.

Gulzar also uses sound as a motif in other films, for example, the sound of jeep in *Maachis*, the sound of ghungroo (small tinkling bell) in *Kinara*, the sound of chirping birds in *Mausam* etc. In *Maachis*, Inspector Vohra is talking to his senior and the sound of jeep takes place.

In Mere Apne, the sound of cot suggests that some problem is waiting for Anandi Devi. In one scene, Anadi Devi says to Arun Gupta: “jara vaaK KiTyaa KIMca laoonaa [sa trf (Please pull the cot)].” Arun pulls the cot and it makes a sound. Anadi Devi asks Arun: “Gar maoM saba sauK saaMd tao hO (Everything is all right at home)?” Before Arun replies, the cot makes a noise, which answers Anadi Devi’s question. The sound suggests that not everything is all right at home. However, Arun says: “Aap ko AaSal-vaad sao saba zlk hO baUAa jal (Everything is ok with your blessings).” Later in the film, Anandi Devi migrates to the city and faces various problems. Ultimately, Anandi Devi is killed accidentally. In another scene in Mere Apne, there is sound of the bell. It is an alarm that not everything is fine in the city. Later in the film, audience sees the fight between two rival groups.
There is a sound of the spinning wheel, which symbolizes Dr. Amarnath Gill’s fast heartbeat in Mausam. The previous section discusses this scene in detail.

There is a scene in Mausam, in which Dr. Amarnath Gill stops at the chemist’s shop and hears girls laughing loudly while getting down from his car. He pauses and looks into the direction of the sound. The loud laugh of the girls makes him understand who ‘the girls’ are. These sounds come from the brothel.

In a jungle, (forest) scene, in one of the flashback sequences in Mausam, in which Kajli’s uncle rapes her, there is a sound of chirping of some birds. The chirping of birds is symbolic of the helplessness of Kajli. The sound suggests as if the birds are crying over for what is taking place in front of them. Kajli is going through the forest when her uncle approaches her. She immediately understands the intention of her uncle and starts running. The sound of birds increases with the speed of Kajli. At one moment, Kajli hides herself into a roofless structure. She breathes very fast. The birds stop chirping. However, Kajli’s uncles finds her out and the sound of birds continues until the medicine bottle, which Kajli was carrying falls down and breaks. The breaking of medicine bottle is also symbolic of the rape. The scene brings us to the present and Dr. Amarnath Gill hits the window pan, which makes a noise. The sound of the broken pan suggests how Dr. Gill feels when Kajli finishes her story of how she became a prostitute.

Examples of sound as a symbol are also available in other films of Gulzar.

Music

Gulzar has a strong sense of music that is why he has been able to use the talent of all the music directors from Salil Chowdhury to Vishal Bhardwaj. Rahul Dev Burman is the music director in nine of Gulzar’s films. R.D Burman has given music in Parichay, Khushboo, Aandhi, Kinara, Kitaab, Angoor, Namkeen and, Ijaazat. Salil Chowdhury gave music in Mere Apne – Gulzar’s first film as writer-director. Madan Mohan gave music in Koshish and Mausam. Vasant Desai was music director in Achanak. Haridaynath Mangeshkar gave music in Lekin.

Vishal Bhardwaj gave music in two of his films- Maachis and Hu Tu Tu. Ravi Shankar gave music in Meera. Gulzar works and reworks with the same team. For example, RD Burman’s music played very important role in the popularity and success of Gulzar lyrics in his films. Therefore, when studying Gulzar as an auteur, RD Burman’s role as a music director cannot be ignored. However, Gulzar’s films were also successful when Madan Mohan was music director. For example, Madan Mohan gave the music of soulful song “idla ZUMZta hO ifr vahl fusa-t ko rat idna” in Mausam. RD Burman gave music in Aandhi and made all the songs immortal. Again, in Maachis, Vishal Bhardwaj made all the lyrics
timeless. However, it was Gulzar’s vision that was behind all the films. Gulzar used the skills of all the music directors to promote his vision through his films and lyrics.

Gulzar began his career in film industry with lyrics and his lyrics remained one of the strongest elements throughout his film career. Gulzar’s songs have become the selling point for other filmmakers. In this connection, Saibal Chatterjee – a film critic, says, “From Mora gora ang lai le, mohe shyam rang dei de to Kajra re, Gulzar’s has been a journey that mirrors the ebb and flow of Hindi film music.”

Gulzar through his lyrics and with the help of adept music directors expressed the subtle feelings of the characters in his films. Mahesh Bhatt, in this regard, says, “Songs articulate the emotional sub-text in a Hindi film. If the music is felt deeply a filmmaker is also able to communicate his theme and share an emotion with his audience. The EQ (emotional quotient) of a film can be gauged by its music. My film Arth made me realize this fundamental truth.”

Gulzar has exploited fully cinema - the most complex and effective medium of mass communication. The major advantage of Gulzar is that he is the writer-director of all his films. He has written all the lyrics of his films. This gives him the edge over other filmmakers. The medium like film provides Gulzar the opportunity to use various arts like poetry, dialogue, story, direction etc. Why Gulzar took to direction, wrote the film and penned the lyrics is answered by himself as: “The reason is that what I wanted to say as a writer was interpreted by the director in his own way, and frequently it never reached the audience. This is why I had to become a director.” Therefore, cinema is a complete medium and Gulzar has used it fully.

**Editing**

Editing is the process of selecting, arranging and putting the shots, scenes and sequences together according to the script. Editing is an art and third important physical element of film. Image and music/sound are the first two elements of the film. Good editing can put meaning into a badly shot film and bad editing can
Dharmanand Vernekar says, “Waman Bhonsle and K Vaikunth, the ace cinematographer were picked up by Gulzar and this team presented the best of celluloid gems to the film industry. The films created by this team – ‘Mere Apne’, ‘Parichay’, ‘Achanak’, ‘Koshish’, ‘Khushboo’, ‘Aandhi’, ‘Mausam’, ‘Meera’… can never be forgotten.”

Subhash Sehgal edited Ijaazat and Lekin. M. Ravi and Sadanand Shetty edited Maachis while Ravi, Sada and Ram Koti edited Hu Tu Tu. Gulzar uses montage editing in some of his films. Montage is a French word, which means ‘putting together’. Montage editing refers to a film technique or editing in which two completely different images or shots are put together to create or suggest the third meaning or idea into the minds of the spectator that is again completely different from the previous two. The concept of montage is associated with Sergei Mikhailovich Eisenstein. The Battleship Potemkin directed by Eisenstein in 1925, is well known for montage editing. Gulzar also has used this editing technique in his first film Mere Apne. In this film, there are two shots, which Gulzar has juxtaposed to construct the third meaning. In the first low angle, wide close-up shot (Figure 5.71) of Bablu- a child character in the film is shown. He is a beggar and malnourished. The shot moves into another high angle wide close-up shot of an overweight man with a wristwatch and big glass of lassi in his hand (Figure 5.72). He is drinking lassi continuously and half of the lassi is pouring down from the glass. These two shots are linked in a montage sequence with dissolve (Figure 5.73). The third meaning that is constructed in the spectator’s mind is that of the oppression of the poor by the rich, hunger in the society etc.

These two shots also break the rule of continuity. For example, we can talk about the first shot of the body. Bablu is positioned in the right hand side of the frame and in the second shot, the fat man has been positioned in the left hand side of the frame. When these two shots are linked, it seems the boy is looking at something else not at the fat man. The audience sees the fat man from the boy’s point of view.

There is another montage in Mere Apne, which takes place during the credit title sequence. There is an image of a train (Figure 5.74) in sharp contrast to a bullock cart. The
train is moving fast and the bullock cart is slow. Here Gulzar is trying to suggest that development is taking place and times are changing.
Gulzar uses match cut editing technique in most of his films. In match cut editing, two
shots are joined together by the action. The audience sees the same action from two different
angles. In other words, cut is used without breaking the continuity of the action. For example,
the point of view shot structure in which Gulzar establishes the relationship among characters
in Mausam, is also an example of match cutting. This scene has been discussed in a different
section of thesis. Briefly, in Mausam, Dr. Amarnath Gill brings Kajli along with him where he stays in a scene. Maharaj- the cook enters Kajli’s bedroom in the next scene. He removes the door curtain. This action has been shot from outside as well inside the bedroom. Examples of this type of editing are available in other films of Gulzar. Gulzar also uses two different extreme situations to connect present and past. This feature of Gulzar’s technique or style has philosophical connotation - not everything is the same but it is at the same place. In Mere Apne, there are two different situations of Anandi Devi. The shot of Anandi Devi- a widow leads to Anandi Devi- newly married women (Figure 5.75 and 5.76). He uses these two different situations but the frame remains same. The first flashback, in Mere Apne, takes place when Anandi Devi remembers her old days. Anandi Devi is in white costume and when the flashback starts, it is her first night of her married life and she is in red costume. Before the flashback starts, she says: “yah saba tao hmaara pirvaar hao gayaa hO. jaba kBal Akolao baOzto hOM AaMgana maoM tao yahaM imaTTI gaaro kl dlvaaroM baaolanao lagatl hOM. yao iKD,ikyaaM Dr.vaaiao saba baatoM krto hOM hma sao pUranal baatoM Aae gae kl BaID, lagal rhtl qal yahaM. ek QaUma macal rhtl qal hrdma. [sal caaOKT pr caavala Dalao qao hmaarI saasa nao. tola ]Dolaa qaa jaba
This all has become my family. When I sit alone in the courtyard, then this mud walls speak to me. These windows, these doors, all talk with me. Talks of old times....There used to be a crowd of people here. There used to be excitement here always. On this courtyard, my mother-in-law had put some paddy. She had put oil on it. That was the first time I came as a bride.

However, the present situation of Anandi Devi is completely different. In the second flashback, Anandi Devi tells how she became a widow. Again, the shot cuts to her married days. Anandi Devi’s husband, who is an artist and social worker, is leaving to help people who are suffering from an epidemic. She wants to stop him. She says:

‘jaana baUJakr jaaoKma maoM jaanao ka kao[- matla ba haota hO. doKao na iktnaa baD,a hOjaa fOlaa hO vahaM (Is there an need to go purposefully into the danger? You know what a big epidemic is spread there).’

Her husband insists and leaves. Before he leaves, Anandi Devi says: “saunaao jal. Saama tk laaOT AaAaOgaO na. doKao jal Saama tk na laaOTo tao hmaara mara maUMh doKao (Listen. Will you return by evening? If you don’t come back by evening, you will have to see me dead).’” Her husband says that even he does not know when he will be back. Anadi Devi says, “Look. If you do not return by evening, you will see me dead.” Her husband takes few steps, stops and looks back at Anandi Devi who is looking at him. The shot is cut to Anandi Devi who now is an old widow.
Gulzar uses the same frame. In both the shots, the position of Anandi Devi is same. The change of the costume shows clearly that the times have changed from old to new, married to widow. Everything is where it used to be, but not everything is same. There is a scene in Ijaazat in which Mohinder conveys similar feelings as shown in these two different shots of Anandi Devi. The conversation goes on between Mohinder and Sudha. Sudha says: “Aaap yahaM kOsao (How come you are here)?” Mohinder: “kMpona ko ilae gayaa qaa darjailaMga. vaapsa jaa rha hUM (I had gone for a campaign to Darjeeling. Now I am returning).” Sudha: “khaM (Where)?” Mohinder: “Gar (Home).” Sudha: “vahlM, vahlM rhto hOM Aap (The same place, are you still at the same place)?” Mohinder looks at Sudha and says: “hUM vahlM. vahl Sahr hO, vahl galal, vahl Gar. saba kuC, saba kuC vahl tao nahIM hO, laokna hO vahlM (Yes. It is the same city…same street…same house. Everything is…not the same. But, it is at the same place… there itself).”

