Chapter-V
Data Presentation

This chapter is devoted to Data Presentation of Punjabi Films under study. After intense watching every film is viewed, analysed and interpreted from different- divergent angles. Honest efforts have been made to lay bare the stark realities in the Punjabi Films.

**Nanak Naam Jehaj Hai**

**Theme:**

The theme of this film is to exhibit of the religious feelings of the Punjabis and their unflinching respect for the alimighty. The film underlines the fact that joy and sorrow are bestowed upon us by God. The God is the chief architect and creator of the universe. God is the driving force and one should never lose sight of this reality. Rather than defyng His commandments, one should always readily accept them. If He has given us sorrows, He will definitely give us joys one day. This is the motif of the film. The chief protagonist of the film is a thoroughly religious person. He has unquestionable faith in God. It is in the Gurudwara that he starts regarding Prem his fostered brother and makes him his business partner. Wives are jealous and possessive by nature. They do not want anybody else to share the love of their husbands. They create rifts and cause divisions in the family. The ways of God are unique. He puts His hardcore devotees to ordeals. Joys and sorrows are the shades of time. None of them are consistant. It is human tendency to blame God for the sufferings and take self-credit for the pleasures. All the sufferings wither away in the face of unflinching faith in the deeds of God. True faith in God believes that joys and sorrows are just two sides of the same coin and go side by side in life. None other than God holds the strings of life. Man is just a puppet in the hands of God. Thus one should never forget the almighty in the thicks and thins of life.

**Plot:**

The film centres round the family of Bhai Gurmukh Singh who is a contractor by profession and has Prem Singh as his business partner. They enjoy intimate friendship and Prem Singh regards Gurumukh Singh as his elder brother. Thus they become fostered brothers. Pleasures are always in plenty in their lives and courtyard. Twelve years after the marriage a son takes birth in the family of Gurumukh Singh. At the strong behest of his brother and sister-in-law, Prem Singh marries Ratni after great hesitations. Ratni turns out to be of rude, ill-natured and she has scant religious conviction. Shukargujar Singh, the brother of Ratni dwells with his sister. He is a sinister by basic instincts. He
and Ratni bring about split between the two brothers. When Gurumukh Singh’s son Gurmeet Singh alias Meeta grows up, he is engaged to Channi of Amritsar who happens to be a close relative of Ratni. Both Channi and Meeta love each other. When Meeta goes to meet Channi, she offers him a glass of milk. When Meeta is about to catch hold of the glass Ratni pushes Channi in such a way and vigour that milk spills into Meeta’s eyes. His eyes get burnt from inside. They wander from clinic to clinic but of no avail. As a result Meeta suffers complete blindness. Gurumukh Singh’s family is so religious and patient that they never blame Ratni for her ill-words and misdeeds. Gurumukh Singh emerges as an epitome of religious faithfulness and pious personality. On the other hand Prem Singh beats up his wife for her faults. Meeta expresses deep desire of going for a pilgrimage. His aunt Ratni and Channi, in the guise of a boy, accompany him to various religious places. When Meeta gets to know about it, he gets angry with Channi and even threatens to kill himself. But Ratni brings about the reconciliation. Both Meeta and Channi marry at Shri Harimandir Sahib. When Gurumukh Singh learns about this, he gets enraged as he regards it injustice to Channi. But Channi manages to comprehend the situation and apprises him of the reality and depth of relations. He yields and softens his stand and blesses the newly wedded couple. Channi is also a firm believer in God and thinks that her prayers would one day bring back light in the dark world of her husband. She starts fasting and serves whole heartedly at Shri Harimandir Sahib for her husband. Ultimately on a fateful day God showers his blessings upon Meeta and his eye-sight returns. It underlines the theme that service of mankind is the service of God and utmost devotion glued in trust never goes unrewarded.

Costumes:

The costumes of various characters of this devotional film remind us of the times if represents. Though Salwar-Kameez-Chunni and Kurta-Pyzama with the headgear Pagdi in traditional style is the main attire yet at times the modern Pent-Shirt is also seen. The costumes do never allow the characters look beyond their age and keep the spirit, unity and the tradition intact.

Locale:

As per the demands of the story the film is shot in and out side Punjab. Most of its part is picturised at Shri Harimandir Sahib while some other Gurdwaras e.g. Shri Guru Arjun Devi Ji (Tarn Taran), Shri Ber Sahib (Sultanpur), Baba Bakala, Fatehgarh Sahib, Mata Gujri Ji, Sheesh Ganj, Darbar Sahib (Mukatsar) Shri Nanakmata Sahib, Patna Sahib,
Sach Khand Hazoor Sahib etc. The whole range of the background of the film has devotional flavour.

**Occupation:**

Agriculture has long been the chief occupation of the Punjabis since times immemorial. Apart from agriculture which is the main occupation in the countryside, those living in cities indulge in shopkeeping, contractorship, labour and trade etc. Gurumukh Singh and Prem Singh are contractors by occupation. Their business flourishes in leaps and bounds. Gurmeet Singh is a student while Shukarguzaar Singh alias Shukka is good for nothing and off hand. The ladies do household chores.

**Comic Relief:**

True to the spirits of devotional films, there is little scope for comic element in the film. Comic scenes are few and between. Any how the dialogues and deeds of Shukka do create some hilarious situations.

**Cinematography:**

From the cinematographic angle this film leaves a lot to be desired. The variety of shots becomes cumbersome at times. There are established, mid, pan and extreme long shots in abundance but the scenes are tantalizingly long and boring. There are abrupt cuts and wipes. The scene when Gurmeet gets blind, when Gurmukh Singh implores for reconciliation before Ratni, the picturisation of songs, and the scene when Gurmeet gets his eye-sight back are all devoid of cinematic beauty. The scenes are tedious and camera work is of ordinary level.

**Dialogues:**

Dialogues are the heart and soul of a film and many a times play a significant role in the success or failure of the film. The dialogues of this film are entrenched in religious flavour. But at times there is a pinch of female-prejudical tendencies particularly those of Ratni. Here are a few illustrations:

**Kartar Kaur:** Sache Patshah tusan apni mehr naal baran saal baad sanu laal bakhsheyai.Ajj sade ghar dhan-daulat prem-pyar dudh-putt, kise cheez di kami nahi.Tuhade kol ikko benti ae Satguru mehr karo te mere deor da ghar vi vsa deo. *(O God, you have blessed us with a son after twelve years. There is no dearth of blessings these days in our house. I plead you to shower your blessings on my brother-in-law and get him married.)*
Shukarguzar Singh: Maasi, rishta pakka karn to pehlan ik hor gall ohna naal pakki kar lyi. Ohna nu keh deyi ki bhain de daaz vich ik heere varga bhra Shukarguzar Singh urf Shooka naal aavega. (Aunt kindly ensure one thing before finalising the relationship. Tell them, a noble-hearted brother-in-law will come in dowry.)

Ratni: Sun lyian ji apne sake bhra diyan gallan? Tuhada bhra hun take-take de kameya nu sadiyan zamina da malak bnauna chahundae. Mehnta sari umar tusi karde reh gye, beyimaniya kar kar ke maal andar ohne pa leya. Tusi ta apne sale nu puriyan atth ni kra sake, ohna ne Gurmeete nu sanjhe khatre vich M.A. tak pahucha dittae. Mai kehni aa ehna kol tractor kitho aaya, zameena kitho aayian,aina paisa kithi aa geya? Did you listen your brother? He wants to make petty workers the owner of our lands. You kept working and they swallowed everything. You botched to get your brother-in-law pass even middle class while they managed M.A. for Gurmeet from common pool. From where did they accumulate this wealth?


Gurmukh Singh: Hun dilan diyan sanjan nu vandan to bacha lai, Sache Patshah! Sanu kujh nahi chahida. Teri mehr, teri bakhshish, bass eho sadi lorch sadi zayedad eho sampti…..Asi tere hazoor teri sadh sangat di sewa karke tere langar ton do tukde kha ke teri hazoori ch pye rawage. Bass eho bakhshish kar…mera bhra. Prem, oh jitt jawe muqadama. Sanu muqadame nahi chahide, kachehriyan ni chahidiyan, kujh nahi chahida, teri mehr chadi ae Sache Patshah. Mai haar jawan muqadamma, oh jitt jawe….. O God! Kindly defer this breakup. We need nothing. All we need is your blessings.
Your blessings are invaluable property. We'll serve you and your followers but kindly ensure the victory of my brother, Prem, in court cases. We don't need cases, courts or anything else but your blessings only. May I lose and he wins.

**Ratni:** Assi hazaar rupeya, hai mera assi hazaar rupeya. Mere andar ta bhambar pye balde ne. Tusi ki samjhde ho eh assi hazaar rupeya ohnu hazam ho jayega? Mera naa vi Ratan Kaur ae. Apne jeondeyan jee eh assi hazaar rupaye ohnu nahi pachan deyangi. Eighty thousand rupees! I am burning with internal fire. Do you think it will go well with them? It will ensure their demise.

**Prem Singh:** Bhabhi! Mai kehde mooh naal tere ton maafi mangan. Eh paap Ratni ne nahi mai keetai....ehdi saza mainu deo...na mai ohde pichhe lagda, na ohdiyan gallan vich aunda te na eh din dekhne painde. I know not how to say sorry, sis, I am a sinner. It’s me not Ratni who did it. Punish me. Had I refused to be steered, it would not have happened.

**Channi:** Mitti kadar karde ho. Ik mitti de bezaan khidone nu zameen te maro, oh vi aawaz kardae. Ki mai tuhadiyan nazran ch insaan nahi, ki mere ch insaan wala dil nahi, jehda tusi meri kismet da faisla karn tur paye ho. Maitho puchhe bagair.... Kar deo mere tote-tote, mere khoon da ik-ik katra ehio aakhega, Waheguru tuhanu bhag laye, tuhanu meriyan khushiyan la dye. You damn care for me. Even an earthen toy creates sound when broken. Don’t you consider me human? Don't I have heart? How can you decide my fate without letting me know? Even if you cut me into pieces, each drop of my blood will pray for your well being.

**Channi:** Sache Patshah, tu meriyan akhan lai lai, ohna diyan akhan theek karde. Meriyan ta do hi akhan jangiyan, par ohna da sara khandan rul jayega. Ajj ohna di akhan di patti khulan wali ae. Mehran waley mehar kari. O! My God, render me blindness but cure his eyes. His blindness will ruin his family. Bandage of his eyes is to be removed today. O God bless him!

**Gurmeeta:** Maafi kedi gall di maa? Jinha do akhan ne do bhrawan nu mila ditta ae oh akhan kde theek na hon. Eh je dove ghar dudh-pani wangu mile ne, sda mile rehn....Chacha ji eh pahad jiddi zindgi ro pitt ke nahi katti ja sakdi. Mera jee kardae na mai rowan te na ohna nu rulawan. Ohna diyan akhan to ohle hon lyi mai kite char din Gurdwareyan di yatra kam chla jawan te kuch din ohna da dukh halka ho jayega te kuchh mereyan kanna vich Gurbani da ras painda rahuga. Pardon for what mom? My eyes may not cure but the brothers must reunite. May both families unite forever!
One can not endure whole life in sobs. I wish they don't weep. If I go on pilgrimage, it will lessen their grief and enable me listen to hymns.

**Gurmukh:** Nahi-nahi- nahi Channi di maa, sare pind di panchayat sari lukai ikathhi ho jandi ta vi mai eh viah nahi hon dena si, Jad tikar mere Gurmeete diyan akhkhan theeak nahi ho jandian. *No never. Had the whole world vouched for it I would not have let them marry till Gurmeet is fully cured.*

**Channi:** Sache Patshah tere gharo ajj tikar koi khali nahi mudeya, te pher mai vi nahi mudna. Je mere pati diyan akhkhan sooraj duban tak theeak nahi hundian, ta pher mai vi apnian akhkhan tuhade agge arpan kar dangi. *O God! You bless every body. Bless me too. I'll offer before you my eyes if my husband is not cured till sunset.*

**Music:**

As a devotional film, it endeavours to represent and highlight religious sentiments, so most of the songs are also entrenched in religious flavour. Out of a total of nine songs, just two are non-devotional.

**Hada Ni Hada Haner Pai Gya**

Spread over a duration of 5.11 minutes, it is picturised in ruralistic background and contains Giddha and Boliyan with Ratni as chief exponent.

**Aakhir Ban Gyi Rann Kismat Wale Di**

Again a mix of Giddha and Boliyan, this song catches the entertaining moments of the marriage ceremony of Prem Singh & Ratni. Dhol is used to the optimum. Gurumukh Singh and his wife are the central-figures in this song. The total duration of this song is 4.16 minutes.

**Jo Bole So Nihal Sat Sri Akal**

This is a devotional song picturised in an NCC camp at Khalsa College Amritsar. With Gurmeet Singh at the forefront, there is intense use of fauji Band i.e. Army Band. At the background Gurmeet Singh is seen learning various skills of artillary in the camp. Its duration is 4 minutes.

**Gura Ek Deh Bhujabi**

This hymn is picturised on Gurmukh Singh at a Gurdwara. The prominent use of ancient and traditional musical instruments renders it intense religious flavour. There are scenes of Gurumukh Singh’s wife and the religious congregation. The total duration of the hymn is 3:21 minutes.
Mere Sahib, Mere Sahib, Tu Maan Mai Nimani
This hymn glorifies God and Guru Granth Sahib. God is depicted as the owner of disowned and the underlying moral is that the whole life span of a human being falls far short for the devotion and service of God. Its total duration is 3.26 minutes.

Re Mann Esa Kar Sanyasa
This hymn conveys that whosoever shuns the greed, lust and pride and dedicates his life for the service of God may be regarded as a true human being. But it happens only if God so desires. It is picturised on Gurmeet Singh doing service at Sach Khand Shri Hazoor Sahib. Its total duration is 3.53 minutes.

Mitr Pyare Nu Haal Muridan Da Kehna
Penned by Guru Gobind Singh Ji, this hymn also glorifies the Gurus and says that the true devotee is always duly rewarded. Its duration is 3:08 minutes.

Prabh Ji Taukai Laaz Hamari
This shabad is picturised on Channi doing various types of services at Shri Harimandir Sahib for the well being of her husband. She prays that it is not the eyesight of Gurmeet but her very trust in God is at stake. The Guru bestows his choicest blessings on her and at the end of the hymn a miracle happens and Gurmeet Singh is able to see the glimpses of the world. The duration of this hymn is 3:49 minutes.

Tu Sarv Kla Ka Gyata Madho Hum Aise Tu Kaisa
This hymn marks the end of the film. It is underlined that the God is the saviour and architect of the fate of humanity. Its duration is 3:26 minutes.