Gulzar also uses this technique in Lekin…(Figure 5.77) and (Figure 5.78).

**Actors**

Gulzar works with the same set of actors, music director, cinematorgraphers, editors and art directors in his films. Working and reworking with the same team and actors is an auteur signature of any director. It also conveys that director has a faith in those actors, music directors and other team members. It helps him to communicate with the audience effectively. For example, R.D. Burman has given music in nine of Gulzar’s films. Sanjeev Kumar, Vinod Khanna, Jeetendra, Hema Malini, Sharmila Tagore, Keshto Mukherjee, Kamaldeep, A.K. Hangal, Deena Pathak, Leela Mishra, T.P. Jain, Asrani, Shree Ram Lagoo, Master Raju, Ramesh Deo, Paintal, Om Shivpuri, Bhushan Banmali, Tabu, Kulbhushan Kharbenda etc. are some of the actors with whom Gulzar works and reworks.

Sanjeev Kumar and Gulzar worked together in six films – Parichay, Koshish, Aandhi, Mausam, Angoor and Namkeen, as an actor and writer-director respectively. Parichay is Sanjeev Kumar’s first film with Gulzar. He plays the role Rai Sahib’s son- Niles in the film. Sanjeev Kumar gives a brilliant performance in Koshish in which he plays as a deaf and dumb person. In Aandhi, Sanjeev Kumar plays as JK – a hotel manager. In Mausam, Sanjeev Kumar plays as a surgeon - Dr. Amarnath Gill. In Angoor, Sanjeev Kumar plays double role. In Namkeen, Sanjeev Kumar is a truck driver – Geru Lal.

Vinod Khanna worked with Gulzar in five films. Vinod Khanna plays as the protagonist in Mere Apne, Achanak and Lekin… In one film – Khushboo, he has a guest appearance. In Meera, he plays an important role of Prince Bhojraj - Raja Vikramjit's younger
brother. Mere Apne and Achanak played a very important part in the career of Vinod Khanna. Mere Apne is Vinod Khanna’s first film with Gulzar. In this film, Vinod Khanna plays the character of Shyam. The second film Vinod Khanna did with Gulzar is Achanak in which he plays as Major Ranjeet Khanna – the protagonist of the film.

Jeetendra has worked with Gulzar in Parichay, Khushboo and Kinara. Jeetendra gives memorable performances in all these three films. In all the above-mentioned films, Jeetendra has proved that he is a talented actor and can play serious roles. What is common about Jeetendra in all the three films is that he uses moustache. In Parichay, Jeetendra plays as Ravi the protagonist of the film. In Khushboo, Jeetendra plays as Dr. Brindaban. In Kinara, Jeetendra plays as Interjeet- the architect.

Sharmila Tagore has worked in three of Gulzar’s films. These films are Khushboo, Mausam and Namkeen.

Khushboo, Kinaara, Meera and Lekin... are the four films in which Hema Malini has worked with Gulzar. Hema Malini’s performance as Kusum in Khushboo is unforgettable. In Kinara, Hema Malini plays as Aarti Sanyal- a famous classical dancer.

Keshto Mukherjee plays as a tourist guide in Kinara. He is a guide who himself needs guidance and knowledge about the historical persons. He also worked in Mere Apne and Koshish.

Kamaldeep appears in many of Gulzar’s films. He plays different roles in all the films. In Parichay, he plays as a doctor. In Achanak, Kamaldeep plays as Mr. Gupta- the Superintendent of Police. In Mausam Kamaldeep appears as a customer. In Angoor Kamaldeep is the owner of a grapes garden. In Khushboo, Kamaldeep has a very small part. He appears once in the film. He plays as a patient and visits Dr. Brindavan’s clinic for treatment. In Meera Kamaldeep is a priest. In Namkeen, he is a truck Driver. In Aandhi, Kamaldeep plays as Aarti Devi’s party worker.

Deena Pathak is Mrs. Dahiwal- in Ijaazat. She is the principal of the school where Sudha teachers. She is supportive to Sudha. In Koshish, Deena Pathak is Aarti’s mother. In Mausam, Deena Pathak plays the role of Gangu Rani – the head of a brothel where Kajli works as a prostitute. Gangu Rani’s attitude towards the prostitutes is that of a mother. In one of the scenes Kajli says: “baoiTyaaoM kl trh rKtl hO gaMgaU ranal (Gangu Rani treats us like daughters).” Gangu Rani is a character who has the ability to read people. In one of the scenes in Mausam, Gangu Rani says: “phlal baar kao[- Aadmal [tnaa Kra idKa]- idyaa hO (For the first time I have seen a true gentleman).”
In Mere Apne, A. K. Hangal plays as the principal of the college in which the members of Shyam’s gang study. In Aandhi, he plays the role of a domestic helper to JK and Aarti Devi. In Parichay, he is Ravi’s mama. Village folk call him Panditji.

Kitaab is the first film that Rammohan did with Gulzar. In Kitaab, Ram Mohan plays as Ustad- the train Driver. In Ijaazat, he plays the role of the stationmaster. In Namkeen, he is a Sarangi (a musical instrument) player and a father of three daughters. In Angoor Rammohan is a taxi Driver. He also appears in Lekin…

Yash Sharma, a Punjabi actor, appears in some of Gulzar’s films. These are Mere Apne, Koshish, Achanak and Namkeen. In Mere Apne, he is a police officer. In Koshish, he plays the role of a bicycle stand owner. In Achanak, he is again a police officer and in Namkeen, he is a truck Driver.

Asrani appears in five of Gulzar’s films from Mere Apne to Khushboo. In Mere Apne, Asrani is a college student and a member of Chainu’s Gang. In Parichay, he plays the role of a domestic helper. In Khushboo, Asrani is Kunj and Kusum’s brother. He sells toys. In Koshish, he plays a negative role. In Achanak, Asrani is a doctor.

Gulzar’s first film as director, Mere Apne is also Paintal’s first film as an actor with Gulzar. In Mere Apne, Paintal is Bansi. He is a college student and a member of Shyam’s Gang. In Parichay, he plays the role of a pandit.

Tabu appears in two of Gulzar’s films. In Maachis Tabu is Veeran. In Hu Tu Tu, Tabu plays the role of Panna Barve.

Ramesh Deo is Arun Gupta in Mere Apne, his first film with Gulzar. He plays as an Insurance Agent in the film. He is very cunning in the film. Leela Mishra plays as a domestic helper in Mere Apne and as Ravi’s Mami in Parichay. Shreeram Lagoo plays as architect and a blind begger in Kinaara and Kitaab, respectively. Raju Shrestha (Master Raju) plays as brother of Rama in Parichay. In Khushboo, he is the son of Dr. Brindaban. In Kitaab, he plays an important role of Babla. T.P. Jain, in Angoor, plays as a goldsmith – Ganeshi Lal; in Meera, he plays as a Maharaj – the priest of a temple. In Mausam, he plays the role of a vaid-the village healer.

Jaya Bhaduri appears in two of Gulzar’s films- Parichay and Koshish. She has given a superb performance in Koshish. She plays the role of a deaf and dumb girl.

Kulbhushan Kharbanda appears in the last two films of Gulzar- Maachis and Hu Tu Tu. In Maachis, he plays the role of the commander- a hard core terrorist and in Hu Tu Tu, he is an industrialist- Mr. Patel.
Bhushan Banmali, the screenplay writer, appears in some of Gulzar’s films. In Koshish, he is a gambler. In Aandhi, he is a political party worker. In Kitaab, he is a passenger.

Om Shiv Puri appears in eight of Gulzar’s films. He has given brilliant performances in all of these movies. Om Shivpuri plays the role of Dr. Chowdhary in Achanak. In Koshish, he is a blind man. In Meera, Om Shivpuri plays as a priest. In Aandhi, he plays the role of a politician – Chandersen. In Mausam, he plays as Chanda’s father – Vaid (physician) Harihar Thapa. In Khushboo, he has a very small role to perform and he appears only once in the film. He is Ravi’s father in the film. In Kinara, Om Shivpuri is Arti Sanyal’s grandfather. In Kitaab, he is the principal of the school where Babla is a student.

Gulzar uses similar or similar sounding names for his characters. This is also one of his auteur signatures. For example, in Mere Apne, the name of the protagonist is Anandi Devi. In Aandhi, the name of the female protagonist is Aarti Devi, in Koshish, the name of the female protagonist is Aarti and in Kinaara, the name of the female protagonist is Aarti Sanyal. In Koshish, the name of the protagonist is Haricharan and in Parichay, the name of Brindaban’s son is Charan. In Mere Apne, the name of Anandi Devi’s relative is Mr. Gupta and in Koshish, the name of Army Officer is Mr. Gupta. In Achanak, one of the doctors name is Kailash and the name of Major Ranjeet Khanna’s friend is Parkash. Both the names sound similar. In Mere Apne, the name of one of the members in Shyam’s gang is Sudhir and in Khushboo, the name of Thukrayan’s son is Sudhir. In the same film, the name of Kusum’s friend is Mannu and in Aandhi, the name of Aarti Devi and JK’s daughter is Mannu. In Namkeen, the name of the protagonist is Geru Lal and in Aandhi, the name of Aarti Devi’s party worker is Lallu Lal and in Angoor, the name of the moneylender is Ganeshi Lal. These names sound similar. There are some other similar sounding names, for example, Chandersen in Aandhi, Chanda in Mausam, Chandan in Kinara, and Kundan in Mausam. In Mausam, the name of the ‘customer’ is Chowdhury and in Achanak, the name of the doctor is Dr. Chowdhury. In Ijaazat, the name of the female protagonist is Sudha and in Angoor, the name of Ashok-1’s wife is Sudha.

Film credit title sequences

The opening credit sequences have become very important in the films. This section presents an analytical look at the opening credit sequences of Gulzar’s films. The section aims to identify the similarities in the credit sequences in all the films directed by Gulzar. The categorization is based on the style of the credit sequences in the films. Since, credit title
sequences are important part of the complete film, so it becomes necessary to study and analyze the credit title sequences to find out the consistencies of style in them.

Gulzar uses four categories of credit titles sequences in his sixteen films. The first category is credit titles accompanied with moving images. Films like Mere Apne, Parichay, Koshish, Khushboo, Aandhi, Mausam, Kitaab, Namkeen, Ijaazat and Lekin...fall in this category. The second category is credit titles accompanied with still image as in Kinara and Angoor. The third category is credit titles built around drawings, as in Meera and Hu Tu Tu; the fourth category is credit titles superimposed on a blank screen- Achanak and Maachis.

A close analysis of the credit title sequences in Gulzar’s films shows that he is an auteur. For example, the credit title sequences in Namkeen and Mausam have similarities. In both the films, Gulzar uses long shots of green and snow covered hills during the credit title sequences. The flowing river, bird in flight, nature, zoom out shots, etc. are some other similarities. Ten of Gulzar’s film credit sequences have been accompanied with a series of moving images, which have many similarities among them. All these four categories are being discussed in detail in the following sections.

**Titles accompanied with moving images**

**Mere Apne**: Gulzar uses very delicate words to name his films. For example the title- Mere Apne, expresses closeness, warmth and association. The title of the film is appropriate. Mere Apne is the combination of two Hindi words- Mere and Apne. Mere means my and Apne means own relatives, personal relationships etc. In the film Anandi Devi who is all alone and a widow, encounters two types of people who become important parts of her world- Mr. Gupta who is an insurance agent and the group of five young men- Shyam, Bansi, Billu, Sudhir, Sanju, Tiny and Babu. Mr. Gupta claims to be Anadi Devi’s relative and takes her to the city from her village. Mr. Gupta’s true colour comes out very soon. He uses Anadi Devi as a baby sitter at home. Within a few days, Anandi Devi leaves Mr. Gupta’s house and starts living with Tiny, Babu, Shyam, Bansi, Billu, Sudhir and Sanju. This becomes her family. She feels comfortable with them. They become her ‘Mere Apne’ and at the end of the film when she is shot dead accidently by Shyam and Chainu, they all cry and this is the evidence that they all belong to each other as family members and relatives. All the boys call her granny. Moreover, she treats Tiny and Babu as her grandchildren. That is why in one of the scenes, she leaves Mr. Gupta’s house when Mr. Gupta and his wife do not give food to Bablu.

The credit titles of Mere Apne are accompanied with a series of moving images in the film. All the credit titles are in English and have been superimposed on a moving train. The
credit title sequence starts with a moving train. The train whistles. The credit titles are in different colors. There is a railway track. Gulzar contrasts the speed of the train with that of a buggy (Horse-drawn cart). During the credit title sequence, there is a shot in which the train is moving fast and the speed of the cart is very slow. This shot signifies the changes of time and the development that is taking place in the society. The background music is as fast as the speed of the train. The background music also changes from fast moving train to the slow cart when the credit title finishes. The buggy stops, Anadi Devi gets down, and the credit titles finish.

**Parichay:** Parichay is a Hindi word, which means an introduction. Four children-Ajay, Vijay, Neeta, Sanju and their eldest sister- Rama are not happy with their grandfather – Rai Sahib, who was a colonel in the army. Rama and the children think that their grandfather was responsible for the death of their father- Nilesh. A gap between grandfather and grandchildren keeps growing. Rai Saheb appoints many teachers to educate the children but they keep disturbing the teachers until they run away. However, Ravi- a new teacher understands not only the psychology of children but also the attitude of Rai Saheb and his sister- Sati. Ravi succeeds to bridge the gap between the grandfather and the grandchildren. They start caring for each other. He not only changes the children but also Rai Saheb. In fact he ‘introduces’ Rai Saheb to his grandchildren. At the end of the film Rai Saheb appropriately says: “**maOM bahut Saukrgaujaar hUM riva ka ]sanao maoro baccaaoM sao maora pircaya krvaA idyaa** (I am very thankful to Ravi. He has introduced me to my grandchildren).”

The credit titles of the film appear on the moving images of shining stars. The colour of the credit title is white, blue, yellow and red. These colours are chosen appropriately to represent various features of the characters in the film. For example, red represents anger. Pran plays the character of Rai Saheb in the film. The colour of Pran’s name in the credit title is also red. Rai Saheb’s is a very short-tempered person. He cannot tolerate the pranks of his grandchildren. He becomes angry at children without knowing what the children want and why they do what they do. Yellow represents friendship and blue represents broadmindedness. Ravi is a broadminded person who becomes friendly with the children. The colour of Jeetendra’s name is in blue. He behaves like a friend. Ravi’s relationship with his mama and mami is also friendly. Even with Narain- Rai Saheb’s domestic helper, he has a friendly relationship. The colour of Jaya Bahaduri appears in yellow. She first becomes friendly and than falls in love with Ravi. White represents peace and non-violence. At the beginning of the film Rai Saheb and his sister’s behaviour is violent. They treat the children
like animals. The atmosphere at Rai Saheb’s haweli (a huge building) is not peaceful. In other words, there is a lack of peace in the haweli and in Rai Saheb’s life. Rai Saheb feels restless until the moment when he learns to laugh with his grandchildren at the end of the film. Ravi brings peace in Rai Saheb’s house and life. Therefore, the colours of the credit title represent the different natures of the characters in the films.

**Koshish:** The closest English word for Koshish is ‘effort’. In the film, Aarti makes efforts to communicate with hand movements. Aarti succeeds. Haricharan and Aarti also make efforts to live like normal people in the society. People laugh at them because they are deaf and dumb. The family of Haricharan and Aarti grows. First, a blind man joins them and second they give birth to a son. Their effort to live as normal people as other brings fruit. Haricharan works like normal people and rises to the post of an officer in a printing press. He provides education to his son who is not deaf and dumb like them.

The credit titles of the films have been superimposed on the moving images of hands. The movements of the man and woman’s hands communicate. Gulzar makes it clear from the very first shot that the film is about deaf and dumb people. The hands are shown in the clouds. The hands appear and disappear in the clouds.

**Khushboo:** Title of the film Khushbho means ‘frangrance’. The name of the female protagonist is Kusum meaning ‘flower’. In the film, Khushboo means the frangrance of relationship. Credit titles of the film Khushboo opens with a pan shot of green trees. The camera does not show anything, except green trees, until the credit title ends. There is background music. The camera pans, zooms in and out on the green trees. The colour of the text of the credit title is red. Here red represents love. Red in the film represents Kusum’s love for Dr. Brindavan. The greenery represents the prosperity, which for Kusum comes at the end of the film when she leaves her brother’s house to settle down with Dr. Brindavan.

**Aandhi:** Aandhi is a Hindi word that means ‘storm’. The controversy between Aarti Devi- the politician in the film and JK - the hotel manager, brings storm in the political arena and in Aarti Devi’s life as well. Chandersen, the leader of opposition party publishes Aarti Devi’s photographs with JK in his newspaper and scandalizes her without knowing the background of Aarti Devi and JK. Even Aarti Devi’s party workers do not know the truth about the relationship between Aarti Devi and JK. Lallu Lal, the party worker senses the intimate relationship between Aarti Devi and JK. He ironically says, “maaOsama ko rMga ZMga kuC zlk nahIM lagato (The weather is going to change).” “@yaa baarSa haogal (Is it going to rain)?” enquires the party co-worker. Lallu Lal says: “baarSa nahIM, AaMQal Aaegal AaMQal (It is not going to rain, it is going to storm).”
The credit titles of the film appear on the moving images of jeeps carrying the publicity posters for campaign of Aarti Devi and Chandersen. Images of the politicians and political rallies organised by the political parties are also used.

**Mausam:** Mausam means season. The film represents the two seasons of Dr. Amarnath Gill’s life. The first season of his romantic life is with Chanda in Darjeeling and the second season starts when he faces Kajli- the prostitute and Chanda’s daughter. Mausam, Gulzar’s seventh film, begins with a close up of flowers, zooms out, shows green hills and then the camera pans to the right, and zooms in on the white car climbing the hills. There is a background song: “idla ZUMZta hO ifr vahl fusa-t ko rat idna.” Here is a man in search of his past, old romantic days – the golden period of his life. It is evening. The car is taking zigzag turns and moving very fast. There is shot of a flowing river. The color of the credit titles is yellow. Gulzar shows the snow covered green hills. There are clouds. The camera in all the shots is subjective. Audiences see through the point-of-view of Dr. Amarnath Gill who is sitting in the car. The first shot is a close up shot of red flowers and there is a sound of chirping birds. It is a low angle shot of the car, which is climbing the hills. The next shot is a long shot and high angle shot of the car. The next shot is taken from inside the car. The car is moving very fast. It shows how desperate is the person in the car to reach his destination. Immediately after a low angle shot of the fast moving car, there is a shot taken from inside the car. This is the second shot taken from inside the car. It is a subjective shot. The distance being covered has been shown through this shot. The trees seem to be running in the opposite direction of the car. There is a close up shot of yellow flowers. Again, there is a shot of the fast moving car. This time it has not been taken from inside the car. Again, there is a high angle shot of the car. Gulzar uses this same frame again at the end of the film when Dr. Amarnath Gill leaves the city with Kajli. This is the shot signature of Gulzar. There is rhythm in the opening sequence in Mausam. The moving cars, the flowing river, the shaking branches of the trees, the flying bird are some of the objects, which create rhythm in the opening sequence in Mausam. These objects can be seen in almost all of Gulzar’s films. Gulzar, by not showing who is in the car, creates suspense for a few minutes in the minds of the audience.

**Kitaab:** Kitaab means ‘a book’. Babla – the protagonist of the film is afraid of books and school. The credit titles have been superimposed on the moving images of a train that signifies Babla’s migration from his sister’s house to reach his mother.

**Namkeen:** Namkeen means ‘salty’. The name of the female protagonist in the film is Nimki. Namkeen represents the nature of Nimki- the eldest of the three sisters. She is neither disagreeable nor charming. The first shot of the credit title is a long shot. The camera zooms
out and covers the entire hill. The camera shows the sky and zooms out covering the huge green hills. In Mausam, Lekin…, and Ijaazat, the first shots of the credit sequence is a long shot of nature and green hills. There is a shot of flowing during credit sequence. The credit sequence tells about the setting of the film. It is a village or small town in Himachal Pardesh. There is a temple in the village. Children are taking bath in the river. The whole credit title sequence shows the relationship between human beings and nature. Children are happy with nature. Village women are going for their daily work. Cows are grazing. It is morning. There are snow covered and green hills. The credit titles are in Hindi. The theme music plays on in the background. The credit title sequence sets the mood of the film.

The second shot is of the temple. The camera zooms out on the temple. The first five shots are zoom shots. The camera zooms out in all the five shot. In addition, in the sixth and seventh shots, camera closes up a girl and a baby who is waking up. Again, there is a flowing river- this is the third time Gulzar shows the flowing river in the sequence. In this shot of the flowing river, people are collecting heavy woods floating from the other side. People use the river for commercial purposes. The shot shows the dependency of people on the river and their relationship with the river. River is a means of transportation. There is a shot of cloudy sky and birds in flight and a pan shot of snow covered hills.

There is a rhythm in the entire credit sequence in Namkeen. There is movement, life, nature, harmony, peace, relationship etc. For example, among the different elements shown during the credit title sequence, there are animals, birds, man and woman, nature, green hills, cloudy sky, flowing river, snow-covered hills etc.

**Ijaazat:** Ijaazat means ‘permission’. The title Ijaazat is appropriate because Sudha, the female protagonist of the film leaves Mohinder- her husband without his permission. Mohinder loves Maya. Physically he lives with Sudha but mentally he is always with Maya. Sudha decides to leave Mohinder to get rid of Maya who ‘lives’ with them day and night. When Mohinder and Sudha meet after many years on a railway platform, they share their experiences. They spend the whole night at the railway waiting room. In the morning, Sudha’s husband arrives to receive Sudha. This time Sudha touches Mohinder’s feet and says: “ipClal baar ibanaa pUCo calal ga[- qal [sa baar jaja,t do dao (last time I left without your consent, this time allow me to leave).” There is a song in the credit title sequence of Ijaazat. “CaoTI sal khanal sao baairSaoM ko panal sao saarl vaadl Bar ga[-, na jaanao @yaoM idla Bar gayaa.” There is a long shot/establishing shot of green hills covered with fog. There is flowing river, a waterfall, raindrops on the branches and leaves. There is a moving train, a flying bird and cloudy sky. When the credit titles finish, the train
track appears. The train stops on the platform and Mohinder get down. Here Gulzar uses the bird as a symbol. The bird represents the character in the train. The train is moving and the bird is flying. Both are in search of a destination.