Dukh Bhanjan Tera Naam
Theme:
God is great and still greater are the deeds of God. He is omniscient, omnipresent and omnipotent. He reigns supreme. Before showering His choicest blessing, He takes a stern test of his devotees. Once convinced of unflinching loyalty, He bestows upon his devotees all worldly pleasures and peace of mind. God is the supreme power guiding this universe. Man is just a puppet in the hands of his Master. While the hard core devotees are richly rewarded, the detractors are taken to the task. Pride vanishes and humility takes its place for the tall trees don’t yield fruits. The fruits of humility make even the soaring trees bend for the cause and betterment of humanity.

The film revolves round a proud king who, in a gist of anger, orders the closure of all places of workship. As it was not enough he marries one of his daughters to a lunatic
just because the young girl had firm belief in the existence and prowess of God. She wades through many hardships before God comes to her rescue and the lunatic husband is cured. On the otherhand the king gets devoid of worldly gifts and pleasures of life. He loses his peace of mind and his kingdom is in ruins. Hence the film conveys the message of keeping unwavering faith in God through the thicks and thins of life. Joys and sorrows are the shades of life while one goes the other arrives. Like seasons, none remains afoot. Even in the worst possible situations, there is always a silver lining in the dark clouds.

Plot:

Duni Chand (Manmohan Krishan) is the king of Patti, a princely state. He has faith in God that his wife would give birth to a baby-boy since they already have six daughters. He lavishly distributes wealth amongst the poor and the needy in an effort to please gods. The royal astrologer predicts that if he begets a baby boy, it would be inauspicious to him but he begets a girl child she would have to face untold hardships. But if he predicts that his seventh offspring would bring laurels to him. But as and when the news of the birth of another girl child reaches him, he turns athiest and orders the lock up of all places of worship. Even his ministers and other courticians start calling him the god. He increases the rate of interests. He gets enraged at the very name of God because the God has not bestowed him with a baby boy.

Time passes by and all the girls grow young. The king asks his daughters who endows them with pleasures and gifts of life. While six daughters regard their father as the sole luxury provider the youngest daughter, Rajni, says everything is the handiwork of supreme God who decides the fate of every single individual. The king gets enraged and marries Rajni (Radha Saluja) to a lunatic (Shaminder). So much so that he even asks her to shun her ornaments. Rajni wanders from pillar to the post in forests with her husband. Once they come across a hunter (Ranjeet) who offers them stay in a nearby Shiva temple. But at about midnight, he arrives and forcibly tries to dishonour Rajni. While her husband is helpless, a snake appears from around the neck of Lord Shiva’s idol and stings him. Then the next night they stay at a monk’s place that is caught red handed while stealing the goods of the passengers. Rajni pleads people to forgive him.

Wandering in the forests a commoner (Dharmindra) sends them to an ayurved practitioner Fanney Khan (Johny Walker) who declares that only God can cure the lunatic. At the suggestion of someone Rajni and her husband reach the temple of Goddess Chintpurni where her husband dreams of a place wherein even the crows get white after a dip in the pond. They set for that destination and reach Bowli Sahib where they are told
that the 3rd Sikh Guru Shri Amardass is no more. They March forward to another destination to meet Guru Ram Dass. Leaving her husband at the bank of a pond, Rajni goes in search of food. There her husband sees crows getting white after a dip in the pond. He crawls to a Beri tree and enters the pond. He gets cured. At her return Rajni finds that her husband is fully cured. Both are thankful to God. The erstwhile king Duni Chand and his wife also reach there. They have become paupers. The king offers his kingdom to Rajni who politely declines the offer and decides to spend the rest of her life there only.

**Costumes:**

The unmarried girls wear traditional Kurti Ghagra and support Chunri. They keep long tails with strands. While the Queen (Veena), Ram Pyari (Sapru) and other elderly women wear Kurti-Ghagra and support Chunri, Rajni wears Sari after marriage. The king and his courtmen wear silky gowns, Kurta and royal Chadra while the commoners wear Kurta-Pyjama. There are sanyasis and monks in their typical attire. The hunter is shown in tight shirt, jacket and pent. Overall the costumes suit the artists and no where look awkward or superficial.

**Locale:**

There is the court and palace of the king which gives an account of his prowess. It does not resemble with the lavish palaces and courts that we watch in Indian Hindi movies. The king or the queen don’t support any crown on their heads. The court looks quite ordinary and does not even seem to be better than a prosperous man’s drawing room. The setting of the temple in the jungle is perfect. The lanes are narrow but the houses don’t resemble the houses of four centuries back. There are yawning gaps between one and the other episode. While the hero and the heroine hire a boat for reaching Bowli Sahib, there is no mention how did they manage to reach the goddess temple in high mountains. The locale seems to suggest the constraints of the low budget of the film.

**Occupation:**

There is not much mention about the occupation of the people though the cart and the well suggest that people might be indulged in farming. There is a hunter, a greedy monk and royal soothsayer. Then we have the king and queen who need not do anything. There is also the mention of dacoits. People are poor and god fearing. They are convinced about the charismatic powers of God and the potency of other rites and rituals.
Comic Relief:

There are established, mid and close-up shots of partridge fighting. A crowd assembles to watch it. Then there is the funny exchange of words between a eunuch and a dwarf. These two are the only comic relief providers in an otherwise serious movie.

Cinematography:

This film abounds in pan, zoom, tilt, follow, established and mid shots. But it looks like haphazard compilation of various shots. A lot is desired to be depicted in a short span of time. Poor locale and non-existent art direction multiplies its cinematic dexterity. Even then we come across certain worth remembering scenes.

The scene of conversation of Ram Pyari with her husband, Rajni carrying her lunatic husband, the molestation scene as well as the picturisation of songs is fantastic. But the scenes such as: the lunatics vouching for money, the established shot of chariot carrying sisters, the partridge-fighting, the scenes of dacoits, the crows turning into swans and the scene when the lunatic is cured after having a holy dip, lack cinematic beauty and an element of cinematic truth.

Dialogues:

As this is a devotional film its dialogues portray the deeds of God. The film consolidates unflinching faith in God. He puts His people on testimony and puts them to arduous tests. The dialogues of this film either exhibit unflinching faith in God or the feelings of a non-believer. Here are some examples:

Jotish: Jotish videya de hisab de naal tuhadi sattavi santan tuhadi kul da naa roshan karegi. Jotish videya de hisab naal je tuhade ghar vich Raj Kumar hoya, oh tuhade lyi bahut kashatdayak hoyega. Je Raj Kumari hoyi ta os nu kashat bhogna payega. Horoscope indicates your seventh offspring would win laurels. If you beget a son he will cause untold misery for you. In case of a daughter, she will have to endure sufferings.

Duni Chand: Mai Raj Kumari da naa nahi sunana chahuda. Raj Kumar kaho Raj Kumar. Mai tuhanu sone chandi naal malo maal kar deyaga, tuhada ghar ashrafiya naal bhar deyaga. I am fed up with daughters. I'll shower immense wealth upon you but anticipate a son for me.

Ram Pyari: Chuleh vich pao apni jotish videya nu, je Raj Kumar keh dinde ta sada ta beda paar ho janda. Rani ji ne ghar ditta si, Raja ji khush ho jande ta khabre mehal bakhhash dinde……. Teri jotish videya de hisab naal mere karma ch sirf tu hi likheya hoyeya hain.
…Tere hisab mutabak es ghar vicch panj bache hone san, ethe ta kise billi de balooninda vi ni hoya, panj vre ho gye ne viah nu. Damn your astrology. Our fortunes would have changed had you predicted a prince. The queen gave us house; a rejuvenated king might have offered us a palace! Your astrology had just you in store for me. What about your prediction of five kids for me? I am barren even after five years of marriage.

**Duni Chand:** Mai pathar de Bhagwan to dya di aas rakhda eh bhul gya sa ki pathar kdi mom nahi ho sakde. Eh Devi Devte, Khuda Bhagwan sabh dhakosale ne…..Es duniya ch koi Rabb nahi, koi Khuda nahi. Jo kujh hai oh mai haan…Deewan ji, ajj to baad mere kanna ch na shankhan di awaaz aave na bangdi. Khuda Bhagwan je koi hunda ta hazaran lakha diyan duawa azayi na jandiyan. Mai pehla ehi samajhda reha ki Raj-Bhag dhan daulat sab bhagwan da ditta hoyai. Magar nahi, jehda Bhagwan mangeya ni dinda oh apne aap kyo devega….Mandran de darwaze band karva deo te Masitan de dar band kar deo. While worshiping idols I forgot that stones don't melt. Godhood is a farce. My ears must not listen to any religious hymns or prayers. There is no God but me. Had there been any God, the prayers of millions wouldn't have gone waste. I was wrong to credit God for all my wealth. But He who can not give when pleaded can never give anything unasked. Lock up the places of worship.

**Raj Guru:** Rajan mann diyan akhan khol. Ik puttar de na hon te tu ena dukhi ae, duniya ch oh vi ta hain jinha de na koi puttar hundai, na koi dhee hundi ae. Fir vi oh beaulade hi ohdi raza ch sara jeevan hasi-khushi guzaar dinde ne…Rajan yaad rakh hovega ohi jo os nu manzoor hovega. Jinhe tainu eh raj-bhag ditta ohi tainu ik puttar vi dyega. Par udo jado oh theek samjhega. Open your internal eyes, my lord. You feel upset for not begetting a son, there are many without an offspring. Even then they happily accept His commandments. Nothing happens against His will. He who has given you kingship will bless you with a son as per His sweet will.

**Rani:** Hey Bhagwan eh ki ho rehai? Dhee hove ya puttar mere ta dil da tukadae, he Bans wale, tu hi aehnu dittae te tu hi aehnu palnae…ajj poore panj vre ho gye ne Bhagwan, Rajni de janam nu, par ona de mann da davesh nahi geya. Ohna nu shanty da varr deo Bhagwan. Oh God! What’s happening? Son or daughter is equal for a mother. Lord Krishna! Ensure the well being of Rajni. Kindly pacify the King's fury.
Sant Ji: Mera sir Parmatma agge jhukdai ya apne Guru agge….Parmatma ikko hai, sirf ik, jo har jee ch vasdai te har jagah rehndae….Parmatma vikhaya nahi janda Rajan, vekhaya janda mann diyan akhan naal, te jehda mann diyan akhan naal vi Parmatma nu nahi dekh sakda, oh netarheen ae. *I yield only before my God or Master. God is one and omnipresent. Only internal eye can see Him and he who can't see Him is blind in the real sense.*

Pingla: Bhagwan tuhanu rajj ke deve Raj Kumari ji. Tusa es garib te tars khadhae , Parmatma tuhade mann diyan muradan pooriyan kre…jug jug jeo Raj Kumari ji,apni kul da naa roshan kro,lis ghar jao, ohnu bhag lao. *May God bless you for you felt pity upon a poor. May your wishes come true! May you live long and bring respect to your family!*

Rajni: Tusa sanu janam dittae, sadi palna keeti ae, sanu sabh tra de sukh ditte ne.Par eh sabh kujh na vi hunda ta ki asi tuhadi sataa ni akhvaondiviyan? Tuhada pyar na pandiyan ……Eh sona-chandi dhan-daulat sanu miley zaroo tahade rahi, par eh den wala ta koi hor ae….ohi jeehde hukam bina duniya ch ik patta vi nahi hill sakda, jo manukh di palna karda ae, pathran vich vi keedeyan nu ann dinda ae te pingleyan da vi pet bharda ae.Ohi Parmatma ae…es sansaar ch jo kujh vi hundai ohdi raza naal hi hundai. *You have beget us, brought us up, provided us luxuries. We would have been your daughters in any case. Its true, you gave us luxurious life but its God who provided it. He rules the world. Nothing happens against His will. He feeds humans, insects and lunatics.*

Duni Chand: Mai tainu aisi saza deyaga ki tu parmatma da na lain to kambegi… Deewan ji, kise pingle nu labh ke liyao.Rajni da ohde naal viah hoyega te ajj hi vidayi hovegi. *My unprecedented punishment will make you shiver at the mention of God. Bring a lunatic and I'll marry Rajni with him today itself.*

Raj Guru: Insaan to Bhagwan banda banda shaitan ban ke reh geyain.Haumai te ahankar di aad vich ache bure di pehchan bhul geyae.Hankari maha apradhi chandaal Raja, Parmatma es apradh lyi tainu kdi maaf nahi krega. *You have turned into a Satan. False ego does not let you distinguish between right or wrong. God will never forgive you for this sin.*

Rajni: Ehde ch pita ji da ki dosh ae? Jeevan de sanjog ta dhuro hi likhe jande ne.Eh pingle han ya bhikhari hun ta mere pti ne…..mainu aashirwad deo ki mai apne pita di ageya da palan kar ska.Pita di ageya naal hi Shri Ram ne chauda vareya da banwas kateya te mata Sita ne ona naal ki ki bukh sahe. Ki mai apne pita di aageya da palan nahi kar
sakdi? Its not papa's fault. Marriages are made in heaven. This lunatic is my husband now. Kindly bless me to obey my father. Even Sita had to endure untold sufferings with Lord Rama. Why can't I obey my father?

Pingla: Papi ta mai vi aa Raj Kumari Ji, jehda apni patni di raksha nahi kar sakeya….Kasoor mera hi ae, je mai abhaga-angheen na hunda te ajj eh dekha na painda. I am sinner for not guarding your modesty. Had I not been handicapped I would have saved you from blushes.

Ik Aurat: Meri gall mann te apne pti nu Chintpurni lai ja.Mata Chintpurni chinta door kre. Dudh mangeyan dudh dindi ae, putt mangeyan putt dindi ae.Sabh de mna diyan muradan pooriyan kardi ae. Tainu ni pta othe ta rogiyan de rog door hunde ne? Lakha yatri jande ne te Mata de gun gande vapis aande ne. Take your husband to Chintapurni who showers choicest blessings on Her devotees. Incurables get cured there. Millions of devotees visit Her.

Pingla: Rajni ji mai ik ajeeb jeha supna dekh reha si. Mai vekheya pani di chhapdi ae, ohde kandhe te ik beri da rukh ae,os to kaa ud de ne, kaa udke chhappi ch ja ke dubhkiyan launde ne te chite ho ho ud de jande ne, dudh chitte hansa varge…te naal hi mere kanna ch awaaz aa rahi si ‘Kago Hans Kre’. I was having a bizarre dream. There is a pond with a Beri tree on its bank. I saw crows turning into swans after having a dip in it. It sounded like ‘crows turn swans’.

Music:

As expected of a devotional film, most of the songs of this film are true to its genre. There are a number of hymns taken from Shri Guru Granth Sahab. This film has ten musical symphonies. They are mentioned as under:

**Dukh Bhanjan Tera Naam Ji Dukh Bhanjan Tera Naam**

It is the numbering hymn of the film. There are scenes of Shri Harmandir Sahab, Dukh Bhanjni Beri, Beri Baba Budha Ji and devotees having a dip in the holy pond. The duration of this hymn is 4:22 minutes.

**Hey Mann Pyareya**

It is again a hymn. It is picturised on a saint wandering in the streets of Patti. There are scenes of a dead body and pyre which emphasizes the harsh reality of life. Its duration is 2:55 minutes.

**Mai Andhle Ki Tek Tera Naam Khundkara**

During the picturisation of this hymn baby-Rajni sits with the Raj Guru who makes her understand the meanings of the hymn. Its duration is 3:51 minutes.
**Babal Tera Var Tolda**

In this song all the seven daughters of Raja Duni Chand dance in the palace and sing in the praise of their father. They also make presumptions about their would be husbands. The girls are in multi-coloured silky Kurti-Ghagra and support Chunries. Its duration is 4:14 minutes.

**O Babla Eh Ki Qahar Kamaya**

In this song the marriage ceremony of Rajni with a Pingla (Lunatic) is shown. All but the King are happy. There are the scenes of Rajni carrying her husband in the streets on pull-cart. The duration of this song is 4:52 minutes.

**Yaar Mera Rang Beliya, Jind Rom Rom Rach Jave**

It is a dream that Rajni dreams while sleeping on the floor of a temple. She expresses her youthful yearnings to her husband. Its duration is 3:51 minutes.

**O Maa Chintpurni**

Rajni takes her husband to the goddess Chintpurni temple. They pay their obeisance. It is during this song that Pingla dreams of the holy pond of Amritsar. The duration of this song is 4:04 minutes.

**Mai Andhle Ki Tek Tera Naam Khundkara**

This hymn is a repetition. Rajni recites this hymn in the presence of villagers and some decoits. Its duration is 2:44 minutes.

**Dharma De Thade Darbar**

It’s a hymn picturised on Rajni and her husband. The scene shifts to Baoli Sahab in Khadoor Sahib where Rajni keeps reciting it in the presence of many devotees. Its duration is 3:16 minutes.

**Kago Hans Kre**

While Rajni is away, Pingla listens to this hymn on the banks of a pond. He watches crows turning white after a dip in the pond. Its duration is 1:26 minutes.

**Chaudhary Karnail Singh**

**Theme:**

Dedicated to the cause of National Integration the movie gives a vivid description of the times of partition of India. It describes how the alteration of political domains cause unsaid and unfoerseen damage to mankind. Communalism raises its ugly head and it becomes next to impossible to stem the tide of hatred. When the fanatics use it for their selfish motives and instigate people in the name of religion it spits venom and causes
incurable wounds. This is what happens to an otherwise well-settled and calm village where mutual love and brotherhood is the essence of life. People live in peace and harmony. The village chief is revered by one and all. All the villagers are dear to him. He is immensely helpful and commands great respect. In order to save the honour and dignity of a Muslim girl, he even disowns and disinherits his only son. All the villagers look up to him during peace and crisis. The village stands for well-integrated humanity.

Suddenly the very news of the partition spells its doom on both sides of the newly laid border. There is bloodshed everywhere. The religion-based partition causes havoc and results in vertical social split. The friends of yesterdays become sworn enemies so much so that they not only loot and murder the migrants but dishonour the females they once regarded as their sisters. This Hindu-Muslim divide is quite explicit in the movie. The village chief is aggrieved beyond limits to see the bloodshed and tries his level best to keep the head of humanity high in his village. His son ditches him and causes some damages in the company of fanatic pranksters. The chief disowns him and ensures the smooth transfer of beleaguered Muslim families to the other side of international border.

Plot:

Chaudhary Karnail Singh (Jagdish Sethi) is the chief of the village where brotherhood and harmony reign supreme. He diffuses Hindu-Muslim tension on Diwali day and ensures all the festivals are celebrated by one and all in the village. Shera (Prem Chopra) is in love with Naji (Zabeen). It is her modesty that makes Shera crazy for her. As it happens in true love, they get Boota Singh (Madan Puri) a thorn in flesh. Boota forcibly abducts her on a fateful night with the sole motive of tarnishing her image and morality because his love proposal was boorishly rejected by Naji. Fattu (Sunder) recognises him. Shera follows him with his gun and succeeds in recovering Naji. Though Boota manages to escape after a scuffle but he loses his necklace there. Shera takes her to the village and reveals the worried chief about the real culprit. In the village council, Boota vehemently denies the allegation levelled against him and almost succeeds in proving Shera as the culprit when the timely intervention of Fattu turns the things upside down. He shows the village council Boota’s necklace which he has lost on a sandy mound. Boota accepts his guilt and the village council banishes him and his accomplice Dara out of the village but Naji forgives them at the behest of her uncle.

Naji’s father and uncle betroth her some where else. Naji is dejected but her friend Lajo (Krishna Kumari) consoles her. Everyone is amazed at the neglect of Shera’s claim. Boota tells the uncle about her clandestine love-affair with Shera. Naji implores her father
not to make her a pawn and stop compromising her destiny. She gets a slap on face in return. But the uncle asks Chaudhary to intervene who impresses upon her father to marry her with Shera. Chaudhary asks all the shopkeepers not to deny anything to Fazaldeen. When everything looks fine, the Indo-Pak partition happens. Riots erupt in the village. Shera returns to the village. The dying Fazaldeen asks Chaudhary to treat and marry Naji as his own daughter. Boota is enraged that Shera has succeeded in migrating to Pakistan unhurt but his friends console him saying that Naji is still in India. In the night both Chaudhary and Boota Singh, try to trace absconding Naji albeit separately. When Chaudhary succeeds in finding her, Boota Singh asks his father to hand her over to him. But he not only declines but also disowns and disinherits Boota Singh.

Peace returns after a few days in both sides of the international border. Life begins to normalise. Shera and his family get worried about the prolonged calm of the Chaudhary from the other side of the border though they are assured of his loyalty. Boota Singh forcibly keeps getting hold of every letter that bears the name of Chaudhary. But ultimately when a telegram reaches Chaudhary he is overwhelmed and overjoyed. He sends a telegram to Shera in Lahore saying that Naji would soon be sent to Pakistan. Boota again intervenes and comes to forcibly take away Naji when Chaudhary is out of the village. Chaudhary returns in the nick of time. Both son and father make it a prestigious issue. Chaudhary fires at him but the bullet strikes Lajo who makes a splendid sacrifice. Things change dramatically at this juncture. Boota accepts Naji as his sister and Chaudhary forgives his sins in return. In the end they all join together for seeing off Naji at Indo-Pak border with all rites and rituals.

Sub Plot (1):

Lajo lives with her uncle who earns his livelihood by running a Tonga. She is the fast friend of Naji and, at times, serves as a vital link between her and Shera. She complains about a teasing Boota to her uncle who asks her to keep a distance from such notorious elements. But for the timely intervention of Chaudhary, her mistake of letting Naji escape through back door would have proved costly. In the end she comes in the way of the bullet when Chaudhary fires at his son because she does not want a son being killed at the hands of his father. Though the doctors save her but she makes a rare sacrifice.

Sub Plot (2):

Fattu is a funny character and loves Jamalo (Vimla). Both are in love with each other but Fattu is hard of hearing. Once he erroneously teases Naji who asks him make 30 situps. Jamalo’s mother is blind which makes it easier for both to make merry. She offers
him hot pudding. It is Fattu who proves Boota Singh guilty in the village assembly and shows his necklace which he has lost in the mounds. Fattu is a friend of Shera and accompanies him for shopping to the city.

Costumes:

The ladies wear Kurti-Ghagra with an embroidered Chunri. The commoners wear Pyjama-Kurta and support a headgear, Pagri. Shera is mostly shown in Pent-Shirt with his trimmed hair. He is clean shaven. The ladies wear bangles, bracelets, anklets, ear-rings and necklaces etc. The gents, particularly, Boota Singh, wear necklaces. In the songs gents do wear Kurta-Chadra, head gear and a girdle round their waist. The ladies wear Choli-Ghagra with dupatta on their heads.

Locale:

Most of the film is shot in a village at the time of independence. There are both kucha and pucca houses. A significant part of the film is picturised in the film city, Bombay. Nothing seems to be odd or out of order. There are fields, water stream and waving crops.

Occupation:

The plot is so intricate and involves so many incidences that the basic occupations are lost sight of. For example the three main characters i.e. the Chaudhary, Shera and Boota Singh are never shown doing anything to earn their livelihood. They are neither shopkeepers nor farmers. It is an enigma what they really used to do. Lajo’s uncle runs a Tonga and there are some shopkeepers but Naji’s father does nothing. The domestic women, understandably, are busy in domestic chores while the young grown up girls also do household works.

Comic Relief:

Fattu is the chief comic relief provider in the film. There is comedy of manners. Though there are not many comic incidents yet the scenes when Naji asks Fattu for 30 situps, when Fattu hides himself under the cot when Jamalo’s mother arrives and she says it was a stray dog, when in the garden Jamalo pushes him into the water etc. really provide comical situations.

Cinematography:

Being a black and white movie the lighting is properly used to bring home the desired dramatic effects. There is a fantastic synthesis of light and darkness. There is a huge variety of close up, mid shot, mix and dissolve. In the part picturised in Filmistan
there are more close ups, extreme close ups and pan shots. The song picturisation is poor and it lacks the touch of originality. However, the scene when Fattu hides himself under the cot, when he praises Jamalo, the long shot of burning houses, the established shot of a dying Fazaldeen, the close-ups of Boota Singh, and the scene when Naji is departed evoke interest and emotions. But the locale does not let much scope for experimentation.

**Dialogues:**

The dialogues of the film are replete with moral, spiritual and humanistic lessons. Though the pronunciation is bookish and dialogues tend to sound like didactic yet they keep the interest of the audience alive.

**Fattu:** Jamalo tera nakk ta surmuchu wangu patla ae… te bagle wangu lambi dhoun… te vichode diyan lambian rattan vangu lambian-2 zulfan. *Jamalo, your nose is very slim! Your neck is like that of a crane! Your hair is as long and as black as the nights that separate us.*

**Shera:** Sade pind ta aje tak kadi vi dharm de na te Jhagda nahi hoya. *In our village, we've never fought over religion.*

**Fattu:** Je ho gya te? *But what if they do now?*

**Shera:** Te fer jo Allah nu manzoor ae….Mama, es agg nu vekh ke mere ta loo kande khade ho gaye aa. *Then what Allah wills, will happen.. Mama! Looking at this fire, my hair stand on ends.*

**Mama:** Kamleya ! Eh na Hindua de ghar te na Musalmana de, oh ta Chaudhari diyan sohniya-2 sadhra de mehal pye sarhde ne… Shere di maa ! pind ch marha waqt aa gya hai, chalo mai tuhanu camp chhad dinda ha… Ajj kal loka de dil badl gye ne, iman badl gye ne, loka diyan akhan phir gayian ne. *That belongs neither to a Hindu nor to a Muslim. That's the castle of chief's great dreams burning ... Terrible in the village. I'll take you to the comp... people think and feel differently now. They have changed.*

**Moti Ram:** Mama! Eh puchh ki ki ni hoya. Sare pind ch honi ne hoonjha pher dittai. Ajj bhra-bhra da dushman dho gayai. Eh das Ram Rahim te Ram Chrit ch koi fark ae? Te pher sade dilan ch kyo fark aa gya mama? *Mama, ask me what has not happened. Fate has shown its colours now. Man has turned enemy to his brother. What's the difference between Hindu and Muslim gods?*
**Mama:** Ehna gallan nu te mai peya rona Moti Rama, aj dila ch, pehla varge pyar ni rahe. Ik dooje de murhke ton khoon dolan wale ajj ik dooje da khoon peen liy mauka labhde paye ne. *That is what I lament! We don't have love in our hearts as before. Who were ready to give lives, wait to take each other's lives now?*

**Naji:** Kadi sara pind tuhadi peeran wangu manta karda si. Tusa puttar chhadeya, bhaichare chhade, par meri bahn na chhadi. Aakhir tusa ki khatteya, badnami? *The whole village worshiped like gods. You left your son and your friends but not me. What did you get after all? A bad name!*

**Chaudhary:** Badnami ne neknami samunder diya chhallan, puttar! Pal ch aayian, pal ch gayian. Tu sada fikr na kar, apne dil nu thhikane rakh puttar. *Good or a bad reputations are like waves in the sea. Here a minute, gone the next. Don't worry about me. Have courage.*

**Naji:** Eh sarkar udo kithe si, jad bapu ne kallamkalle puttar nu chhad ke mainu sine naal la leya si… jad bapu ne meri khatir sare pind nu apna dushman bna leya si… mai nahi jana … je mai ajj bapu nu chhad ke chali java ta laanat ae mere te. *Where was the law, when Bapu left his only son and took me into his care. Bapu made enemies of the whole village for my sake… I won't go... If I go away today leaving Bapu, I should die of shame.*

**Naji:** Je mai mar gyi ta Shere nu kyi Naji miljangiyan, par je eh mar geya ta tere hath puttar nahi auna… puttar kaputtar ho jande ne Bapu, par mape kumape nahi hunde. *If I die, Shera can get many more Naji's. If he dies, you won't get any more sons. .. Sons may turn demons but parents don't Bapu.*

**Music:**

The film comprises of a total of 8 songs. Most of them are situational songs and contribute to the development of plot. They are incorporated in the film in such a way that they lend cementic touch to the plot. Mentioned below are these songs:

**Beleya Ho Haaniya Ho**

This song is picturised on Nazi with her friends in the fields. She makes a vehement appeal to Shera to return soon lest the spring of love withers away. There are scenes of swings in the orchard, girls carrying pitchers, maturing crops and Shera traveling in Tonga. The duration of this song is 4:04 minutes.

**Pyar Pauna Saukha Te Nibhouna Aukha Ae**

Nazi and her friends sing this Qawali on the occasion of Diwali. In a hall they give vent to their youthful yearnings. Its duration is 7:32 minutes.
Addi Maar Ke Nachchi
This song depicts the Baisakhi festival. There are marry-go-rounds in the fair. Nazi, Lajo and Shera along with a host of friends perform the Boliyan on the beats of Dhol. They dance Bhangra and the gents perform many acts of acrobatics, too. Its duration is 6:51 minutes.

Nadi Kinare
This song is filmed on Fattu and Jamalo at the river bed. Both express their love for each other. Its duration is 4:18 minutes.

Vairiya Aaja Ve
This song is incorporated at Shera’s arrival in the village and a number of girls dance and exhibit the general mood of the village. Its duration is 4:05 minutes.

Pehli Pehli Var Mainu Nai Lain Aaya
It is a situational song on the eve of Naji’s marriage in the ladies’ sangeet. Naji is very happy and enthusiastic. Its duration is 4:19 minutes. It happens to be the most superhit song of the film.