**Lekin...:** Lekin...means ‘but’. It is an open-ended film. It leaves many questions unanswered in the minds of the audience. In this film, Gulzar superimposes credit titles on the moving images of desert. Gulzar uses the point of view shot during the credit title sequence. The camera is subjective. It seems some one is looking and waiting for some one. There is a song in the background: “kosairyaa baalamaa maaoho baaMvarl baaolaoM laaoga naa jalvalI maOM naa mairyaaoM maOM ibarha maahrao raoga baaMvarl baaolaoM laaoga.” The first shot of the credit title sequence is a pan shot from right to left. It is a long pan shot. At the end of the shot, there is a cut and the camera shows a jeep approaching very fast. The subject matter of Lekin... is supernatural. There is similar credit title sequence in Mausam. The first shot of the credit title sequence in Mausam is a long shot of green hills. It is a zoom shot. The camera keeps zooming until it locates a car, which is moving very fast. Here also the camera is subjective as if some one is waiting for something. Dr. Amarnath Gill is in the car. In Lekin..., Samir is in the jeep. Samir is arriving in Jasod in Rajsthan after many years. In Mausam, Dr. Amarnath Gill is going to Darjeeling after twenty-five years. Chanda, in Mausam, keeps waiting for Dr. Amarnath Gill and dies. In Lekin..., Rewa keeps waiting for Samir. In Mausam there is a credit title song: “idla ZUMZta hO ifr vahI fusa-t ko rat idna.” The credit title sequences in both the films have similarities. There is a similarity of camera work, theme, character, vehicle etc. In Mausam, there are green hills and in Lekin..., it is a desert.

**Titles accompanied with still images**

**Kinara:** Kinara means the ‘riverbank’. The riverbanks never meet each other. In one of the shots in the film, Gulzar shows Inderjeet and Aarti Sanyal on two edges of the frame. They symbolise two banks of a river.

The credit titles roll on a small tinkling bell. Aarti Sanyal is performing a dance when one of the small tinkling bells breaks up and there is a freeze frame of the small tinkling bell. Later in the film, audience comes to know that during her dance performance, Aarti Sanyal overhears the news of Chandan’s accidental death and at that moment, her tinkling bell breaks up. The tinkling bell becomes the symbol of Chandan’s death. The credit titles roll out from bottom to upside. The speed of credit titles is very slow. The credit titles are in Hindi. This is
the first film by Gulzar in which credit titles are in Hindi. This is also the first film under Gulzar’s own production company - Meghna Movies.

**Angoor**: The English word for Angoor is ‘grapes’. The taste of the grapes is sour. The grapes represent the nature of the characters in the film. Ashok and Bahadur are in double roles in the film. The credit titles appear on the photographs of Ashok and Bahadur, played by Sanjeev Kumar and Deven Verma, respectively. The photographs turn into many photographs and then again turn into a bunch of grapes. Therefore, all the four characters are like bunch of grapes.

**Titles created around drawings**

**Meera**: The film is about ‘Meerabai’ - an Indian poet and an ardent devotee of Lord Krishna. It has been named after her ‘Meera’. The credit titles, in Hindi, appear on the drawing of birds sitting on a tree, flowing river, feet of Krishna, flowers etc. In the drawing, Krishna is playing a bansuri (flute) and gopis (milkmaids) are listening. There is music in the background.

**Hu Tu Tu**: Hu Tu Tu is a game played in Maharashtra and other parts of the country. It is a team sport. In Punjab, Hu Tu Tu has another name- Kabaddi. In Hu Tu Tu, two teams are divided into equal halves and field is divided into two halves. Each team sends a player into the area of the other half. A player wins points by wrestling and touching the members of the other team. He needs to hold his breath as long as he is in the area of the opposite team. Gulzar symbolically uses the title to comment on the Indian politicians who in the Parliament and Assembly halls attack each other. Gulzar even inserts media clipping of the Parliament where politicians are throwing chairs on each other. It seems as if they are playing Hu Tu Tu in the Parliament. There is a song in the film in which boys play Hu Hu Tu. In the same sequence, Gulzar inserts the clipping of politicians who are throwing chairs. The credit titles appear on the drawings made by R. K. Laxman. In the background, the theme music of the film plays on. The drawings are of boys playing the game of Hu Tu Tu. Another player of the opposite group is pulling the leg of a player. The second drawing is of a village. There is a drawing of a politician and her gunman. Another drawing is of people being beaten up by the police.

**Titles superimposed on a blank screen**

**Achanak**: Achanak means ‘all of a sudden’. The name of the film is appropriate because the story is about Major Ranjeet Khanna whose life changes suddenly in the film. At the beginning of the story Major Ranjeet Khanna is a happy man who is engaged to Pushpa-daughter of colonel Bakshi who is also Major Ranjeet Khanna’s senior officer. Major Ranjeet
Khanna loves Pushpa. He marries Pushpa. One day when Major Ranjeet Khanna finds out about Pushpa’s extra marital relationship with Prakash- Major Ranjeet Khanna’s friend, he kills both of them. Major Ranjeet Khanna is given death sentence. All the events take place suddenly in Major Ranjeet Khanna’s life.

The colour of credit titles of the film is white which appear on a blood red screen that signifies the murder and surgical operation. The credit titles set the mood of what the audience is going to watch. Red represents the murders, which take place in the film. The blood red background of the credit title does not change through out the credit title sequence. In addition, at the end of the credit title sequence there is a red cross, which gradually emerges on the screen. The background music is that of army band and sirens. In the film, the sound of siren and red colour become motif. The sound of siren also suggests that someone is on the run. The credit titles are in English. From the credit title sequence the audience can understand that some murder will take place in the film. Gulzar’s credit title sequences in all the film are meaningful.

Maachis: The name of the film Maachis has been chosen appropriately. The English word for Maachis is ‘a matchbox’. The matchbox sticks represent the people in the film. Gulzar compares people with damp matchsticks in the film. Damp matchsticks cannot produce fire. Only the ignited matchstick can light the lamp. The matchsticks have the capacity to destroy anything. In the same way, each individual has the potential to bring a revolution. According to the film, if the country wants to change the system, people need to wake up first. For Gulzar people have become damp matchsticks. One of the characters in the film, Sanatan says: “The whole bloody system is fake and full of hypocrisy.” To this, Kirpal Singh says: “sar jal Agar laaogaaM kl nahIM calatl hO tao DOmaaokrosal iksa kama kl? @yaa laaoga kuC Bal nahIM kr sakto (Sir, if people have no say than what is the use of democracy? Can’t people do anything about it).” Sanatan says: “sallal ttilayaaM sao kao[- [nkaaba nahIM BaD,kta ttilayaaM... maacasa kl ttilayaa, jaao icaraga Bal jalaatl hOM AaOr icataeM Bal ttilayaaM Agar salla jaaeM tao ek ek kao fUMk fUMk kr jalaanaa pD,ta hO (No revolution was ever ignited with damp matchsticks. Sticks...match sticks, which light a lamp and even funeral pyre. When you find them damp we have to strike them again and again, till they ignite).”

The credit titles in Maachis have been superimposed on a blank screen. The colour of blank screen is navy or royle blue. This is considered as the simplest form of title design in the films. The color of the title credit is in white. Gulzar chooses this type of credit title sequence with a purpose. The subject of Maachis is very serious. The film talks about the
crisis of terrorism in Punjab in 1980s. The blank dark screen represents the dark world of terrorism.

**Gulzar’s technical competency and film technique**

From his first film onwards, Mere Apne, Gulzar proved that he knew the visual grammar of filmmaking. He worked as an assistant to Bimal Roy and learnt the details of how a film is put together. “One thing ‘Mere Apne’ did prove: Gulzar’s grip on the grammar of cinema.”25 Gulzar’s first film-Mere Apne is, technically as well as thematically, a brilliant film. The double role of Sharmila Tagore in Mausam proves Gulzar’s technical competency (Figure 6.79) and (Figure 6.80). Gulzar knows to express the theme of the film through camera work. Gulzar’s films speak about human relationship. His camera technique also establishes relationships between characters. For example, in Mausam Dr. Amarnath Gill brings Kajli along with him from the brothel to his Kothi (Bungalow). In the next scene, Maharaj- the cook brings bed tea for Dr. Amarnath Gill. He enters the bedroom and finds Kajli sleeping there. The first shot is of Maharaj and the next close up shot is of Kajli. The close up shot of Kajli gives an idea that Maharaj is looking at a prostitute. In the next scene, Dr. Amarnath Gill gets up and goes to see Kajli. The first close up shot is of Dr. Amarnath Gill and the next medium shot is of Kajli in which her whole body is visible. Here Gulzar uses the medium shot of Kajli to suggest that Dr. Amarnath Gill is looking at her daughter not at a prostitute as in Maharaja’s point of view shot. Maharaj is looking at her face, which clearly conveys about her character and profession. Generally, in real life, when a brother or father looks at his sister or daughter, they do not look at any particular part of the body. They look at her as a whole. Gulzar is trying to contrast and convey attitude, mind-set or outlook of Dr. Amarnath Gill and his servant toward Kajli. Gulzar has used the point of view shots to establish a relationship between Dr. Amarnath Gill and Kajli and this is the beauty of Gulzar’s film technique.
In Mere Apne, there are two different situations of Anandi Devi. The shot of Anandi Devi - a widow cuts to Anandi Devi - a newly married woman. He uses these two different situations but the frame remains same. Gulzar uses extreme situations to connect present and past. This technique reflects Gulzar’s philosophy of everything is not the same but it is at the same place.

The first flashback, in Mere Apne, takes place when Anandi Devi remembers her old days. Anandi Devi is in white costume and when the flashback starts, it is her first night after her wedding and she is in red costume.

However, the present situation of Anandi Devi is completely different. In the second flashback, Anandi Devi tells how she became a widow. Again, the shot cuts to her married days. Anandi Devi’s husband, who is an artist and a social worker, is leaving to help people who are suffering from epidemic. She wants to stop him. She says: “jaana baUJakr jaoKma maO jaanao ka kao[- matlaba haota hO. doKao na iktnaa baD,a hOjaa fOlaa hO vahaM (Is there a need to go purposefully into the danger? You know what a serious epidemic has spread there).” Her husband insists and leaves. Before he leaves, Anandi Devi says, “saunaaao jaI. Saama tk laaOT AaAaOgao na. doKao jaI Saama tk na laaOTo tao hmaara mara maUMh doKao (Listen. Will you return by evening? You you don’t come back by evening, you will have to see me dead).” Her husband says that even he does not know when he will be back. Anadi Devi says, “Look. If you do not return by evening, you will see me dead.” Her husband takes few steps, stops and looks back at Anandi Devi who is looking at him. The shot is cut to Anandi Devi who now is an old widow. Gulzar uses the same frame. In both the shots, the position of Anandi Devi is same. The change of the costume shows clearly that the times have changed from old to new, married to widow. Everything is where it used to be, but not that everything is same.

There is a scene in Ijaazat in which Mohinder conveys similar feelings as shown in these two different shots of Anandi Devi. The conversation goes on between Mohinder and Sudha. Sudha says: “Aaap yahaM kOsao (How come you are here)?” Mohinder: “kMpona ko ilae gayaa qaa darjailaMga. vaapsa jaa rha hUM (I had gone for a campaign to Darjeeling. Now I am returning).” Sudha: “khaM (Where)?” Mohinder: “Gar (Home).” Sudha: “vahIM, vahIM rhto hOM Aap (The same place, are you still at the same place)?” Mohinder looks at Sudha and says: “hUM vahIM. vahl Sahr hO, vahl galal, vahl Gar. saba kuC, saba kuC vahl tao nahIM hO, laoikna hO vahlIM (Yes. It is the same city…same street…same house. Everything is…not the same. But, it is at the same place…there itself).”
Therefore, this section concludes that Gulzar, apart from the details of filmmaking, also knows how to mingle the technique with the themes he explores in his films.

**Thematic analysis**

Theme is the central idea of any film and literary texts. Man-woman or human relationship, anger, death, sacrifice, alienation, isolation, childhood, unity, waiting are some of the dominant themes in Gulzar’s films.

Anger is a recurring thematic motif in Gulzar’s films. Gulzar’s first film, Mere Apne, is about the youth’s unrest. Gulzar explains the reason of his choice as: “I was profoundly concerned with the situation in Bengal. The discontent among the youth made me uneasy.”