Meri Tut Gyi Galavon Gani Ve Mahiya Mere Moti Chugde
It is a song picturised on two professional dancers in the company of Boota Singh and friends. Its duration is 4:24 minutes.

Ghar Babal Da Chhed Ke Dhiye Dhiyan Ik Din Jana Ae
This is the last song of the film and picturised on Chaudhary, Lajo, Fattu, Boota etc. at the time of Naji’s departure for Pakistan. Its duration is 5:31 minutes.

Shaheed-e-Mohabbat Boota Singh
Theme:
The film perpetuates the theme that human love transcends all man-made constraints, restraints and obstacles. It does not care about political boundaries, age, castes or other man-made institutes. True love is above all and it knows no restrictions. True love is sacred and only next to God in importance. The protagonist is a retired armyman and saves a Muslim girl at the times of partition. He is unmarried and wedded to the cause of humanity. It is the height of humanity that he saves and purchases that girl with the money he has so far saved for his own marriage. He keeps her at his home and both fall in love and get marry. They love each other beyond limits but as it happens in each love affair, it finds its enemy in their own family. The uncle is afraid that if Zainat begets a son he would become his heir apparent and thus he would straightway lose share of the
protagonist’s property. It shows that if true love is like a rose it has abundance of thorns in its way. The path of true love is never smooth. Boota Singh is a true lover who sacrifices his life for love. On the other hand Zainat’s father and Boota Singh’s uncle are shown main opponents of love for their respective personal reasons. They succeed in separating them. While Boota Singh’s uncle ruins his well-settled house for usurping land, Zainat’s father destroys their wishes in order to marry her with a Muslim boy because of caste barriers and social taboos.

All the attempts of Boota Singh to regain Zainat end on a dismal note. When Zainat at the behest and under threats of her father refuses to recognise him in the court, Boota Singh feels so disgraced and disillusioned that he commits suicide by jumping before a running train. His tomb is erected in Lahore. The film endeavours to underline that love cares tittle about the man-made social taboos and transcends all restrictions coming in its way.

Plot:

The film opens with a Sufi Saint telling the tale of a tomb in Lahore to a couple. From here onwards the background starts. The Chief protagonist Boota Singh (Gurdas Maan) is a retired army person whose ripening age has renders him hopeless for a marriage. At the times of partition in 1947, the Hindu-Muslim riots are in full swing. The villagers bestow Boota Singh with the responsibility of carrying and guiding Muslim families to the immigrant camps. When the villagers chase a Muslim girl, Zainat (Divya Dutta) and wish to dishonour her, he purchases her and thus saves her honour and dignity. Actually, Boota Singh has collected this money for his improbable marriage. Both start living together. With the passage of time intense love develops between them and it infuriates Boota’s uncle who does not let them get marry lest he would lose claim over Boota Singh’s property. He collects and instigates the villagers who compel Zainat to leave for Pakistan but she stands adrift and refuses to yield. Zainat and Boota Singh get married and give birth to a baby.

When it gives the impression that Boota Singh’s family life is back on rails, a message is broadcast over Radio regarding those Muslims who are left in India at the time of Independence. Boota Singh’s uncle complains about Zainat to the police authorities who arrest her. Boota Singh tries his level best to get her released but all in vain. On reaching her village; Barukhi in Pakistan, her father (B.N. Sharma) not only declines to accept her but also refuses to regard her as his legitimate daughter. But the mother
accepts her. On the otherhand, Boota Singh sells off his piece of land and illegally, crosses over to Pakistan with his daughter in his lap. He reaches Zainat’s house where her marriage to a Muslim boy is being performed. The kins of Zainat beat him up and throw him out. Police catches him on the accusation of illegally tresspassing the International border. In the court Boota singh tells his whole tale in tears. The court calls up Zainat for her testimony. But under threats of her father and mounting family pressure, she refuses even to recognise him in the open court. This shock is unbearable for the fragile minded Boota Singh. In a spurt of anguish and disgust, he jumps before a running train and kills himself but not before writing his will in the form of a letter. He wishes to be buried in Zainat’s village Barukhi. But when Sufi (Arun Bakshi) and other elders reach the village, Zainat’s father resists and vehemently refuses to let Boota Singh be buried in the village. As the agitation aggrivates, the Police intervenes and suggests the Sufi that Boota Singh be burried in Lahore rather than in the midst of these thankless people. Zainat gets amuck and turns mad. Sufi burries him in Lahore and a tomb is erected in the memory of Boota Singh. A trust named after Boota Singh brings up his daughter who when grows up and gets married comes to pay tributes at her father’s tomb alongwith her husband. Hence, it is the story of a person who fails in love because of political and social barriers.

Sub Plot:

Ramjan is a Muslim who has lost control over his senses. People call him fool yet he at times, he makes vital comments & observations which even a so called sane person cannot. He is a friend of Boota Singh and has none else in the whole world. He does not make any distinction on the basis of caste, colour, creed or religion which the others readily do. He pays obesience at the Temple, Mosque and Gurudwara. The Pujari, the Sufi and the Bhai, all like him. ‘I for village & village for me’ is his motto. But he becomes a prey of some fanatics.

Costumes:

The costumes of all the major and minor characters are proper, decent and true to the age it represents. Boota Singh is a retired army peson and prefers wearing the army uniform. The heroine, Zainat wears Salwar-Kameez as per the fashion of the day. The elders including Zainat’s father wear Kurta-Chadra and support the head gear Pagri. The Policemen are also shown in the dress they used to wear in the early days of Independence.
Locale:

The film is shot in a village. The scenes and sights of the film depict the Punjab of 1947. Be it a Temple, a Mosque or a Gurudwara all present the picture of rich cultural heritage and multi religious dictum of Punjab. Some parts of the film are picturised in Delhi and Pakistan. There are lush green fields and the throngs of bullock carts going to Pakistan.

Occupation:

The film depicts the times of partition and the main occupation of the people in the film is agriculture. The hero Boota Singh is a retired armyman and a meagre farmer. His uncle is also a farmer and he wants to usurp Boota Singh’s piece of agricultural land. By and large the prime occupation of the people is agriculture and farming.

Comic Relief:

In the absence of chaste comedies, comic elements are integral part of a typical Punjabi feature film. This film is devoid of any comic character and deals with a more serious theme of partition and its side effects. Anyhow some observations of Ramjan make us laugh and ponder over.

Cinematography:

The depiction of the turbulent times and fall out of partition in this film is fantastic. There is a rich feast of a variety of shots. The over head, crane and aerial shots add to its cinematic beauty. The screening of the songs speaks volumes about marvelous camera work. Then the stabbing scene of Ramjan, the shrieks of Zainat when the police come to arrest her, the scenes of Boota Singh crying his daughter, the aerial shots of people carrying the coffin and the scenes of a Zainat’s father yelling at her are memorable.

Dialogues:

There is romance, humanity and animosity in the dialogues. The language has a fine blend of Urdu and Punjabi. The film has some dialogues which are really thought provoking. There are plenty of worth mentioning dialogues:

Boota Singh: Na eh Hindu, na Muslim na Sikh hai. Eh sade sare pind da sanjha hai. Eh pind di aatma hai. Es da khoon sare pind da khoon hai. *He is neither a Hindu nor Muslim and not a Sikh either. He is common to the village, the soul of it. His murder is the murder of the village.*
**Boota’s brother:** Kall naam kaal da. Jado tak Zainat es pind vich rahegi mere kalje ch agg baldi rahegi. Aaj kudi paida hoyi hai, kal nu je munda paida ho gya ta Boote de ik tra da waris paida ho gya. **Tomorrow is doom's day. I'll smolder in internal fire till Zainat is here. Today a girl is born but what if a boy takes birth. He will become Boot's heir apparent.**

**Zainat:**

Mera te viah ho chukeya ji. Mera sabh kujh ethe hai. Mai Pakistan ja ke ki kragi. Mera rakha es wele ghar nahi, ohnu te aan deo... **I am married. All what I have is here only. What shall I do in Pakistan? My savior is away. Let him come.**

**Zainat:** Sardar ji mera haal te ohi hai jo machhi da pani bina hunda. Jad tak sade ghar waley da pta nahi lagg janda sanu ese camp ch rakhange. Par mai ni jana Sardar ji, mai apni dhee bina te tuhade bina marjagi. **I feel like fish without water. We'll be kept in this camp till our family is traced. But I won't go, I shall die without you and the kid.**

**Abbu:** Asi bradri nu ki jawab deyange. Aine saal kafiran ch reh ke aayi aa, eh napaak ho chuki hai napaak.... es kafir di eni zurrat ke sade ghar cha aa ke kufar tol rehai. Mai tenu ehojeha sabak sikhavaga ke teriya satt pushta vi yaad rakhangiya. How do we respond to the queries of kiths about her living with strangers for long? She has turned unholy. **This man dares to tell lie in our court yard. I'll teach you a lesson of sorts.**

**Boota Singh:** Zainat tu mere wajood to vi inkar kardi ae. Mainu pehchandi vi nahi.Es da vi koi karan hovega.Par es guddi nu ta pehchandi hai ke nahi . Eh ta tere sarir da ik hissa hai. Kukho jayi hai teri... ah masom te bekasoor hai na. Ehnu na thukra, Zainat. Eh bachchi kithe jayegi? Rabb de vaste mud aa Zainat. **You refuse to recognize me, Zainat? It must have grounds. But don’t you recognize the kid. She is a part of your body. You gave her birth. She is innocent. Don’t kick her. Where’ll she go? Come on for God's sake.**

**Abbu:** Wapis Lai jao es zanje nu, ethe kise kafir nu nahi dafnaya jayega. Return with the coffin. This atheist will not be buried here.

**Commander:** Boota Singh kafir nehi si, oh ta rabb da banda si. Ohda deen, imaan, dharm, majhab sirf mohabbat si. Ohdi aakhir khwahish nu poora karna sada sabh da farz hai. **Boota Singh was not an atheist. He was a true human being. He worshiped love. It is our duty to fulfill his will.**
Policeman: Jis pind de lokan ne Boota Singh de jism te lathiya barsayian, oh ehdi lash naal ki karnge! Oh ehdi lash nu Cheel, Kauwa, Kuteya de hwale kar denge. Meri manno ehnu Lahore lai jao te othe poori shan naal ehde sare rasm-rivaz saranjaam deo. *What will they do with his dead body who cudgeled him? They will it to crows, vultures and dogs. Take him to Lahore and cremate with full honors.*

Music:

Amar Haldipuri has given wonderful music to the film. He has aptly made use of the traditional musical instruments. All the songs of the film were instant hits.

**Eh Ishq Ni Darda Maut Ton Bhave Sooli Chadhna Pai Jave**

It is a quwalli that accompanies the numbering of the film. It has the tomb of Boota Singh in the background. Its duration is 5:10 minutes.

**Eh Kaisi Rut Aayi Ni Maa**

It is a situational song and describes the strife-torn situation at the times of partition. It manifests the seeds of brotherhood. The words and picturisation of the song make one emotional. Its duration is 2:50 minutes.

**Meri Chunni Da Chamke Gota Ni Mai Kive Lukawa Khushian Nu**

It is also a situational song picturised on the marriage ceremony of Buta Singh and Zainat. Zainat expresses her happiness over the occasion. Its duration is 5:15 minutes.

**Gadiye Ni Der Na Kari Sadi Zindgi Udeeke Sanu**

In this situational song, the hero returns to his village with a new bullock cart. It is picturised on Boota Singh in the fields. Its duration is 6:36 minutes.

**Ishq Da Rutba Ishq Hi Jane**

It is a sad song and picturised on Zainat when the Police arrests and takes her to Pakistan. It is sung by Nusrat Fateh Ali Khan. Its duration is 2:30 minutes.

**Teri Aayi Mai Marja Tera Vaal Vinga Na Hove**

In this song the hero shows his resentment against his separation. He says that if God is separated from his beloved only then he would come to know how painful the pangs of separation are. Its duration is 5:26 minutes.

**Asi Tere Shahar Nu Salaam Kar Challe Han**

Picturised on Boota Singh, it is a situational and sad song. He bids good bye to his beloved. The duration of this song is 04:16 minutes.
Shaheed – E- Azam Sardar Bhagat Singh

Theme:

It is out and out a patriotic film. It deals with the life and deeds of the great martyr Shaheed-e-Azam Sardar Bhagat Singh. The film does never lose sight of the theme and makes the audience not only appreciate the deeds of Bhagat Singh but also ignites in them the feeling of patriotism. The film lays bare various incidents associated with the life of the great martyr. As coming events caste their shadows before, so young Bhaga Wala i.e. Bhagat Singh takes keen interest in Indian freedom struggle and exhibits his desire of getting Mother India free from the chains of slavery. The whole family atmosphere supports his endeavour though on one occasion they do press for his engagement and an early marriage. Though there are some glaring lapses in the plot yet the film is fully entrenched with the feelings and passion of patriotism. Only a few incidents related to the life of Bhagat Singh are dealt with. The film does not needlessly try to add fiction in an otherwise well knit life history of Bhagat Singh.

Plot:

The film opens with the then Prime Minister Indira Gandhi and the then Chief Minister of Punjab Gyani Zail Singh paying tributes to the martyr and honouring the mother of Bhagat Singh. Bhagat Singh is born and brought up in a middle class Jatt Sikh family where agriculture is the main occupation for earning livelihood. Young Bhagat Singh is portrayed taking keen interest in following the footprints of his father and uncle. Patriotism is in abundance in the whole domestic environment. When young Bhagat Singh comes to know that grains get multiplied when sown, he sows his pistol with the hope that it will also get multiplied into many pistols. It shows that he had patriotic inclinations and desire for the events to follow. He believes in socialistic pattern of society as only socialism can bridge huge gaps created by capitalism and colonial rule. He changes the name of his organization to Hindustan Socialist Republican Association.

The patriots stage agitation against the Simon Commission under the leadership of Lala Lajpat Rai who is killed in the demonstration itself. Bhagat Singh swears revenge. He along with Raj Guru kills DSP Saundras. He visits Kanpur and joins hands with Chandra Shekhar Azad. He and Butkeshwar Dutt throw bombs in the Assembly Hall in Lahore when the debate on Rowlat Act was going on. Their purpose is not to kill anybody but to make the dumb Britishers listen to the agitating Indians. He is sentenced capital punishment for killing Saundras. The film ends with first Indian Prime Minister Jawahar
Lal Nehru hoisting the Indian Tricolour. The plot of this film is not a well-nit one but a combination of stray incidents associated with the life of Sardar Bhagat Singh. There are glaring lapses between the incidents themselves. It seems too much is desired to be told in the minimum possible time with minimum possible efforts.

**Sub Plot (1):**

Ajit Singh, the uncle of Bhagat Singh, is an active patriot waging war against the British rule. It is under his impression and guidance that sprouts of patriotism take birth in young Bhagat Singh’s mind. His wife Harnam Kaur is a very wise, bold and daring lady. She boldly suppresses her youthful desires and supports her husband in his aim. The police hunt for Ajit Singh. Feeling insecure in India, he leaves for an untold destination abroad to continue his mission from foreign lands. The film ends but there is no news or effort to trace Ajit Singh there after.

**Sub Plot (2):**

Kehar Singh (Dara Singh) is imprisoned in the Jail on the charges of robbery and murder as he is a dacoit. Only after coming to the jail, he comes to know about Bhagat Singh and his mission. He is indifferent to freedom struggle as he is depicted as a gluttonous. He is taken to the gallows days before the martyrdom of Bhagat Singh.

**Costumes:**

The costumes of all the characters represent the times and quarters they represent. Bhagat Singh initially supports a turban with Kurta-Pyjama and later on pent-shirt takes its place. While he leaves Lahore after the murder of Saundras he even becomes clean shaven youth and supports a hat. He never wears turban afterwards. The ladies wear Salwar-Kameej. Other revolutionaries either wear Jacket and Dhoti-Kurta or Jacket with Pyjama-Kurta. The father and uncle of Bhagat Singh also wear Pyjama-Kurta, support turban on their heads and keep long beard.

**Locale:**

Most part of the film is picturised in rural settings. There are mud houses, make shift hearths, wide spread fields and rustic stage. There are scenes of jail and gallows. The assembly hall and the hide outs of revolutionaries are also shown. There are sights of trains and the moderate house of Bhagat Singh. Being a low budget film, it doesn’t portray things in a grand style. Too much is desired to be presented with too little efforts and limited finances.
Occupation:

Being a patriotic film of biographical nature, there is very little scope for elaborating upon the life style of different characters. The film centres round Bhagat Singh. He belongs to an agriculturalist family. The occupation of other revolutionaries or their families is not known.

Comic Relief:

Manglu and Dhani Ram provide some hilarious scenes in an otherwise serious movie. The scene where Manglu offers Lump sugar (gur) to the horse and asks mother to take hold of butter when Sukhdev comes, provide some comic relief. Later amongst revolutionaries Money Ram and Dhani Ram provide some moments of laughter. All in all comic scenes are few and far between.

Cinematography:

The faded and dull prints never capture our attention. There are pan, tilt, zoom, ES, CU, ECU, trek and follow shots. There are also horizontal and vertical wipes. The abrupt cuts and wipes mar the otherwise smooth flow of the film. The stray shots are joined together. There is nothing what may be regarded as cinematography in the real sense. The stage show is poorly picturized. Even the guns-sowing scene, the agitation scene, the murder scene of Saundrus, bombs throwing scene as well as the execution scene look unimpressive. There are abrupt cuts. The picturisation of songs like ‘Pagdi Sambhal Jatta’ and ‘Rang De Basanti Chola’ are devoid of variety and scenic beauty.

Dialogues:

Quite expectedly, the dialogues of the film are entrenched in revolutionary flavour. There is patriotism all around. Everyone talks about liberty and revolution. Here are a few examples:

Ajit Singh: Eh police wale mera pichha nahi chhadange te mainu hi eh desh chhad ke videsh jana pavega... mai maut to bilkul nahi darda, par jehdi maut oh marna chahunde haige, mai oh maut bilkul ni marna chaunda haiga. Mai desh to bahr reh ke vi desh di sewa kraga. The police will chase me like hunting dogs and I will have to go abroad. I don't fear of death but I won’t die the death they want me to die. I’ll serve my country while living abroad.

Bhagat Singh: Meri mangni te ho gey hai maa... oh te mai hosh sambhaldeya hi labh lyi si, chache ne labh ke ditti si... Bharat Mata di dheee ae te naa usda azadi ae maa. I am
engaged, mom. I found her in childhood. Uncle helped me in it. She is the daughter of Bharat Mata. She is named Liberty.

**Bhagat Singh:** Mai tere vargian chachiyan de hokeyan ch badlan da yatan kar reha ha. Main ohna bhaina te veeran nu vapis leyon lyi lad reha ha jinha de hath te bajhi rakhri badrang ho gyi hai. Chachi tu mainu aashirwad de ke mai vi chache de rah te chal ke desh nu aazad karva ska. *I want to convert sobs into laughter. I am fighting to bring back brothers for sisters whose bands have lost their sheen.*

**Aunt, bless me so that I may follow the foot prints of my uncle and liberate my country.**

**Bhagat Singh:** Desh vich vadde chote da fark din-b-din vadhda ja reha hai. Angrez ne Hindu-Muslim di phut de nal nal amir te garib chi k gehri khayi khod ditti hai. Es fark nu mita den ate es gehri khayi nu bhar dena hi samajwad hai… mera yakeen hai ki samawad hi desh vich inqlab leya sakda hai. *The gap between the poor and the rich is widening day by day. The English have dug a gulf between the rich and the poor besides dividing them on communal lines. Filling this void is communism. I am sure communism will bring revolution in country.*

**Mother:** Eh gore lok tuhanu add-add karan di koshish kar rahe ne, vekhi ehna di chal ch na aavi. Aje te tainu umar qaid di saja hoi hai. Es to vadh vi saza den ta ghabravi na puttar. Desh lyi ik vari marna sau var maran de brabar hunda ae… Bhagawaleya ik gall hor yaad rakhi, soorbir ohio hunda jehda apne desh lyi pran de deve. *Beware! the White are bent upon dividing you. You are sentenced life imprisonment. The punishment may enhance. Don't shatter my son. It is hundred times better to die a patriotic death. Remember, only the valiants die for their country.*

**Bhagat Singh:** Mai rvan ja na rvan par tera Bhagat rehndi dunia tak jinda rahega… tu kalli meri maa nahi tu sare Punjab di maa hai, sare Hindustan di maa ae. Tu ik putt ganwa ke lakha putt kma lye ne. *I may die but your Bhagat Singh will be immortal. You are not my mother but the mother of whole Punjab and Hindustan. By losing one son you have got millions more.*

**Music:**

With huge thrust to portray the events as they had happened, the film incorporates only four songs. All the songs are situational and patriotic:

**Pagdi Sambhal Jatta Pagdi Sambhal Oye**
It is picturised on Ajit Singh when the police arrests a youth and his father offers his head gear for not arresting his son. It is picturised in the lanes of the village. Its duration is 3:20 minutes.

**Mera Rang De Basanti Chola**

It is picturised on Bhagat Singh who sings this chorus on a stage with his associates. There are portraits of Veer Partap, Shivaji, Kartar Singh Sarabha, Laxmi Bai and Guru Gobind Singh hanging in the background. Its duration is 4:39 minutes.

**Sarfiroshi Ki Tamanna Ab Hamare Dil Me Hai**

It is picturised on Bhagat Singh, Rajguru and Sukhdev and their associates in the Jail compounds. There are scenes of barraks. It has tilt, trek, zoom, pan and mid shots. Its duration is 4:26 minutes.

**Dekho Loko Khidan to Pehlan Tahniya to Phul Jhade Ne**

This song is picturised on Bhagat Singh, Rajguru and Sukhdev when they are taken to the gallows. Its duration is 4:42 minutes.

**Shaheed Udham Singh**

**Theme:**

Patriotism and Punjab are synonyms. Punjab has contributed its utmost in the freedom struggle of India. Be it agitations, strikes, jail going, armed struggle or even going to the gallows, the people of Punjab have always been at the forefront. Even after independence the contribution of Punjabi people, who comprise just about 2% of the population of the country, is enviable.

This film centres round the theme of patriotism while slavery is the biggest curse still bigger is keeping quite against the powers who suppress mankind. Life is precious but still precious is the way how one spends it. Cursing destiny for one's own handiworks is foolishness. The warriors rise above narrow social distinctions and relieve the fellow beings of human tyranny. Udham Singh can be counted among those who gave up everything for the sake of their country and their contribution led to its liberation from the tyranny of the British rule. His life and deeds stand aloft as a source of inspiration for the generations to come. He never loses sight of the British rule and every torture just doubles his determination to avenge the massacre of Jullian Wala Bagh in 1919 which he has witnessed with his own eyes. Though there is undue dramatisation of his life and living style in the film yet the main motive of upholding his deeds and make people remember and acknowledge his contribution to the Indian freedom struggle is commendable. The
film underlines the fact that the patriots never ever be allured by the luxuries of life and a true patriot is he who spends sleepless nights till others sleep comfortably in their homes.

Plot:

The film opens with Hans Raj (Gurkirtan) conspiring with the governor of Punjab Sir Michal O’ Dwyer (Parry John) to ignite communal violence. Some one is hired to slay and throw a calf in front of a Mandir but the people catch hold of him. When Udham Singh (Raj Babbar) visits a Muslim shrine, the Sufi Saint (Amrish Puri) blesses him and predicts that he would become a light house for others. There he sees Meeto (Kimmi Verma) and instantly falls in love. There is public protest and police firing when Saifudin Kitchlu and Satpaul are arrested. General Dyer (Tom Alter) is asked to avenge the death of ten Britishers on 11th April 1919. The whole city of Amritsar is put under him and he owes to destroy it alongwith Harminder Sahib with the help of air force. He swears to kill thousands of Indians for the death of one English brother. A number of people assemble at the Jullian Wala Bagh on 13th April to protest against the Rowlat Act and plan further strategies. Again, Hans Raj reports to the authorities. General Dyer reaches there with his artillary and orders firing at the public wihtout any rhyme or reason. Thousands die in one sided onslaught but Udham Singh survives. The sight of the heaps of dead bodies is untolerable and unbelievable for him. He vows to avenge it.

Udham Singh joins Ghadar Party and starts its chapter from Sunam. He distributes Ghadar literature and addresses public gatherings. Here, on the occasion of Lohri festivities Meeto once again impresses him. While Hans Raj dreams of going to Switzerland, people set his house on fire and Udham Singh drags him to the Jullian Wala Bagh and beats him mercilessly for his disloyality to the Indians.

Advised by Kitchlu, Udham Singh goes to America where he turns into a clean shaven youth. He wishes to meet Bhagat Singh whom he actually meets after his return from America at Gyani ji’s house. The Gyani (Ranjeet) was an epitome of communal unity. Both Bhagat Singh and Udham Singh go to a lonely place where Udham has kept some arms. But the police follow them and in the ensuing firing both manage to escape. Udham Singh happens to take lift from a professional dancer (Juhi Chawla) in her chariot. An inspector Fateh Ali (Rajinder Gupta) visits her place where Udham Singh feigns to be a Tabla player. But ultimately he succeeds in nabbing him. In the jail the prisoners are asked to yield before the statue of George V but the children relent saying they only bow before Guru Granth Sahib. They are made to stand in the scorching sun. The jail warden Mohammad Khan (Shatrughan Sinha) sympathises with them and offers them food.
during the night but they refuse to partake it. Khan salutes their guts and solidarity. Udham Singh is mercilessly beaten up by the jail authorities till he turns unconscious. At this juncture Bhagat Singh is also put in the same jail where he is apprised of the treatment meted out to Udham Singh. Both condemn Gandhi. Khan offers to set Udham Singh free from the prison but he declines. Khan is caught red handed and again beaten brutally for treason. The jailor shoots him in the chest. In the mean time Bhagat Singh is hanged and Udham Singh gets released on Oct 31, 1931.

He reaches London in 1934 where an Irish Lady becomes his fast friend. She goes out of way to help him. Udham Singh alongwith some comrades plan to start some organisation for the welfare of workers. He visits the house of Ex-Governor Sir Michael O’Dwyer for some job. He could have killed him there only but he does not do so as the world would get the message that a black servant killed his white master. He wants to kill him in such a way so that the whole British Empire trembles down the spine. He reaches a pub and distributes Ladoos (Sweets) and prays before picture of Guru Gobind Singh at his residence at Sinclair Road Inn and asks for his blessings. He leaves for South Kingston Station where a meeting is being arranged to facilitate Sir Michaal O’Dwyer. He some how succeeds in entering the Main Hall and shoots at O’dwyer five times to kill him on the spot. He is tortured in police custody. Even Gandhi ji condoned the killing of O’Dwyer. The Britishers send him to a lunatic aslum, where he goes on hunger strike. His advocates offer to save him on the plea that he is insane but he refuses. The court pronounces death sentence to Udham Singh. He is taken to the gallous and hanged amidst his chantings of Vande Matram.

**Costumes:**

Ram Mohammad Singh Azad alias Udham Singh intially wears Kurta-Pyjama and supports a turban but after his visit to America he starts wearing pent-shirt and pent-coat. He also wears English hat at times. The jail warden and police inspector wear Pent-Shirts and support turbans. All the English men wear Pent-Coat and hats. Noor Jehan wears Lehnga-Choli and Chunri. Meeto is in Salwar-Kameez. The Sufi Saint is in Pathani suit and supports a turban. Hans Raj wears Pathani suit and he also supports a turban while the revolutionaries in India wear Pyjama-Kurta, and those in England wear pent coats. The prisoners wear a particular type of white Kurta-Pyjama.

**Locale:**

The film is shoot at village Mullan Pur, Mallik Pur, Roza Sharif, Nabha, Sunam, Patiala, London, Birmingham, Coventry, Glasgow and Sterling. Most of the crtitcial
shooting is done in Nabha and Patiala jails. The camera work is commendable and there are few sights of countryside Punjab. There are plenty of sights of the roads and buildings in London.

**Occupation:**

Being a patriotic film there is great emphasis on portraying the life and struggle of Udham Singh. Hence there are negligible details of the lifestyle and occupations of people in the film. Udham Singh belongs to a peasant family. Noor Jehan is a professional dancer while Meeto is a domestic girl. Mohammad Khan is Jail Warden while Fateh Ali is a Police Inspector. Gurcharan Singh runs a pub while Krisna Menon is an advocate. Atkinson is a judge and Dyer is an army General.

**Comic Relief:**

There is a huge amount of fiction involved in the film. There is neither semi nor pure comedians. Only the pub presents the revolutionaries with the opportunity to lesson their burden. Only few dialogues here and there are amusing. Rather it is safe to say that the element of comic relief is missing in the film.

**Cinematography:**

This film boasts of superb cinematography. At times it rubs shoulders with the Bollywood movies. Close up, ECU, mid, established, ELS, Pan, Zoom, Tilt, Aerial, Follow and Head-on shots are all used in plenty. Song picturisation is just superb and splendid. From the Sufi shrine to the execution of Udham Singh the film does not let the eye wink even for a while. The infatuation scene of Udham Singh and Meeto, the massacre of Jullian Wala Bagh, the scene of the imprisoned children denying to partake food, the killing of Jail warden, the bed scenes of Udham Singh and his Irish friend, the murder of O'Dwyer and the execution scene of Udham Singh stand witness of fantastic camera work. The close up shots of Fateh Ali, Udham Singh, Jail warden’s bullet-ridden chest, Sufi saint and an anguished O'Dwyer are equally impressive.