In Mere Apne, the youth is not satisfied with the system. The college students are eager to turn the corrupt and disordered system upside down. In one of the scenes in Mere Apne, Bansi, the member of Shyam’s Gang asks in a frontal shot: “[fr Aap hl bataaeM @yaa kroM hma laaoga (Then you tell us what to do)?” Gulzar uses the frontal shot. Bansi looks into the camera. Bansi is talking to the audience. In addition, audiences too feel involved. The anger among the youth against the system is visible throughout the film. Meghna Gulzar claims, “It is today, hailed as the beginning of the “angry” films in Hindi cinema.” Mere Apne was released in 1971, four years before the release of Deewar. Therefore, it justifies Mere Apne’s claim to be the first ‘angry’ film of India. Gulzar when asked why all of sudden, there is this anger in a poet replied: “How do you know this is all of a sudden? This has been a process.”

Hu Tu Tu is another film in which anger is visible throughout the film. Gulzar begins and ‘ends’ his celluloid journey from Mere Apne (1971) to Hu Tu Tu (1998) with anger. The anger that Gulzar expresses in Mere Apne- his first film, is at its height in Hu Tu Tu- his last film as a director. In 27 years, the situation has reached to a point of no return- the human bomb phenomenon in Hu Tu Tu proves that only. In Mere Apne, young men used bombs to blow others, however, in Hu Tu Tu they themselves became human bomb.

Death is an absolute truth that no one can deny. Death is one of the thematic motifs in Gulzar’s films. Characters- minor or major die in each of Gulzar’s films. In Mere Apne, Anadi Devi becomes the victim of two rival gangs. At the end of the film, Chainu and Shyam shoot Anandi Devi, accidently. The ‘death’ of the puppet is also a significant event in the film. At the end of the film when the members of the two rival gangs are fighting with each other, the hand grenade blows the puppet. It makes Sanju- the owner of the puppet cry. The death of Anandi Devi and the puppet are significant events in the film. The death of Anandi Devi changes Shyam and Chainu. The death of Anandi Devi is the rebirth of Shyam and
Chainu. The ‘death’ of the puppet shows the sensitivity of the gang members who throw bombs on each other. Death for Gulzar is not the end of life; it is the beginning of a new journey.

Niranjan – Anandi Devi’s husband dies immediately after his marriage in Mere Apne. In Parichay, Nilesh dies of poverty. The death scene of Haricharan’s baby son in Koshish is the most tragic in all of Gulzar’s films. It makes the audience cry. Haricharan and his wife cannot hear the cries of the baby. The baby comes out of the house and dies in the rain. The event haunts viewers throughout the film.

In Achanak, the death of Major Ranjeet Khanna’s wife Pushpa and his friend Prakash takes place. In Khushboo, the death of Luckhy and her granny takes place. In Mausam, Chanda dies. In Kinaara, Chandan dies in an accident. In Kitaab, the death of an old woman on the platform takes place. In Namkeen, Mitthu commits suicide. In Meera, Meera consumes poison and dies. Maya meets with an accident and dies in Ijaazat. In Lekin..., there is death of Rewa; in Maachis there is death of Veeran, Kirpal and Jaswant; and in Hu Tu Tu, the death of Aditya and Panna Barve etc. take place.

Widowhood is another thematic motif in Gulzar’s films. There is always a widow character in Gulzar’s films. Anandi Devi, in Mere Apne, is a widow. Anandi Devi is the central character in the film and the whole film revolves around her. Veeran and Jaswant’s mother in Maachis is a widow. Babla’s mother in Koshish is a widow. In Hu Tu Tu, P.N. Patel is a widower.

Repentance is one of the themes in Gulzar’s films. Three characters from Gulzar’s three films – Mausam, Kinara and Ijaazat, are good examples to prove the point. Dr. Amarnath Gill in Mausam, Inderjeet in Kinara and Mohindra in Ijaazat are the three characters who repent in their lives. In Kinara, Inderjeet- the protagonist feels guilty when Aarti Sanyal loses her eyesight and her fiancée dies in an accident with Inderjeet’s car. In Mausam, Dr. Amarnath Gill repents throughout the film. In Ijaazat, Mohinder repents at the end of the film. Mohinder, who has an extra-marital relationship with Maya, marries Sudha against his own wishes. Mohinder finds it difficult to break up his relationship with Maya. Sudha who first tolerates, and one day decides to leave the house. Mohinder feels guilty. Mohinder says: “jao huaa jao badlaa tao nahIM jaa sakta. Aadmal pCta sakta hO, mauAafI maMga sakta hO. maOMnay tumharo saaqa bahut jyaadtl...(Whatever has happened can’t be changed. One can just regret over it and beg one’s pardon. I have done injustice to you).”
Poet or writer characters are also part of Gulzar’s film world. In most of Gulzar’s films, always a character writes poetry. In Ijaazat, Maya writes poetry. JK writes poetry in Aandhi. Mithu writes poetry in Namkeen. In Meera, Meera writes and sings devotional songs. In Maachis, Inspector Vohra is fond of writing poetry. Gulzar himself is a renowned poet and lyricist. Therefore, Gulzar reflects this aspect of his personality through his films.

Violence is an integral part of Gulzar's films. From Mere Apne to Hu Tu Tu, every film has violence, and some have extremely violent scenes. Gulzar admits and defends himself, “On the contrary, there is much more violence in society than in films. After all, films only reflect our society.” In Mere Apne, it is the gang war between two groups of angry and disappointed students and in Hu Tu Tu, the anger explodes in the form of a human bomb to express anger against the system which is being controlled and run by Patel-industrialist father of Aditya and Malti Barve-politician mother of Panna Barve. In Mere Apne, Shyam’s parents are not satisfied with him and in Hu Tu Tu Aditya’s father is not happy with what he is doing. Anandi Devi’s Death – the climax scene in Mere Apne, is the most violent scene in the film. Anandi Devi becomes the symbol of peace, unity, goodwill. In the house where Anandi stays with boys, she becomes the mother of all the young boys. She forms a family. This is what the boys need. There is love all around them.

In Maachis, which is “set against the socio-political ferment in Punjab in the aftermath of Operation Bluestar, Indira Gandhi’s assassination and the Delhi riots” The first violent scene in the film is of the suicide committed by Jaswant Singh Randhawa alias Jassi (Raj Zutshi) in the well inside the jail. In the next scene, Inspector SK Vohra (Kanwaljeet Singh) and his senior officer are talking about the incident in a moving police van. Senior Police officer tells SK Vohra: “esa ko [sa TOrrirsT ka ijaMda rhnaa bahut jaÉrI qaa. maOMnnao tumhoM kha Bal qaa (It was very important for this terrorist to stay alive. I had told you so).” Inspector SK Vohra replies: "jal haM sar laoikna [saka ijammaoavaar maOM nahlM hUM sar. ]sanao KudkuSal kl hO iksal nao maara nahlM ]sao (Yes, sir. However, I am not responsible for this. He committed suicide. No one killed him).” Senior Police Officer argues with Inspector SK Vohra and says: "esa ko vaaO tumharO caajamaO qaa (SK, he was in your charge).” He adds: "doKao ijasma ka dd- ek hd saO gaujO jaae tao maaOt Aasaana hao jaatO hO. maaOt ka KaOf inakla jaata hO idmaaga saO AaOr maujairma kao vaaO hd kBal nahlM par krnao dl jaatO (listen, to a prisoner death is an option in face of the extreme. Then, for that person there is no fear of death. And a prisoner should not be pushed to that crossroad).” From the dialogue between Inspector SK Vohra and his Senior Police Officer, it is clear that there was a limitless and
unbearable torture on Jaswant Singh Randhawa. In addition, the act of suicide itself proves of the torture and violence that police does on Jaswant Singh Randhawa. The most violent scene in the film is the blast in the bus. The first shot shows the interior of the bus. The bus is full of passengers. Moreover, in the next shot when Sanatan (Om Puri) and Kirpal Singh Pali get down from the bus, the bus bursts. Gulzar shows dead bodies coming out of the windows as if some one is throwing them out. Sanatan boards car and Kirpal Singh Pali becomes speechless. He freezes.

Apart from repentance, death, violence, human relationships are the core and dominant thematic motif of Gulzar’s films. Gulzar says, “I love exploring human relationships.”31 Gulzar’s films deal with the subtleties and beauty of human relationships. Whatever the subject matter of the film, from Mere Apne to Hu Tu Tu, all deal with relationships. Even his films like Aandhi, Maachis and Hu Tu Tu, talk about relationships, love and sensivities. Anandhi S. Subramanian says, “Aandhi,” “Koshish,” “Libaas,” “Mausam,” all varied subjects but they had one common thread; they dealt with bonds, human frailities and relationships - at their best and worst.”32 His film Aandhi seems to be a political film. In fact, it deals with relationship between JK- the hotel manager and Aarti Devi- the politician. Meghna Gulzar says, “Relationships between individuals have always fascinated Papi...”33

Gulzar explores the relationship at many levels. Maachis is woven around love and relationships among Kirpal Singh Pali, Veeran and her brother Jaswant Singh Randhawa. Gulzar explains, “Even Maachis dealt with human relations in a particular period- the fourteen years of terrorism in Punjab.”34 Husband-wife relationship in Koshish, Achanak, Aandhi, Ijaazat, Khushboo; father-daughter relationship in Mausam, triangular love relationship among Mohinder, Sudha and Maya in Ijaazat, relationship between Sameer and Rewa in Lekin..., relationship among Anadi Devi, Bablu, Tini, Shyam and his group members in Mere Apne etc. are prominent in Gulzar’s films.

In Mere Apne, it is the relationship among Anandi Devi, Bablu, Tiny, Shyam and his friends. What bonds them is the caring attitude they show for each other. Anandi Devi develops a relationship with Tiny – a handicapped girl and Bablu. They do not have mother and their father is in jail. To survive, they have to beg. Anand Devi brings Bablu to Arun Gupta’s house where she works as an ayah (a female attendant for children) and when she offers food to Bablu, she has to face the wrath of Arun Gupta’s wife. In the film, the house where they all live may be a dilapidated house but it is a beautiful home. Anandi Devi, Tiny, Bablu, Shyam and his friends share each other’s sorrows in the house. What makes the ruined house a beautiful home is their relationship with each other. They come, talk, play and share
their experiences. Shyam and his friends do not go to their homes, Tiny, Bablu does not have a house, and Arun Gupta already has displaced Anandi Devi. The fragrance of relationship attracts them to each other.

Gulzar’s 13th film, Ijaazat is “…a delicate study of the relationship between a man and two women. A triangle looked at lovingly from all angles.” Mohinder and Sudha meet after many years on a railway platform. They remember each sweet and sour moment of their life. Mohinder and Sudha got married many years ago. Mohinder loves Maya. One day, because of Maya, Sudha deserts Mohinder and marries another man.

Aandhi is a film about relationship between JK and Aarti Devi, who because of their clash of interests, get apart. They enjoy the fragrance of their relationship when they meet again after nine years. They remember each beautiful moment of their life, which they have lived together. Meghna Gulzar says, “The most obvious thread running through all of Papi’s films, however, is the exploration of the complexity and fragility of human relationships…an inclination he developed perhaps during his days with his mentor, Bimalda.” For Gulzar relationship never dies. In Aandhi, JK asks: “saalaoM sao irSto TUT jaato hOM @yaa (Does the passing of years break relationships?)” Gulzar has penned a song expressing his view on relationship: “haqa CUTo Bal tao irSto nahiM TUTa krto” for Chandar Parkash Dwedi’s film Pinjar.

Gulzar also uses camera techniques to establish relationships between characters. For example, in Mausam Dr. Amarnath Gill brings Kajli- the prostitute along with him where he stays. In the next scene, Maharaj- the cook brings bed tea for Dr. Amarnath Gill. He enters the bedroom and finds that Kajli is sleeping in the bedroom. First close up shot is of the Maharaj and the next close up shot is of Kajli. The close up shot of Kajli gives an idea that Maharaj is looking at a prostitute. In the next scene, Dr. Amarnath Gill gets up and goes to see Kajli. The first close up shot is of Dr. Amarnath Gill and the next long shot is of Kajli in which her whole body is shown. Here Gulzar uses the long shot of Kajli to establish that Dr. Amarnath Gill is looking at her daughter not at a prostitute as in the example of Maharaj’s point of view shot. Maharaj is looking at her face, which clearly conveys about her character and profession. Generally, in real life, when brother or father looks at a sister or daughter, they do not look at any particular part of the body. They look at her as a whole. Gulzar has used the point of view shots to establish the relationship between Dr. Amarnath Gill and Kajli and this is the beauty of Gulzar’s film technique. What Gulzar is trying to convey is the attitude, mindset or outlook of Dr. Amarnath Gill and his servant toward Kajli. This is how Gulzar uses camera to establish relationships.
Sacrifice is one of the qualities that most of Gulzar’s characters possess. Nimki of Namkeen looks after everyone in the house. She has a mother and two sisters – Mithu and Chinky. Gerulal is interested in Nimki. However, Nimki wants Gerulal to marry her sister Mithu. She sacrifices her love for her sister. Gerulal leaves Amma's house and meets Chinky after three years. Chinky tells Gerulal: “vaaø raøt rl AaOr khtl rl maOM nahIM jaa]Mgal maOM Apnal bahnaaoM ko ilae kubaa-na hao jaa]Mgal yahl na Ammaa Bal tao yahl krtl rl hma saba kubaa-nal hl doto rho ek dUsaro ko ilae AaOr jalyaa kao[-Bal nahIM saD,nao galanao ko ilae marnao ko ilae (Nimki kept crying and saying, “I am not going. I will sacrifice myself for my sisters.” Isn't it that? That's what she did. All of us only kept making sacrifices and none of us really lived. We rotted, wilted and withered away).”

Wait is one more thematic motifs in Gulzar’s films. Women characters wait for someone to come back. Anandi Devi, Kajli, Kusum, Sudha, Rewa, Veeran and Panna are some of the characters who wait for someone to come back. In Maachis, Veeran (Figure 5.81) keeps waiting for Kirpal Singh Pali. In Mere Appe Anandi Devi – an old widow lives all by herself in a village. Her husband Niranjan who was a theatre artist and social worker died of heza (cholera) several years ago. Since then Anandi Devi have been living all alone in a big house. Luckhy in Khushboo is left alone in an isolated house in a village. There is no one left to look after her. Both her mother dies and granny passes away. Her granny keeps waiting for Babu, the person who marries Luckhy and leaves her with her granny. However, Babu never comes back. In one of the scenes, Dr. Aba tuma yahaM will you do here, “vahl jaaø Aaja tk krtl qal maam ko naanal ko baad Aanao vaalaø ko ga[- qal iksal ko saaqa AaOr na ipta AaOr na maOM jaa]Mgal (That, which was doing till today. Whatever mother used to do. Whatever Granny did after her. After Granny, it's me. Waiting for one who will never return. Neither did my mother go to anybody nor did my father. I won't go either).” Kamala consumes poison as soon as Dr. Brindaban and his friend Vinod leave her. Dr. Brindaban saves her and when
she regains consciousness says: “@yaaM [Mtjaar kÊM ikshal ka naaanal kI ]mar tk @yaaM [Mtjaar kÊ (Why should I wait for anyone. Why should I wait till granny's age)?”

Chanda becomes insane in waiting for Dr. Amarnath Gill for long twenty years and Dr. Gill returns after her death. Dr. Amarnath Gill asks Kajli: “@yaa krtl qal tumharl maaM (what was your mother doing)?” Kajli says: “martl qal basa balsa saala saalal martl rhl ikshal hramaja,ado Da@Tr ko ilae (she was just dying. She kept dying for twenty years for some scoundrel doctor).”

In Namkeen, Gerulal goes back after three years to meet Nimki. She says: “pta nahIM @yaaM [ntjaar qaa kao- Aaegaa jaÉr (I don't know why, but there was this anticipation that someone would surely come along).” Nimki is still hopeful that one day Chinky would come back. She says: “kBal icaMkI laaOTI tao (What if Chinky returns)?”

Characters often grapple with their past in Gulzar’s films. Dr. Amarnath Gill in Mausam cannot forget his past and wants to get rid of it. He goes to Darjeeling and reforms Kajli who has become a prostitute. The process or Kajli’s reformation gives him opportunity to get rid of his guilty consciousness.

Another theme, which Gulzar explores in his films, is childhood. Children appear in Gulzar’s very first film Mere Apne. Tiny is a handicapped girl and his brother, Bablu begs. There is no one to look after them. They live in an old ruined structure. Tiny depends on Babu and begging is Bablu’s source of income. It is not a happy childhood. The first scene in which the beggar child, Babu, appears is when Anandi Devi roams around in the mohalla and Babu approaches to get some money from her.

Gulzar also explores the theme of friendship in his films. In Mere Apne, all the members of Shyam’s gangs are friends. In Maachis, Kirpal Singh Pali and other members of the terrorist organisation become friends. In Kitaab, Babla and his classmate are good friends.

**Gulzar’s genres**

Genre is a French term which means ‘kind, type, sort or category’ of writings or films. Gulzar experiments with multiple genres such as, romance -Mausam, Ijaazat; musical-Parichay; comedy- Angoor; drama- Aandhi, Khushboo, Kitaab; supernatural- Lekin…; biopic - Meera; crime- Achanak; film-noir- Namkeen, Maachis, Hu Tu Tu etc. No matter what the genre is, Gulzar’s films always have some common characteristics.

Whatever the genre, auteur director’s films will have common features and his philosophy. Auteur criticism helps to identify director’s style and worldview. The third circle which represents, according to Andrew Sarris, the ‘interior meaning’ is where any director
revels his philosophy and worldview. Satyajit Ray, in this connection says, “Ultimately it is the personality of the artist that colours and shapes the work of art.”

Gulzar as a writer-director of his films has a lengthy career in Bollywood. His career as a director-writer, from Mere Apne (1971) to Hu Tu Tu (1998), spans through 29 years.

**Relationship between nature and human world**

Nature and human world are one with each other in Gulzar’s films. They are dependent on each other. They are not different. Bird in flight, flowing river, snow covered mountains, animals etc. all are part of Gulzar’s film world and they have symbolic meanings in the films. There is an image of bird in flight in all of Gulzar’s films. It is a symbol of migration, movement, resettlement or a journey.

Gulzar uses long shots to establish relationship between human world and nature. Windows are also open in his films symbolizing oneness with nature.

In Parichay, Ravi does not have a permanent house to live. He stays with a friend in the city when he receives a letter from his Uncle who invites him to his village. Ravi, who is in search of a job, leaves for his Uncle’s village to take up the job of teaching Rai Saheb’s grandchildren. In the next shot the bird is about to fly. The bird flies and the song sequence: “mausaifir hUM yaaraoM na Gar hO na izkanaa, mauJao calato jaanaa hO basa calato jaanaa” also begins. Gulzar uses parallel editing throughout the song sequence and keeps showing the bird repeatedly. The bird becomes the symbol of Ravi’s movement from city to village.

In Ijaazat, also Gulzar repetitively shows a flying bird in the credit title sequence. In the film, it is a symbolic of Mohinder’s migration from one city to another. In Kitaab also, when Babla runs away from his sister’s house to reach his mother’s house, Gulzar repeatedly shows a flying bird to symbolize Babla’s journey to his mother’s house during one song sequence: “maoro saaqa calao na saayaa (My shadow does not move with me).”

Snow covered hills also has a prominent place in Gulzar’s films. Namkeen, Mausam and Ijaazat open with a long shot of green hills, which establishes a relationship between
human beings and nature. The long shot makes it clear that human beings have a close relationship with nature. During the credit title sequence in Namkeen, village folks are shown using the river to transport woods. They depend on the river for their livelihood.

In Maachis, Sanatan- one of the members of the terrorist group, is shown with a lamb in his lap during song sequence: “CaoD, Aae hma vao gailayaaM.” Gulzar uses it symbolically. The members of the terrorist organization are as innocent as the lamb. In Mausam, there is a reference to a goat and in Namkeen; too, there are goats in Nimki’s house. Her mother Jugni also depends on cow dung to keep the kitchen fire burning.

In Mausam, there is a shot of Chanda in which she is working in the kitchen. Green mountains are visible through the window of the kitchen (Figure 5.82). The shot establishes a relationship between nature and people who occupy the house. Open window symbolizes their oneness with nature. There is no partition between them. The open window connects the interior of the house with the exterior.

**Portrayal of family**

There is strong sense of family life in Gulzar’s films. Mere Apne offers very good example. One of her so-called relatives displaces Anadi Devi. She migrates from village to the city. Later in the film, Arun Gupta and his wife throw Anandi Devi out of the house. She starts living with Bablu and Tiny. They all live in a dilapidated structure. Bablu and Tiny are orphan. Tiny is handicapped. She cannot walk. The dilapidated structure where Anadi Devi, Bablu and Tiny live symbolizes their disturbed, ruined and unhappy life. Slowly the members of Shyam’s group also start spending nights where Anadi Devi, Bablu and Tiny live. This becomes their family where they get solace. Anandi Devi becomes the head of the family. In one of the scenes, Billu- the member of Shyam’s group says: “Aba tao yahl hmaarl fOimalal hO AaOr Aap hOD Aaf d fOimalal (Now this has become our family and your are our head of the family).”

At one point in the Maachis, all the members of the terrorist organization become a family. They cook, eat, clean, wash clothes, read and talk normally as so happens in a family in normal situations.

In Achanak, the hospital where Major Ranjeet Khanna gets treatment becomes his family. At the end of the film, Major Gupta comes and takes Major Ranjeet Khanna along with him. The nurse cries.

**Gulzar and his characters -representation**
Gulzar, in his films focuses on people; relationships and nature. Women occupy a prominent position in Gulzar’s Films. From his first film, Mere Apne, women have a visible presence and it continues until Hu Tu Tu, Gulzar’s last film. Two types of women appear in Gulzar’s films – one, who are empowered and become part of the social and public sphere and the other, who have confined in the house. In Mere Apne, the story revolves around Anandi Devi- the protagonist. Before she migrates to the city, she has a position in the village. She is known as “bagalcao vaalal maal- (The lady of the garden)” and when she moves to the city, she looses her identity. Later in the film, she becomes the centre of all the members of Shyam’s group, Bablu and Tiny. The rivalry between Shyam and Chainu ends when Shyam and Chainu shoot her accidently at the end of the film. Most of the times, she puts her life in danger by interfering in the clashes between Shyam and Chainu’s groups. She is a strong woman who believes in non-violence. She is a symbol of peace in the film. Although she is a widow, yet her white costume works as a symbol of peace in the film.

Gulzar’s characters are very strong specially women characters. Women characters are often shown in an authoritative position, for example- Kusum in Khushboo. She wants to live on her own terms. Aarti Devi in Aandhi also finds her own way to success. Anandi Devi in Mere Apne leaves Arun Gupta’s house because of the heartless nature of him and his wife. Gulzar also puts his women characters in a commanding position. For example, there is a shot in Aandhi in which Aarti Devi is standing and JK who is sitting on a chair, is looking at her. She has become a politician and has a commanding position. Aarti Devi- in Aandhi and Sudha in Ijaazat, both the female protagonists in the films, have some similar characteristics. Both of them live in society on their on principles, which is a difficult thing. They are the empowered ‘new women’. In Aandhi, Aarti is also a woman of her own principles. On one hand, she faces personal problems and on the other, her political rivals. At the end, she succeeds in making her own way.