**Dialogues:**

The dialogues are out and out patriotic. There is revolution, determination, romance and patriotism oozing out from the dialogues. There is wit and sarcasm but no humour.

**Sufi Saint:** Ishq kamayega, roshni karega, roshan ho jayega. *You'll love, illumine the world and get incandescent.*
Dyer: Shukar hai sadiya bakhtarband gaddiyan Bag ch nahi pahuch payian varna tuhanu poora hafta antim sanskar karn ch lag janda. *This torture is no torture, Khan uncle. The 10th Guru did not provide water to his sons returning from battle and they died fighting. The younger sons were buried alive in the walls for disobeying the Subedar of Sirhind. Then why should we betray our Guru for petty things.*

Khan: Jailor! Iman naal ajj pehli vaar ehna tamgeya naal meri chhati sazi hai. Shaitan !! teri badaulat hi sahi, ajj ik sachcha musalman apne imaan te qurbaan ho reha hai.

‘Mera lahu zameen ka shukriya,
Tere bahane watan ka karza uttar gya.’

Jailor! Never before was my chest studded with these medals. Satan! a true Muslim is sacrificing for his honour.

‘Thanks for shedding my blood;
I retrieved the Nation's debt.’

Udham Singh: I’ll kill him. Magar os nu maaran naal kuch hasil vi hona chahida hai. Agar mai ajj os nu maar dinda ta lokan ne kehna si kale naukar ne gore malak nu maar ditta. Worker badnam ho janda. Worker bhave Hindustani hove ya gora, worker de daaman te daag nahi lagna chahida. I mean aimless killing is terrorism. Mai apna vaar os waqt kraga ki Michael O'Dwyer di maut to baad sare Bartaniya da dil dehal uthe te phir Hindustan ta ki oh apne mulak vich vi dar ke doudna shuru kar denge. *I'll kill him. But there must be some gain in it. Had I killed him today, people would have said a black servant killed his White master. The worker would have defamed. Worker must be unblemished, be that an English or Indian. I mean aimless killing is terrorism. I'll kill Michael O'Dwyer at such a time so that the whole Britain shivers down the spine and they start running for hideouts in their own country.*

Udham Singh: Yakeen te vishwas naal hi duniya tiki hai. Vishwas hove ta zameen da tukda desh ban janda hai, vishwas hove da kapde da tukda parcham, jis di khatir mere te tere varge lok apni jaan den nu tyar ho jande ne. *Trust and faith rule the world. Faith turns a piece of land into a country and conviction turns a piece of cloth into a flag for which people like you and me get ready for any sacrifice.*

Udham Singh: Hey Dasmesh Pita, apna mehar bhareya hath mere sir te rakhna ke ajj mai apni zindagi de sabh to vadde imtehan cho pass ho ska, te insaaf de raste te chalde hoye mere kadam adol rehan. *O! God bless me so that I don’t waver while treading on the path of justice and I may succeed in the biggest test of my life.*
Udham Singh: Oh Hindustan de rehnuma ne te kujh vi keh sakda ne, par mai ajj vi ohna nu salaam bhejdan te ikko araz karda ha ke Gandhi pyare, desh de sitare, Hindustan nu Angreza kolo te Hindustaniya nu garibi di jahalat to aazadi dilva. He is the leader of the nation, he may say anything. I salute him and request Gandhi to liberate India from the English and poverty.


Music:

The film comprises of as many as nine songs. Most of them are situational while there are some item songs also. But these songs never give the impression of being the integral part of the story. They are mentioned as under:

Firda Si Sher Gusse Vich

It is an item song and the film opens with it. Jazzy-B presents this song at the village common place and under a Peepal tree. A number of people are gathered there. The duration of the song is 3:02 minutes.

Othe Amlan De Hone Ne Nabede Kise Na Teri Zaat Puchhni

This is a qawali picturised on a Sufi Saint at a shrine where Udham Singh falls in love with Meeto at the first sight. It is religious in content with the duration of 5:10 minutes.

Si Yakeen Aungiya Eh Ratan Kadi

This song is presented on the occasion of Lohri. It is the traditional occasion of Lohri. The girls performs Kikli. There are shots of a lady carrying lunch on her head. The The duration of the song is 3:57 minutes.

Ajj Ral Ke Guzarage Raat Allah Kare Din Na Chadeh
It is an item song picturised on Noor Jehan when she tries to shield Udham Singh. Its duration is 4:54 minutes.

**Je Tu Aashak Baneya Ae Chal Dila Khed Ishq Di Bazi**
This song is picturised in a prison on Bhagat Singh, Udham Singh and other prisoners through this song Bhagat Singh urges his fellow beings to get ready for the maximum sacrifice. Its duration is 3:09 minutes.

**Boli Khich Ke Krari Jehi Payiye**
These boliyan are performed in the pub where Udham Singh and his friends are shown drinking wine etc. Its duration is 3:01 minutes.

**Jin Kyo Prem Khelan Ka Chao Sir Dhar Tali gali Meri Aao**
This is a sacred hymn taken from the holy book and picturised on Udham Singh when he fits the pistol in a book and leaves for South Kingston Station. Its duration is 2:05 minutes.

**Gundeya Kalam Di Nok De Naal Sehra**
This song is picturised on Udham Singh while he is taken to the gallows. Its duration is of 1:30 minutes.

**Sarpanch**

**Theme:**
Emancipation of society from the menace of drinking and the gluts of dowry system is the central theme of the film. Social reformation is the main motive of the film. Rural society in Punjab is plagued by many evils. Drinking is one of the common social evils found amongst the males of various stratas of society throughout the length and breadth of the state. While some seek pleasure in it, the others find temporary salvation from their deepset griefs. Though a vast majority (mainly women) is against this menace yet one would come across liqre vends at every nook and corner of the streets. Countriside wine is quite popular amongst the ruralites. Then there is drug mefia that really makes it a cause of worry. While drinking causes ill-health and makes a dent to the pocket, there is huge amount of spurious wine available at the liquor vends which causes immature death to its partakers. Thus many households are destroyed. Dowry is another evil addressed in this film. Even the affluent families insist for dowry. The situation is grim and the average people are more likely to fall a prey to it. Many women are tortured and put to death by the greedy in-laws. Even those who give huge amount of cash and kind in dowry, their daughters do face this problem in their in-laws. The film
addresses both problems at length and makes one ponder over these problems again and again.

Plot:

The story revolves round the elected village chief Dharam Dev (Yash Sharma) and his family. He has two sons and a daughter. The elder one Karma (Veerendra) is a holy-hearted person and he is in love with the village girl Preeto (Preeti Sapru). Preeto studies in a college in Chandigarh. Their love blossoms and they get marry quite early without any hiccups in the film. But it is the second son of the chief, Jeeta (Yogesh Chhabra) who is involved in wrong deeds. Once he was in love but the sudden death of his beloved gives him the jolt of subsistence. Unable to bear the deadly blow, he starts consuming wine beyond his capacity and becomes a drunkard. Dharm Dev jostles with him at times and disowns him. Jeeta somehow manages to drink daily. His father is a social reformer and is out and out against drinking. Bholu Ram (Surinder Sharma) instigates the contractor Swarne Shah against one Jagga. Shah kills him. While the Sarpanch is the only witness to the incident, Shah’s wife (Shammi) offers him money for telling a lie in the court. But the honest Sarpanch declines the offer and as a result of his witness statement Shah is given capital punishment. After his death, his son Bagga (Balwinder Singh) feigns to be in love with Sarpanch’s daughter, Munni (Anita Sarin) who takes his cajole seriously. With the motive of seeking revenge of his father’s death Bagga marries Munni much against the wishes of Karma. Right from the very beginning Bagga and his mother start treating her as a servant and later accuse her of theft. They maltreat her and torture her for bringing a smaller amount of dowry. Fed up with maltreatment she commits suicide. On the otherhand Bagga starts selling spurious wine, as a result of which many youngmen die after drinking wine from his liquer vend. Jeeta also dies a premature death as a result of spurious wine. Losing three of his family members, Karma dares Bagga at his door step. His mother fires but the bullet hits Bagga. She goes amuck. Hence the film ends on a tragic note on account of wine, dowry and vengeance.

Sub Plot:

Jaila (Mehar Mittal) is a friend of Karma and brings an English woman Jullie (Diana) claiming her to be his wife. Her ignorance of Punjabi leads to awkward situations and her taking sun bath makes her a laughing stock in the minds of the village commoners so much so that the Sarpanch had to intervene and ask Jaila to ask her mend her ways. This couple creates many awkward and hillarious incidents in the film.
Costumes:

Karma and Jeeta are always shown in Kurta-Chadra. Jeeta wears dark coloured Kurta-Chadra. Preeto wears Salwaar-Kameez and Julie wears Skirt, Caprie and Short Shirt. Bholu Ram (Surinder Sharma) always wears Kurta-Chadra while his contractor supports a turban and wears Kurta-Pyjama. The Sarpanch also wears Kurta-Pyjama and supports a turban. Karma wears Pent-Shirt whenever he visits Chandigarh or destinations away home. The commoners either wear Kurta-Pyjama or Pent-Shirt. Bagga wears Pent-Shirt and Kurta-Chadra.

Locale:

A major part of the film is shot in the two vast mansions (havelies) of the village. In one mansion dwells the family of Sarpanch Dharam Dev and in the other lives the family of contractor Swarna Shah. The liquor vend is housed in a make shift set in the Dara studio. There are also scenes of places of tourist attraction in Chandigarh. But most of the film is shot either in the two mansions or in the fields. The Kucha/Pucca houses of the commoners are also shown in the village. The film echoing its voice against dowry and drinking does not seem to need elaborate sets.

Occupation:

The primary occupation of the villagers is peasantry. Sarpanch is an agriculturalist. Jeeta is good for nothing and does not do anything to earn his livelihood. Swarna Shah is a contractor and Bholu Ram is liquor vendor. The ladies do domestic chores while Julie is a laughing stock. Jaila also does nothing noteworthy.

Comic Relief:

Though the film deals with the serious theme of dowry and the habit of drinking yet there is enough mirth, joy, gaiety and laughter. The deeds and actions of the vendor Bholu Ram are studded wit and laughter. The scene when Jaila and Julie approach the village and she finds it difficult to walk with her pencil-heel arouses a lot of laughter. Her dialogues with her mother-in-law are studded with laughter. The ignorance of English of the illiterate mother and the English woman presents a rich splash of laughter. Once she asks for toilet. She is informed to go for stooling in the fields. She gets frightened in the field of maize and when Karma takes her to his house for toilet, presents a rich feast immense laughter. Then the scene when she takes sun bath in a semi naked dress and performs yoga with the villagers watching her from roof tops is also full of amusement. Then the scene when Jaila and Julie meet in a garden and Jaila complains about back muscle pull and asks her to kick him from the back is really hilarious.
Cinematoraphy:

The picturisation of the song 'Nahio Bhulana' stands heads and shoulders above the whole scenic beauty of the film. The pan, zoom, established and follow shots fascinate the audience. The comic scenes of Bholu Ram, the sun-bathing scene of Jullie, the scene when Jullie kicks Jaily for curing his back pain, the picturisation of the songs 'Rabba Lagg na Kise nu Jave' as well as 'Ik Gall Dass Mainu Botle Kaminiye' are all wonderful. But the picturisation of the song 'Kunda Kholde' is poor. Overall there are a lot of low angle, close-up, mid, established, zoom, pan, dolly and follow shots.

Dialogues:

The dialogues of the film are versatile and quite impressive. Each and every character is a type and represents a particular category. While the Sarpanch is a staunch social reformer, his son, Jeeta is a drunkard.

Sarpanch: Khabrdar je mainu bapu aakheya te. Tainu kinni var keha hai jad tak tu es nu nahi chhad da, tera mera koi rishta nahi…. Je nahi ji sakda kambakhta ta jah ja ke mar, dhathe kooch 'ch pai. Tainu sau var keha kambakhta jad tak tu ehnu nahi chhad dinda. Na tu mera puttar, na mai tera peo. : Don't call me father. Unless you shun it don't talk to me. Go to hell if you can't leave it. I refuse to be your father, you drunkard.

Jaily’s mother: Sadi maa ne ta sanu ik hi pairi paina sikhaye si . Ethe saver nu hor, dupher da hor, mainu ki pta . My mother taught only one way of reverence. Here different in Morning, still different in the noon! I am at my wits end.

Jaily: Asli Angrezi kehde bharue nu aundi ae. Jado pyar pai jandai ta kahdi angrezi te kehdi frezi. Sada ta pyar hi daaz ai ..asi daaz ni lainde… nale tera viah vi hona, tu vi daaz na lyi. Who knows real English! Love cares little about language. Our love is our dowry... We don't accept dowry ... You are yet to marry? Don’t accept dowry, please.

Jeeta: Mainu mere bhra di brat ‘ch nahi lai ke geya… kyoki har banda mainu sharabi samjhda hai. Mai sahrab peena. Oye Bholeya kise ne eh gall samjhan di koshish kiti ae ki mai sahrab peena kyo ha ? He didn't take me with the marriage party of my brother. Coz every body calls me a drunkard. I do drink. None ever enquired why do I drink.
**Jaily:** Mai ta patteya hi geya si, tu ki sare pind nu pattan laggi ae. Tu mera nakk kattan laggi ae. My nose cut... Kyo mera jaloos kadhan laggi ae. I was already spell bound. Why are you bent upon captivating the whole village? You will disgrace me. My nose cut... You make me a laughing stock.

**Sarpanch:** Oye aive ta mai sahrab nu autri ni si aakhda. Vek lo apni akhi, dekh lo es shrab ne garib maa da putt khoh leya oye. I wasn't stupidly blaming liquor. See for yourself, it has snatched the son of a poor mother.

**Bholu:** Sari hatti cho bas ikko cheez bachi, oh mai. Ohne mere sarir te vi 850 chib paye, Sarpanch ji. 1-2 Chib te mai thonu vikha ni skda. Aah meri akh dekh lo, hale tak vi dipper mari jadi ae.... Just one thing is spared in whole shop. That’s me. He dented me like anything. See even my eye dippers till now.

**Bagga:** Maa kde-kde mere dimag naal vi soch leya kar, tu ki sochdi ae mainu peo di maut da koi dukh nahi. Mai es kutte sarpanch to oh badla lavaga, na oh jee sake na mar. Hey mom! Consider from my angle. Do you think I am not anguished at my father's death? I will avenge in such a way that he'll linger between life and death.