Villages are the centre of Gulzar’s cinematic world in which audiences see the everyday life. In this world, people are occupied with their daily work to earn their daily bread and butter. For example, when Khushboo begins, the audience sees, Kunj who, with a basket on his head is going to sell the toys in the village. Kunj earns his livelihood by selling toys. It is a sweet and simple world in which, if not happy otherwise, Kunj and Kusum are content. They do not have big dreams. They are content with what they have.

The credit title sequence of Namkeen is very interesting because people are shown going to their daily work. There is a complete harmony between human beings, animals and nature. During the credit titles sequence in Namkeen, women with big baskets are going for
work. Villagers are shown using the river to transport woods. Human beings depend on nature.

Gerulal- the protagonists of the film is a truck-driver. Lala Dhani Ram runs a dhaba. Jugni and her three daughters- Nimki, Mithu and Chinky keep the kitchen fire burning by grinding spices. The world shown in Namkeen is a simple world where people do small jobs to earn their livelihood and they are happy. Haricharan, in Koshish, is a newspaper hawker. Moreover, when he loses his job as a newspaper hawker, he starts earning his livelihood by shining shoes and rises to the position of an officer in a printing press. Mohinder in Ijaazat is a photographer. In Maachis, Kirpal Singh Pali and Jaswant Singh Randhawa belong to peasant class.

**Authorship of Mere Apne and Maachis, Aandhi and Hu Tu Tu, Mausam and Kinara**

Apart from theme, style and shot signature, Gulzar constructs his auteur identity through Mere Apne and Maachis, Aandhi and Hu Tu Tu, Mausam and Kinara. These films are enough to prove that Gulzar is an auteur.

The protagonists of Kinara and Mausam suffer from a guilty consciousness. In Mausam, Dr. Amarnath Gill feels guilty of not marrying Chanda and repents throughout his life. At the climax of the films, Dr. Amarnath Gill says to Kajli: “Chanda maaf nahI krogaI mauJao. Laoikna maorI kJalao ko ilae hma daonaao kao pasa kuC nahIM hO baoTI.” (Chanda will never forgive me. However, my Kajli can forgive me. I know I have erred. I am a sinner…Please forgive me, my daughter…We don’t have anything to turn and look back, my daughter).” In Kinara, Inderjeet feels guilty for the death of Aarti Sanyal’s fiancé Chandan.

Dr. Amarnath Gill wants to reform Chanda’s daughter Kajli who is a prostitute. Book is a recurring prop in Kinara and important part of the story. In Mausam walking stick is an important prop and part of the story.

In Mausam and Kinara, the process of searching becomes the focus. Dr. Amarnath Gill searches for Chanda in Mausam whereas Inderjeet searches for Aarti Sanyal in Kinara. There are shades of Dr. Amarnath Gill of Mausam in Inderjeet of Kinara. Both have the guilty consciousness. Both search for their lost love. Both do not disclose their identities until the end of the film. Dr. Amarnath Gill is afraid of telling Kajli – his beloved’s daughter, about himself. In Kinara, an accident takes place between Inderjeet and Chandan’s car. Chandan is
killed. This shot is followed by Aarti Sanyal’s classical dance sequence. In Maachis, in a scene in which bomb blast takes place in the bus and many people are killed is followed by a song sequence in which young men sing: “caPpa caPpa carKa calao.”

The overall narrative structure of Aandhi, to some extent, is similar to that of Ijaazat. In Ijaazat, too, Mohinder and Sudha- two main characters in the film meet after many years on a railway platform and remember some of sweet and sour moments of their lives. In Aandhi, at the end, Aarti Devi leaves after she wins the elections and in Ijaazat, Sudha who spends the whole night with Mohinder at the railway platform and leaves with her husband in the morning leaving behind Mohinder. Aarti Devi and Sudha have some similar characteristics. Both of them live in society on their own principles, which is difficult in a patriarchal society. Mere Apne- Gulzar’s first film and Maachis- his second last film so far have many similarities both thematically and stylistically. Anger that begins from Mere Apne, reaches its height in Hu Tu Tu. Gulzar also reflects the anger in Maachis. In a scene, in Maachis, Sanatan says: “kba tk caahto hOM [Mtjaar kroM (How long we have to wait)?” Gulzar also echoed the same voice in Mere Apne. Bans, in one of the scenes says: “tao ifr Aap hl bataeM hma @yaa kroM (Then you tell us what to do).” However, the questions are still unanswered. In Hu Tu Tu, Aditya’s (the male protagonist) father - patel says: “[sa janaroSana ko pasa savaala bahut hOM (This generation asks too many questions).” To this Aditya answers: “[nako javaaba hl tao nahlM imalato (However, there are no answers).” Gulzar says, “Maachis is an extension of Mere Apne just as Hu Tu Tu is an update of Aandhi.” As far as the characters in Aandhi and Hu Tu Tu is concerned, Gulzar points out the moral degradation of Indian politics. In Aandhi, Aarti Devi has a strong moral character. However, Malti Barve, in Hu Tu Tu, climbs the ladder of politics by having physical intimacy with party leader.

Films of Gulzar: amalgamation of style and theme

Gulzar’s films are an amazing example of a blend of style and theme. His films are poetry in motion. In other words, Gulzar is a poet of screen. Both his themes and his style of filmmaking are complementary to each other. Gulzar uses flashback to narrate the events of the story. The flashback technique has a thematic connotation in Gulzar’s films. The flashback technique suggests that Gulzar’s characters grapple with their past. Inderjeet, Aarti Sanyal in Kinara, Dr. Amarnath Gill in Mausam, Mohinder in Ijaazat, Rewa in Lekin, JK and Aarti Devi in Aandhi are some of the character whose life is controlled by their past. In other words, past dominates over the present of the characters and they want to rectify their past.
Therefore, it is not possible to separate Gulzar’s style of filmmaking from the stories he tells and the themes he explores. At the end of the film each character confronts the situation and gets rid of the burden of past. Inderjeet reveals to Aarti Sanyal about the truth behind Chandan- Aarti Sanyal’s fiancé. He repents. Dr. Amarnath Gill tells Kajli that he is the same doctor who made a promise to her mother but could not keep that. Mohinder, at the climax of the film admits that he was responsible for the unhappiness caused to Sudha. He repents that he could not give Sudha what she deserved. It is raining in the beginning of the film. However, at the end of the film, the rain stops. It is a cathartic situation. Throughout the night, Mohinder and Sudha express their grievances against each other. In the morning, both of them are calm, cool and satisfied. The rain has also stopped. It is a very beautiful morning. In a scene, Sudha says: “barsa jaaegaI tao Apnao Aap qama jaaegal (When it has poured out, it will stop automatically).”

At the end of the film, both Sudha and Mohinder, and rain have poured out.

Gulzar’s use of camera creates suspense by postponing information. In Achanak, Om Shiv Puri (Dr. Chowdhry) has given a brilliant performance in one of the scenes. His body language, physical movements and facial expressions all reflect the feelings of a doctor who is waiting for news of death of his patients but each time the reverse happens. His delivery of dialogues and facial expression annoy Major Gupta. This annoyance is visible on the face of Major Gupta. Dr. Chowdhry comes out of the operation theatre and enters his room where Major Gupta (Kamaldeep) is waiting for him. Camera pans from left to right and then zooms in as soon as Dr. Chowdhry occupies his chair. Major Gupta slightly leans on Dr. Chowdhry’s table and camera cuts to Major Gupta who asks: “kao- [mald (Any hope)?” Dr. Chowdhry does not reply for a few seconds and then puts on his spectacles and looks at Major Gupta who is eagerly waiting for the news of Major Ranjeet Khanna. Tension is visible on Dr. Chowdhry’s face. Dr. Chowdhry does not utter a word but shakes his head negatively. It may mean two things. Either Major Ranjeet Khanna is dead or there is no hope of life for him. The obvious meaning both for the character and for the audience is that Major Raneet Khanna is dead. Major Gupta wants to confirm and asks: “ABal ijanda hO na (He is still alive, isn’t he)” Dr. Chowdhry says: “Yes Mr. Gupta, ABal ijanda hO kuC imanaTaoM ko ilae, yaa ifr GaMTo Bar ko ilae (Yes Mr. Gupta, he is alive; perhaps for minutes or may be for an hour).” Dr. Chowdhry stands up and moves towards Major Gupta. At this moment, he expresses his tension and worries through his performance. He says: “Mr Gupta, Aap Saayad yakI na hIm kroMgao ik maOMnao ]saka ek foF,a inakala idyaa hO jaa o balakula DOmaojaD hao cauka qaa idla ko Jpr ka masala TUT gayaa hO, icallal fT
Sanjeev Kumar is known for his brilliant performances in the films he has done with different directors and particularly with Gulzar. He performed in six of Gulzar’s films—Parichay, Koshish, Aandhi, Mausam, Angoor and Namkeen. Each film is an example of his extraordinary performance particularly for his subtle facial expressions. A sequence in Mausam in which Dr. Amarnath Gill (Sanjeev Kumar) is in search of Chanda has already been discussed in the previous sections.

**Gulzar’s film world: philosophy and worldview**

Films and philosophy has become a new field of inquiry in Film Studies. Films do answer certain philosophical question and something that is unknown such as - Is there life after death? Does destiny play role in life?

Gulzar is not a professional philosopher but as a filmmaker, he reflects his philosophy of life, love, relationships etc. in his films. There is a consistently recognizable world in Gulzar's films. White colour consistently appears in all of Gulzar’s films. White represents peace. White colour reflects Gulzar’s belief in peace. In Mere Apne, Anandi Devi is a widow and wears white sari. Anandi Devi becomes the symbol of peace in the film. At the end of the film, Shyam and Chainu, accidently, kill her. She sacrifices herself to maintain the peace between the two rival gangs in the locality represented by Shyam and Chainu. The death of Anandi Devi is the rebirth of Shyam and Chainu. Their facial expressions suggest their repentance after the death of Anandi Devi. Most of the protagonists of Gulzar’s film wear white kurta pyjama. White kurta payjama reflects the peaceful nature of the characters. White snow-covered hills are another feature of Gulzar’s films.

Human beings are inseparable from nature in Gulzar’s films. Door and windows are always open in his films. Open window or door connects the interior of the house with exterior. Mere Apne, Mausam, Namkeen, Maachis are some of the films in which door and window are always open. Flowing river symbolizes life in his films. Railway platform and bird in flight signifies a temporary stay in this world.

Gulzar has used some philosophical dialogues in his films. This is also his auteur signature. In Ijaazat the stationmaster says: “yao ijaMdgal Bal tao ek vaoiTMga Éma hO (Life is also like a waiting room).” In Ijaazat Mohinder says: “[samoM tao tumharo jaovar
qao (You had kept your jewellery in this).” Sudha says: “haM, maOManao Apanao inakalakr tumharo rK ide (Yes, I removed mine and kept yours).” Sudha removes her jewellery from the box and keeps letters in the box. Mohinder is talking about gold jewels and Sudha is talking about ‘letters.’ What Sudha wants to convey is that she has taken out her jewels and kept Mohinder’s letters. However, the way dialogue has been written changes the meanings of the obvious message. It seems Sudha is saying that, ‘I have taken out my jewellery and has kept Mohinder’s jewels’. It is a philosophical dialogue. For Sudha, Maya’s letters meant for Mohinder are as precious as the gold jewellery.