**Bagga’s Mother:** Rona-dhona bahut ho chukka. Tainu jo mai keh rahi ha, kann khol ke sun lai. Tainu pata hai tere peo di zayedad ‘ch tera addha hissa hai... zayedad da addha hissa jad tak apne na nahi likhwa laindi, mere ghar de darvaje tere lyi band. Enough of this screaming! Listen carefully. Do you know about your share in parental property? The doors of my house are shut until you get your share of property.

**Bholu:** Mere sahmne mareya Bagge ne... ohne Sarpanch sahib da khoon kita. Ohne tuhanu vi nahi je chhadna. Oh nakli sharab bnanda je, ohne bahut bande marne je... tere bhra nu vi ose di sharab ne mareya. Oh apne peo di maut da badla lai ke chhadega. Ohne tuhanu kise nu jeenda nahi chhadna. Bagga killed the village head in my presence. He won’t spare you. He makes spurious liquor. He will kill many. He is bent upon avenging his father's death. He will not let you live.

**Music:**

The music director has given very lively and vibrant music. The lyrics and music have yielded immortality to some songs. The film comprises of as many as ten songs. Most of there songs were instant hits.Mentioned here under are a few glimpses of the songs:

*Meri Dharti Sher Jawana Di*
This song accompanies numbering. In which there are shots of waiving crops, bullock carts and threshers running in full swing in the fields. Its duration is 2:09 minutes.

**Manke, Manke, Manke**

It is performed alongwith Giddha and Bhangra in the public at the occasion of Dharam Dev’s victory in the elections for the village chief. The hero is in Kurta-Chandra while the other dancers are in their respective traditional dresses. Its duration is 5:27 minutes.

**Ve Pinda Vich Rehan Waley**

It is a duet song picturised on Preeto and Karma. Preeto is in Pent T-shirt and Karma in Kurta-Chandra. It is shot in the fields and there are plenty of scenes of various lush green crops. Its duration is 4:57 minutes.

**Chhawa Bai Chhawa**

This song is sung, composed and performed by noted devotional singer Narinder Chanchal. It is shot in the temple of goddess Vaishno Devi where Karma and Preeto go to pay their obeisance after their marriage. There are pan, mid, zoom and crane shots of devotees and hills. Its duration is 4:01 minutes.

**Kunda Kho De Mai Patt Du Chugath Jattiye**

This song is a picturised on Preeto and Karma when she locks up the main gate from inside and Karma arrives fully drunk. She does not allow him enter. It is a duet song with the duration of 3:39 minutes.

**Suno Bharavo Suno Mai Hal Sunawa**

This song is shot on Jaily who is anguished after marrying a foreigner who can not adjust with the rural atmosphere in Punjab. It is performed with a huge crowd encircling him. It is funny in content and treatment and its duration is 3:00 minutes.

**Nahio Bhulna Veichoda Mainu Tera Sare Dukh Bhul Jange**

This is by far the super hit song of the film. It is picturised on Jeeta with a variety of low angle and high angle close up and mid shots. Jeeta is really sad about his failure in love. Its duration is 4:27 minutes.

**Rabba Lagg Na Kise Nu Jave Gud Nalo Ishq Mitha**

It is picturised on Munni and Bagga. There are a lot of treks, follow, mid, established and close up shots. Though it is an item song with Gurmeet Bawa singing it yet there are scenes of Munni and Bagga. Its duration is 2:36 minutes.

**Jah Meri Dhiye Ladiye Tainu Meri Umar Lag Jave**
This song is shot at the departure of doli of Munni and the whole family bids her farewell. The marriage shamiana bears traditional look. Its duration is 4:20 minutes.

**Ik Gall Dass Mainu Botle Kaminiye,**

It is picturised on Jeeta drinking heavily while sitting on a cot. He is shown wandering in lanes in black Kurta-Chadra. There are flash backs of his father. There are a lot of low angle, close up, mid, established, zoom, pan and dolly shots. The duration of the song is 2:48 minutes.

**Chann Pardesi**

**Theme:**

The film depicts the plight of women in the Zagirdari system. The landlords consider women merely a plaything. The heroine is victimized at every step of life. A down to earth and simpleton woman is roped in the fields by the Zamidar. Her husband loves her intensely but when he comes to know that his son is actually the son of the Zamidar, he readily sets for taking revenge of the Zamidar. It underlines that even the small farmers keep their honour ahead of anything else. Later the son also gets the wind of his real parentage. He gets annoyed with his mother and is bent upon salvaging revenge. But the mother manages to thwart his rampaging steps. Thus she is victimised at the hands of Zamidar, husband and son without any fault. Though she is never in a wrong yet she is always blamed. Happiness and joys elude her at every step. Her husband leaves her in the prime of her life. She neither gets the joys of her husband nor the pleasures of her son who gets annoyed with her. Sorrows accompany and follow her everywhere. Her life is a bed of thorns. The sinner moves around scot free while the victim gets victimised. History is replete with thousands of examples when the woman is always at the receiving end. The Zamidar – tenant animosity castes its shadow on the lives of innocent people. The film centres round the theme that the woman is always the victim in the male rivalry. It is harsh reality and the alpha and omega of her life.

**Plot:**

The film revolves round a poor girl named, Kammo (Rama Vij). She is in love with a field labourer Nek (Kulbhushan Kharbanda) who works as a tenant in the fields of the village landlord, called Zamidar (Amrish Puri). Nek and Kammo enjoy intense and reciprocal love affair. Jassi (Sushma Seth), the wife of Zamidar is issueless many years after her marriage. On one fateful day the Zamidar happens to see Kammo. His evil instincts urge him to get her by hook or crook. He asks his munshi Tulsi (Om Puri) to
allure Kammo for him but she blatantly refuses. Tulsi reports back to the Zamidar. The Zamidar sends Nek to look after the Ropar farmhouse. Kammo resists but Nek denies divulging the orders. Soon after Nek leaves the village, the Zamidar brutally rapes her. As the time passes by, Nek returns from Ropar. He is astonished to find Kammo pregnant. The Zamidar gives him six acres of land as gift for his dedicated services. Kammo wants to reveal Nek the reality but he turns a deaf ear and marries her. They beget a son. On the Lohri day when the celebrations were in full swing, two intoxicants exchange the secret of the clandestine immoral relations and go to the extent of calling the Zamidar, the real father of Kammo’s infant. Nek overhears this and asks Kammo to reveal the reality. Kammo unveils the truth. Nek turns red & green and in the heat of anger, he even wants to kill the infant, Lally. But the mother intervenes and saves the kid. Nek goes to the haveli of the landlord and challenges his self-esteem. The henchmen ruthlessly beat him and throw an unconscious Nek into a river. Some dacoits rescue him. On hearing his tale of woes, they all attack the Zamidar but the police catch-hold of Nek who is sentenced to 20 years of imprisonment.

Lally (Raj Babbar) grows up and studies in a college. Kammo wants him to marry Nimmo (Rajni Sharma), the daughter of a Subedar. But he declines. In the college, he happens to fall in love in with Zamidar’s daughter, Channi (Sunita Dheer). He reveals this to his mother and urges her to talk to the Zamidar for a possible alliance. Kammo outrightly rejects the proposal. At the vehement queries of Lally, the mother reveals that as the Zamidar is his real father so Channi is his sister. She also vividly reveals the circumstances in which she begetted Lally. The headstrong Lally gets ready to kill the Zamidar but some how Kammo stops him saying the murder of Zamidar will put him behind the bars and she will again be left alone. At the completion of his judicial custody, Nek returns and destroys the whole treasure of Zamidar. When the Zamidar feels helpless to garner money for the marriage of his daughter, Lally manages the finances. As luck would have it, Tulsi is murdered and this time Zamidar gets imprisoned for murder. Lally arranges the marriage of Channi. Nek arrives to thwart and disrupt the marriage ceremony only to find that she is the same girl who rescued him and whom she once adopted her as his fostered daughter. The marriage is performed without further hick ups. Nek, Kammo and Lally reunite. He begs forgiveness and the three unite to live happily from there onwards.
Costumes:

The film presents all the characters in their traditional attire. One feels like roaming about in a village and taking a first hand stock of all those sights. The females wear printed salwar-kameez with plain dupatta while the gents wear Kurta-Chadra and support turban with traditional plume. At times they do wear ruffed headgear. Lally is seen either in Kurta-Jeans or Pent-Shirt. Ladies keep long braid with strands. Dacoits wear Kurta-Chadra and support a turban. They keep beards. In the item song the dancers are in Kurti-Ghagra. There are palanquin carriers and the traditional palanquin. Hauldar is shown in typical army dress and policemen in their proper dress.

Locale:

The film is shot in the rural set up. There are wide spread fields with a variety of crops, orchards, mud houses, buffalos, ox-yokes, cots, ladders, spinning wheels, ploughing with tractors, swings, matured crops, crude lanes and the haweli of Zagirdar. There are the glimpses of traditional dances on Lohri, college campus, naked trees, barren lands, dacoits abode and scenes of jail. Most parts of the film are picturised in fields, barren lands and houses.

Occupation:

The primary occupation of main characters of the film is farming. While the Zamidar is a big landlord, Nek, the chief exponent of the film, is a tenant and works in the fields of Zamidar. It is the revengefulness that turns him into a dacoit. Tulsi, a greedy man, works as a Munshi with the Zamidar. It is his lust for money that brings about his doom. Lally, basically a student, is a farmer who dwells on agriculture to earn livelihood for himself and his mother. His mother is a household lady. Lally also has creative instincts and takes part in the annual function of the college. Pappu, the son of a superannuated army man is a student for long while his classmates have become teachers.

Comic Relief:

Some comic scenes provide much needed comic relief in this otherwise serious movie. The comic relief in this film is provided by Pappu (Mehar Mittal) who has been unsuccessfully studying in the same class for many years while his classmates have become teachers. His dialogue that ‘he gets himself failed every year because his horoscope tells that he would get marry while studying in the college only’ is really humorous and a sarcastic comment on those who spend years of their lives without passing a class. There are some other funny situations and dialogues which provide comic
relief in the film. Hauldar is also a funny character. His utterances when he arrives home after his retirement are also full of laughter.

**Cinematography:**

More than its cinematic beauty, it is the plot of the film that appeals the audience. Established, trek, follow and close ups of this film enhance the dramatic effect. The rape scene of Kammo, the scene of intoxicants, stage show of Lally, the scenes involving retired Hauldar and the marriage of Channi are studded with a variety of shots. However, the picturisation of the songs regales owing to fantastic cinematography.

**Dialogues:**

The dialogues of this film depict the harsh social relations. While there is a youthful enthusiasm and realistic romance on one hand, there is grief and joy on the other. There is an excellent mingling of love and emotions. Any how the dialogues either represent the tyranny of landlords and the supression of the poor or they represent the ills of the very landlordship itself. Here are some glaring examples:

**Nek:** Je menu pta hunda tu mere pichho ro-ro ke bura hal kar lengi.... ta mai jana hi nahi si... ae jhalli ena pyar ni karida, jaani vichhad jande ne. *If I knew you will weep vociferously, I would have never gone. Don't love so passionately, lovers do separate.*

**Nek:** Jagirdara, bahar nikal kamineya dekh teri maut hai. Ajj tere dakkre nahi kite ta mera naam Nek nahi. *Come in the open, you dog! Your doom awaits you. I will cut you into pieces.*

**Zagirdar:** Char saal hoge teri Malkan nu es rab de sahmne matha ragde hoyan, ki mileya? Sonha khandi firdi ae vi jad tak maa nahi ban jandi apni mang 'ch sandhoor nahi bhregi. *Your land lady has been kneeling before God for four years. What she got? She vows she won't apply vermilion till she begets a child.*

**Kammo:** Tere ghar utte roshni dekhi, socheya tainu mubarakbad dindi jawa. ... Tere ghar utte ta hazara dive jagde ne par mere ghar de bnere utte agg laggi ae... Es haveli di kehdi itt thalle daban teri aulad jehdi meri kukh vich pal rahi hai ..... Zagirdara tu meri zindgi barbad kar ditti ae. *Watching your illumined house tops, I thought of congratulating you. While thousands of lamps illumine your parapets, my roof is set ablaze. Where should I hide your foetus that I carry in womb? You have ruined my life.*
Tulsi: Mai sab kujh sun leya. Ghabra na eh bhed mai kise kol nahi kholaga... ni tu Nek da ta khyal kar. Kinna pyar karda tainu. Je tu margi, oh ta kandhan naal takkaran maar maar marju. Kamliye, jawan kudiyan jado khooh khateya ‘ch paindiya ne ta pirhiyan layi gallan hundiya ne.... Aadmi de sau gunah sau patthar banke dubde ne te tivi da ik gunah sau fullan wangu tarda. I have heard every thing. Don't worry. I won't reveal it. Think about Nek who loves you so much. If you die, he'll die in separation. Generations, get disgraced if young girls commit suicide. None cares about gents but even a spot of women becomes hearsay.

Pappu: Maa kehndi hudi si, putt dudh piya kar, dudh peen naal dimaag vadhdai. Mai keha Bebe, apne katte da dimaag ta vadheya na, oh ta kandhan naal takkran marda firda, tu mainu kehni ae dudh piya kar. Mother used to suggest me milk for it increases intellect. Our calf takes milk daily but he has no signs of intellect, I quip. Then why do you ask me take milk daily?

Pappu: Mere nal parhda –parhda Professor ajj mainu sikheya dindai...Gall ni baat ni..Mai jehda das saal da kalaj ch baitha fail hoyi jana, ehda vi koi raaz ae…meri janam kundi ch likhney vi tera viah kalaj ch parhde-parhde houga. Hun jinna chir mera tanka fit ni hunda, mai kalaj kive chhadan? This petty Professor was once my classmate. Now he teaches me ethics. My failures of last ten years in the college have got some meaning. Its in my horoscope that I'll get marry while studying. How should I leave college till I get married?

Hauldar: Chutti-chutti kuch nahi, hum retire ho ke aaya hai….is me hum kya kar sakta hai, yeh to sarkar ka dhanda hai…tum ne sarkar ko gali kadha, agar tum ne fir gali kadha to hum tum ko dhakke maar ke ghar se bahr Kadha deega….chup kar oye khoteya, tumare sath ke munde Professor ban gye aur tum satt baras se lamkeya pda hai. Agar sharm hai to chapni me naak dubo ke mar ja. No vacation, I return retired. It is up to the government to decide....... You abused the government. I'll turn you out if you do it again. Be silent, you donkey! Your classmates have become Professors and you keep lingering on there! Shame on you.