Few things stand out in Gulzar’s films- love, relationships, nature and death. Does Gulzar believe in life after death? In other words, what is death for Gulzar? Mere Apne, Gulzar’s first film has an answer. There is scene in which one of Anandi Devi’s neighbours looks at a chappal (slippers). The woman says: “jaUtl po jaUtl caZ, rhl hO caacal khto hOM ik iksmat maoM jaba safr ilaKa hao tba eosaa haota hO (One slipper is on the other, aunty. It is said this happens when there is a journey to be made).” To this Anandi Devi responds: “Aro ibaiTyaa Aba tao ek hl safr baakI hO hmaara caar pD, aosal ]za kr lao jaaeMgao margaT tk (Daughter, now only one journey is left for me. Four people from the neighbourhood will carry me away to the graveyard).” After a few scenes, Anadi Devi leaves for the city. At the end of the film, Anandi Devi is shot dead accidentally in a scene. An ambulance comes and takes Anadi Devi’s body. There is a voice over: “jaUtl po jaUtl caZ, rhl hO caacal khto hOM ik iksmat maoM jaba safr ilaKa hao tba eosaa haota hO (One slipper is on the other, aunty. It is said this happens when there is a journey to be made).” This is a recurring motif in Mere Apne. Again, Anandi Devi is going to take a new journey. It is not the death of Anandi Devi; it is the beginning of a new journey. Therefore, death is not the end of life it is a beginning in Gulzar’s films.

For Gulzar a human relationship never ends. In Ijaazat, Sudha, at the climax of the film, touches Mohinder’s feet before she leaves with her new husband. She syas: “maOM calaUM ipClal baar ibanaa pUCo calal ga[- qal [sa baar ]jaajat do dao ipClao saala maOManao SaadI kr lal (Shall I leave? Last time, I had gone without permission. Give me permission this time. Last year I got married).” The relationship between Sudha and Mohinder has changed but it still exists. In Aandhi JK and Aarti Devi live separately. They meet after many years and remember every moment of their life, which they lived together. They still have a relationship.

There is a strong autobiographical element in Gulzar’s films. Kitaab is the most autobiographical film of Gulzar. Aandhi and Ijaazat too reflect Gulzar’s personal life.
Moreover, monuments and ruins appear repeatedly in his films. The ruined structures represent Gulzar’s broken family life.

Gulzar’s film world is not an artificial world. It is a simple, small and a sweet world. Villages are the centre of Gulzar’s cinematic world in which audiences see the everyday life. In this world, people are occupied with their daily work to earn their daily bread and butter. For example, when Khushboo begins, the audience sees, Kunj who, with a basket on his head, is going to sell the toys in the village. Kunj earns his livelihood by selling toys. It is a sweet and simple world in which, if not happy otherwise, Kunj and Kusum are content. They do not have big dreams. They are content with what they have. During the credit titles sequence in Namkeen, women with big baskets are going for work. Villagers are shown using the river to transport woods. Human beings depend on nature. Gerulal- the protagonists of the film is a truck-driver. Lala Dhani Ram runs a dhaba. Jugni and her three daughters- Nimki, Mithu and Chinky keep the kitchen fire burning by grinding spices. The world shown in Namkeen is a simple world where people do small jobs to earn their livelihood and they are happy.

Haricharan, in Koshish, is a newspaper hawker. Moreover, when he loses his job as a newspaper hawker, he starts earning his livelihood by shining shoes and rises to the position of an officer in a printing press. Mohinder in Ijaazat is a photographer. In Maachis, Kirpal Singh Pali and Jaswant Singh Randhawa belong to peasant class.

Some of Gulzar’s films focus, exclusively on women. Khushboo, Aandhi, Namkeen, Meera, Ijaazat etc. are some films in which women characters occupy the central position.

In one scene, in Aandhi, very interesting and philosophical conversation takes between JK and his domestic helper, Binda who has been with him for the last many years. The dialogues reflect the whole philosophy of Gulzar about relationships. For Gulzar relationship never ends, it changes. Binda prepares Kheer (Sweet dish) and gives to JK after the dinner. JK enquires: “@yaa hO yao (What is this)” Binda: “Aaja Klr banaa[- hO (Today I have prepared the kheer).” JK: “Aaja Acaanak Klr ka kOsao #yaala Aa gayaa (How did you suddenly remember kheer today)” Binda: “maoma saahba kao doKa tao #yaala Aa gayaa (When I saw Madam, I remembered it).” JK looks at Binda and says: “maODma (Madam)” Binda: “maora matlaba bahU ranal (I mean daughter-in-law).” JK says: “bahU ranal Aaja tumho huAa @yaa hO ibaMda. tuma tao ]sao ibaiTyaa kh kr baulaato qao (Daughter-in-law? What has happened to you today? You used to call her daughter).” Binda: “Aba [tnao saalaoaM maoM bahut kuC badla gayaa, Bahut kuC TUT gyaa (In so many years, lots has changed. Lots have broken).” J.K. asks: “saalaoM sao irSto TUT jaato hOM @yaa (Does the passing of years break relationships)” Binda...
Gulzar is the master of expressing subtle feelings and philosophy through his lyrics. “maora kuC saamaana tumharo pasa pD,a hO” from Ijaazat is one such example. Here Gulzar uses lyric to express the feelings of Maya. It is possible to return the materialistic things and get rid of a person, but how one can return “gallal maohMdl kl KuSabau (the fragrance of wet henna).” Gulzar makes it clear that once you have a relationship with someone; it is not possible to escape from that relationship even if you return all the materialistic goods. It is impossible to return the feelings associated with those materialistic things. Moreover, in love relationship, materialistic things do not remain materialistic; they become one with feelings and emotions. This is the most philosophical song of Gulzar. In a similar manner in Mausam, the walking stick becomes a very important recurring motif throughout the film. The walking stick represents the love relationship between Dr. Amarnath Gill and Chanda. Both of them have their feeling and emotions associated with the walking stick. Walking stick reminds Dr. Amarnath Gill of each moment he spent in Darjeeling and with Chanda. Dr. Amarnath Gill embraces the walking stick at the end of first flashback sequence. However, Dr. Amarnath Gill touches the walking stick before the first flashback begins to feel the touch of Chanda. Therefore, the walking stick does not remain a materialistic thing. It gets transformed into ‘feelings.’

Gulzar philosophises that in love and relationship, nothing remains worldly. It goes beyond physicality and materiality. At the climax of Mausam, in a scene Kajli touches, Dr. Amarnath Gill’s hand and wants to have physical relationship with Dr. Amarnath Gill who is asleep. Until this point in the film, Chanda is not aware of Dr. Amarnath Gill’s identity. Dr. Amarnath Gill wakes up and slaps Kajli. He says: “[sa SarIr ko Aagao Bal kBal kuC doKa hO saaccaa hO phcannaa hO ikSaI kao (Have you ever seen anything beyond this body, thought about it, recognised someone)?”

In Gulzar’s films, relationships and love cross the boundary of body. Even in Khushboo, Kusum values her relationship with Dr. Brindaban. Colour of her costume also suggests her purity. She crosses the limitations of materialistic hurdles.

Therefore, it is appropriate to say that Gulzar is auteur of his films despite the fact that many other artists has contributed in shaping the final product. Gulzar deals with similar themes and uses similar styles in his films. What makes Gulzar auteur is the consistency of his personal style and recurring themes in his films. There is a blend of similar themes and a
narrative structure in Gulzar’s films and through this blend, Gulzar, reflects his philosophy of love and life, family etc. His beautiful shots of nature, flowing river, birds in flight, snow covered hills etc. spell out his understanding of relationship between man and nature. A close and indepth examination of his films shows that Gulzar is much more than a director-writer. He is a sensitive filmmaker. One of the things, which are common in most of Gulzar’s films, is the setting. Most of Gulzar’s films take place in rural locales and small towns of India. For example, Mere Apne opens in a village and then shifts to a city. Parichay opens in a city and shifts to the village. Koshish also takes place in a small town. The setting of Khushboo is also rural. Gulzar’s second last film Maachis is also set in a village in Punjab. Gulzar’s last film Hu Tu Tu also opens in a village and shifts to the city. Gulzar shows through his films the scenic beauty, the peaceful atmosphere of villages, the relationship between man and nature. The beautiful scenic locations shown in Namkeen, Mausam, Maachis, Aandhi, and Ijaazat please the viewer. Viewers cannot forget the beautiful aerial shot of the moving train in a foggy weather in the hills in Ijaazat, the snow covered hills in Maachis, the dense forest with tall trees in Mausam and the full moon in Hu Tu Tu. Music, poetry, relationship and nature are some of the things that stand out in Gulzar’s films.

An evidence of Gulzar’s talent as an auteur lies in his abilities to portray the subtleties and complexities of human relationships through his films. Gulzar adds symbols throughout his films. For example, in Ijaazat, Gulzar uses several symbols to communicate more than what is obvious. The symbol of a shadow between Mohinder and Sudha, the symbol of tree in water etc. make the film more interesting and enjoyable.

Achanak focuses on infidelity but also explores the dynamics of human relationship. For example, the relationship between Colonel Bakshi and Major Ranjeet Khanna is important. Colonel Bakshi has a soft corner for Major Ranjeet Khanna. Major Ranjeet Khanna marries Colonel Bakshi’s daughter Pushpa and kills her after knowing about her infidelity. However, Colonel Bakshi understands Major Ranjeet Khanna and tries to protect him but fails. Colonel Bakshi knows Major Ranjeet Khanna as a brave soldier. The film also explores the bond between Major Ranjeet Khanna and his wife Pushpa. After, Major Ranjeet Khanna is given death sentence; he escapes to throw his wife’s mangal sutra (an ornament hung around the neck or worn on the head by Hindu women as a symbol of her marital status) in the holy river. This proves that Major Ranjeet Khanna still loves his wife Pushpa.

Gulzar promotes his vision in his films by creating a character who is a poet or rasika of poetry. For example, in Achanak, Pushpa is fond of lyrics. She sings songs from films and sends her recorded songs to her husband, Major Ranjeet Khanna. In Mausam, Vaid Harihar
Thapa is fond of reciting Doha (couplets). In Kitaab, Babla is fond of writing poetry. In Aandhi, JK also writes poetry. As pointed out earlier, these characters are reflection of the life that Gulzar has lived. Babla is fond of writing poetry but his teachers and brother-in-law do not like this. Gulzar brings his experiences from his personal life into his films.

Each art reflects the personality of its artist and film is no exception. Gulzar is truly an auteur of his films. All of Gulzar’s films show his personal style and stamp. Gulzar infuses his personality into his films with costume like white kurta pyjama. With his simple style and poetical lyrics, Gulzar captures the souls of the audiences. His lyrics, laced with the music of RD Burman, are the soul of his films.

Sanjeev Kumar is a prominent actor who appears in six of Gulzar’s films. He plays Dr. Amarnath Gill in Mausam, Haricharan- the deaf and dumb in Koshish, Nilesh- the musician in Parichay, JK – the hotel manager, in Aandhi, Ashok in Angoor and Gerulal- the driver, in Namkeen. The use of same cast helps to make Gulzar’s films recognizable and adds to his signature.

The atmosphere of Namkeen and Maachis is dark. Gulzar’s choice of lighting and music magnifies the feelings of sadness in Namkeen and Maachis. Apart from reactions shots, his films consists mainly of big close ups, which provide the details and display the inner feelings of the characters. Achanak is the film in which Gulzar has used maximum close ups and big close ups.

There are elements of expressionism and film noir in Gulzar’s films. The look of Namkeen, Maachis, Lekin…, Hu Tu Tu, Aandhi and Kinaara is expressionistic. Therefore, Gulzar’s films are stylistically expressionistic.

Therefore, this chapter concludes that Gulzar is an auteur of his films. He reflects his unique worldview in his films. He explores various themes in his films and relationship is prominent among them. Gulzar has made socially relevant films that are very important chapters of Indian cinema.

References

8. ibid. p65.
10. ibid. p128.
19. ibid.