Kammo: Dhokha ta mere naal hoya. Tere pichhe mai Zagirdar di gandi havas da shikar bani. Mai ta mar jana chahundi si par duniya ne mainu marn na ditta. Mai tainu dasna chahundi si par tu zameen de nashe ‘ch meri ik na suni. It is I who is betrayed. The landlord tore apart my modesty while you were away. I wished to die but people didn't let me do so. I tried to reveal but you turned a deaf ear in the intoxication of land.
Kammo: Teri Maa bekasoor si Lally. Tere bapu nu Zagirdar ne bahr bhej ditta te mainu apni gandi havas da shikar bnaya..... Tere bapu nu sach dasseya te oh mainu chhad ke chla gya. Lally! Your mother is innocent. The landlord made me victim of his lust. When I told you my father the truth, he left me.


Lally: Ik din Zagirdar Joginder Singh ne meri maa nu beizzat karke mere jamman to pehla ohdi keemat chukayi. Ajj ohi zameen vech ke ik bhra apni bhain da viah karn aaya. Mai koi sauda nahi kar reha sirf apna farz nibha reha ha. Once the landlord disagreed my mom and compensated before I was born. Today, a brother has sold the same land to marry off his sister. I don't bargain. I am just accomplishing my responsibility.

Kammo: Sunega, sun sakega? Maa varga zigra hai tera? Tu Zagirdar di aulad hai. Dass hun Channi teri ki lagg? Will you listen? Can you listen? Do you have a mother's heart? You are the progeny of the landlord. Now you tell what is Channi to you?

Nek : Ajj mauka aayae badla lain da. Fook doonga teri dhee de kaleere Zaildara. Ik-ik din da hisab launga ta ki fir tere ghode diyan khuriyan kise garib diyan kaliyan nu na midh skan. It is time to avenge. I will put every thing on fire. I'll make you pay for your conduct.

Channi: Mere suhag di tusa jaan bakhshi ae, mai mar ke vi tuhada ehsaan nahi bhulagi. Meri zindgi tusa mainu vapis kar ditti ae, mai apne tan da ik-ik gehna tuhadde kadma ch rakh deyagi. I feel obliged as you spared my groom. I'll surrender you all my ornaments.

Kammo: Socheya si zindgi da aakhiri sah teri bukkal ch nikluga, par tu ta chandreya mooh hi fer leya.....vekh lai veeh saal baad teri kammo sawi di sawi ae. I desired to breathe my last in your lap but you turned your face. I have kept my morality intact.
Music:

The film comprises of a total of eight songs and most of them were instant hits. Each and every song contributes to the development of the plot. The total duration of these songs is 30 minutes & 32 seconds. Here are a few examples of the illustrious songs of the film:

**Tere Long Da Peya Lishkara Haliyan Ne Hal Dak Lye**

This is the numbering song based on the traditional couplets. Picturised in the lanes and fields, it shows the heroine bringing breakfast for the hero of the film. It is repeated at the first night of Kammo and Nek. Its total duration is 3:45 minutes.

**Jaggo**

It is a traditional song sung and performed on the eve of marriage. Jaggo is depicted and picturised vividly in this song. The duration of this song is 2:11 minutes.

**Nahi Bhulna Vichhoda Mainu Tera**

A situational song takes the story a few notches forward. This is a sad song that foretells the tale of woes which would cast their shadow after Nek leaves. It comprises of Boliyan and couplets. It is a chorus. Nek leaves for Ropar farm house and Kammo arrives to see him off. Its duration is 1:30 minutes.

**Na Rus Heere Meriye Mai Ranjhan Tera**

An instant hit of its times, it is a realistic and situational song. It is picturised in the village and fields. Kammo is in traditional Salwar-Kameez and Nek is in Pyjama-Kurta. It is of 3:45 minutes duration.

**Kite Dekh Sajan Mere Naina Vich**

In this situational sad song in which Kammo exhibits and gives vent to her sullen feelings. It is repeated when she returns after a meeting with Nek in judicial lock up. Its composite duration is 4:14 minutes.

**Sajjna Ve Sajjna Rta Te Khlo**

This song is picturised in fields. Through this song Nimmo tries impress upon Lally about her deep set love for him. She implores him not to leave her. Lally is in Pent-shirt while Nimmo is in simple Salwar-Kameez-Dupatta. Its duration is 3:55 minutes.

**Mai Vanzara Aaya Vanzara**

It is an item song picturised on Lally, Channi, Nimmo and Pappu along with others. It is performed on the occasion of the Annual function of the college. The Choreography of the song is fantastic. It has nothing to do with the plot of the film. Its duration is 6:01 minutes.
**Tere Te Meri Akh Haniya**

This song is picturised on Nimmo & Lally. Nimmo dreams of Lally and the song is picturised in lush green fields. Lally is shown in modern Pent-Shirt while Nimmo in traditional Salwar-Kameez. It is beat duet song. The duration of this song is 4:18 minutes.

**Mera Haseyan Ch Yaar Gwacha**

It is picturised on Kammo when she is in pensive mood. Its duration is just 45 seconds.

**Lohri Song**

This song of 1:04 minutes duration comprises of Punjabi Giddha accompanied by Punjabi boliyan on the occasion of Lohri festival being celebrated in the court yard of Nek’s house. It marks the birth of Lally.

**Dhiyan Challian Ghar Aapne**

This song depicts the agony of a bride while leaving her ancestral house. As she has to leave her parents, brothers, sisters and other members of parental home to settle with her groom at an unknown house. It is picturised on the occasion of the departure of Channi’s doli. There are dacoits on horse back marching fast towards Zaildar’s haveli. This song makes the viewers feel emotional. It is of 2:49 minutes duration.

**Marhi Da Deeva**

**Theme:**

Poverty is a curse. It causes the break up of all human relations. Even the staunch supporters shirk away in the hour of crisis. The darkness of poverty is so thick that even one’s own shadow deserts him. One finds hapless in the midst of poverty-ridden life where life in itself becomes a burden. The low social caste and illegitimate parenthood adds fuel to the fire. The flames of this fire, burn all internal desires and external charm. Life becomes an endless tale of woes. The society turns its back when its support is deceasive. Those who do provide a helping hand are looked down upon and insulted by their own family members. The problem of bread and butter makes one an undeclared beggar. One finds oneself absolutely alone against the mountains of problems. Time and scarcity crush him under their feet.

This film is the story of a youngman of a low caste whose poverty does not let him marry. The monument erected in the memory of his father in the fields is unbearable to the landlord’s family who dismantles it. The mother dies of the shock with numerous
unsatiated desires. The son is devoid of labour and has to be hungry for a month. His love is unacceptable to society because of his illegitimacy and low caste. He dies with a bucket of desires. While one is grief stricken that his wife does not love him, the other is remoseful that his wife has deserted him because of poverty. Even the landlord of the village leaves for untold destination with a heavy mind that his family does not understand him. The pangs of poverty are too heavy to tolerate.

Plot:

Jagseer (Raj Babbar) belongs to a very low caste and a poor family. His father, Bhagta (Harbajan Jabhal) is bed-ridden and they do not have money for medicines etc. They live in a kucha house with a lantern and a few utensils. The mother laments that her grown up son remains unmarried. No body is ready to give his daughter in marriage as Nandi (Asha Sharma) had once eloped with Bhagta. Dharm Singh (Prikshit Sahni) is a kind hearted person who gives four bigha i.e. 16 kanals of agricultural land to Bhagta. When Bhagta is about to die he urges Dharm Singh to erect his tomb (marhi) under a sheesham tree. He does so but his son Bhanta (Kanwaljeet) and wife Ratni (Karamjeet Kaur) are out and out against Dharm Singh for helping out Jagseer and giving him four bigha lands. Bhanta gets the tree uprooted and the monument is also demolishod. At this Jagseer and Dharam Singh are deeply aggrieved.

Jagseer is in love with Bhani (Deepti Naval), the wife of Nikka (Gopi Bhalla) who is impotent. But his parental background, social taboos and hesitation do not allow him to express his love though Bhani gives vent to her yearnings for physical pleasures. Nikka beats him for having relations with Jagseer whom she regards the saviour of her remorse and ailments. When Nandi dies Jagseer is totally broken and finds a friend in Raunki (Pankaj Kapoor) whose wife Santo (Gurbachan Baggan) had eloped. Both remain hungry for many days. Poverty and appetite start showing their clumsy face. Jagseer gets weaker day by day and the day comes when he breaths his last for want of food and medicine. Bhani erects a monument in his house and lights an earthen lamp. Thus, the film travels from lamp to lamp. Lamp is the symbol of life and yearnings. Nobody is satisfied with his or her life. It underlines the fact that poverty is the greatest human enemy.

Sub-plot:

Nikka is a friend of Jagseer. He is impotent. As soon as he gets married, his wife Bhani starts taking keen interest in Jagseer for obvious reasons. He turns hostile to Jagseer. He beats his wife. In the end when Jagseer dies, Bhani is shown in all white attire erecting the tomb of Jagseer. It means that she has dedicated everything in her life to
Jagseer, her dream friend. Even if her husband is alive, she prefers to live the life of a widow.

**Costumes:**

The costumes of actors resemble that of the ordinary poor in a remote & facilities ridden village of the day. There are kucha houses with no signs of electricity or pucca roads. No means of transportation at all. There are oxes to suggest that they are used for ploughing the fields. Most of the film is shot in the dark with no artificial lighting but whatever is depicted on the basis of that one can say that people used to wear cotton clothes. Even the clothes that Nikka and his friends wear at the time of his marriage are cotton clothes. Usually people wear off white clothes. Gents wear Kurta-Chadra and turban with a plume and wear leather slippers. In the fields the labourers wear a wash cloth at the place of turban. The ladies wear Salwar-Kameez. Most of the ladies wear suits with flower designs imprinted on them. They also support Chunri. Bhani, the newly wedded lady, wears bright coloured shining suits. No body keeps bare head.

**Lolale:**

This film dwells on sets which are erected. Actually, there are three main locations in the film i.e. the houses of Dharm Singh, Nikka and Jagseer. There are fields but the audience is kept in the dark about the crops they cultivate. There are kucha houses, old fashioned thatch houses and narrow lanes, stringing beds, hearths and ox-yokes. The kucha houses depend on lanterns or earthen lamps for lighting purposes. The theatrical lights are used every here and there to enhance dramatic effet.

**Occupation:**

Dharm Singh is a landlord while Jagseer is a farm labourer in his fields whom he has given 4 bigha lands as gift. All the women are household ladies. Raunki, Nikka, Geba are all labourers and live a shabby life. The ladies do all the domestic chores. Santo runs a pachar's oven.

**Comic Relief:**

The comic elements in this film, dealing with a very serious theme, are very few and far between. There are some dialogues of addicts and the teasings of Nikka’s sisters-in-law at the time of his marriage. Otherwise there is no such character or situation that can be categorised as comic.
Cinematography:

This film is one and the only of its kind in content and treatment in Punjabi Cinema. The scenes are glued with cinematic and theatrical beauty. While the scenes of a youthful Jagseer's captivating manhood, the advances of Bhani, the established shots of Jagseer and Raunki, the erection of tomb, close ups of Bhagta and Nandi and the death scene of Jagseer are successful is arousing emotions and they are strong in sentimental appeal. But the shoulder shots of the wedding of Nikka and the picturisation of songs is tedious as well as boring. It is the realistic representation of the poverty-ridden life and the scars of poverty. The uses of theatrical lights enhance the cinematic effect of the film.

Dialogues:

Poverty and helplessness oozes out of the dialogues. Jealousy, sympathy and sarcasm are other elements which one comes across in dialogues. The dialogues of this film contribute a lot in the development of the plot. Here are a few examples:

Nandi: Jagseere de kinne haani viahe vare gye. Maule da munda ohto tinn saal chota, do neyaneya da peo baneya firda. Je saak changa hove ta fer char chhillar den nu ki maut paindi ae? Many chums of Jagseer have got married. Maula's son is three years younger but a father of two kids. It doesn't matter if we have to pay some money for betrothal.

Ik Amlī: Jado de nayan da murid baneya suk ke majnu banda janai. Aive raat din ohdi hi gali vich gede marda rehna. Kehde sale nu ni pta vi Nikke to kuchh ni hunda. Eh ta marda da kamm hai. Nale mai ta khush ha mere yaar ch vi karkanda haiga. Infatuation of barber’s wife has rendered you lean and thin. You needlessly keep wandering in her street. Everybody knows that Nikka is impotent. It is the job of real men. I am happy my friend has guts.

Dharm Singh: Zameen te tahli di tu ki lagdi hai? Oh char bighe zameen mere peo ne mins ke ohnu ditti si. Tahli Thole chache ne apne hathi layi. Dhiyan puttan vangh ohnu sari umar paleya. Jad ohna nu de hi ditti ta bai gehne da ki swal reh geya? What are you to the land and siss? My father gave four bigha land to him. Thola planted the siss himself and watered it like his kids. When it is transferred to them then question of mortgage doesn't arise.

Ratni: Mainu Punjabo kehndi si zamina ta 50 ghran diyan dooniya-chauniya hogyian. Pind ch kde kise hor ne vi tahli heth marhiya banaun dittian. Bina naa kraye, bina ragistri-
intkall de oh malak kive ban jange? Tu ta agge piche sadh banda hai te aulad nu dane dane lyi muthahaj karna. Punjabo told me nearly 50 families got their lands many folded. Did any body else allow erection of monuments under siss? How can they claim to be owners? Hark! You will reduce your kids to paupers.

**Bhani:** Chandreya, jinni rabb ne jawani ditti aa...je kite marda wala zera vi ditta hunda. Bandeya angu jhaak ta syi keran. God has blessed you with immense youth. Alas! You had the courage of a he-man. Come on. Be a man and satiate me.

**Dharm Singh:** Paisa, zameen, zaidad ehi ho geya sabh kuch. Kade oh sma vi aau jad bande nu banda samjhaya jau, na jaat hou na paat hou. Have lands and wealth become every thing? Can there be classless society when a human be treated as a human?

**Bhani:** Do saal magro mai aayi ha. 15 din mainu aayi nu vi hoge. Tera jee ni kita mathe laggan nu? Mai eni bhairhi ho gi? Tera ta hiya ni peya par mai ta aagi dukh sukh vandaun. Bhra ta kehnde si hun ni os ghar ch vapis jaan dinde, par mai ta tere aasre aayi aa. I have come after two years. 15 days have passed. Didn't you feel like meeting me? Am I so bad? I dared to return. Brothers resisted but I have come for you only.

**Jagseer:** Bhani hun ki laina eh pap karke---- kalkh da tikka la ke---- agge ei ni pta kehde karma da phal bhog rahe ha. Hor papan di pand kahnu bhari kariye...... Viah bandeya de ni hunde, Raunkiya viah hunde ne zamina de, zayedada de, gharan de. Bhani, whats in it now? ... Its sheer disgrace ... Don't know which sins I already endure...... Whats there in multiplying the sins... Its not the men who are married. Rather its the lands, houses and wealth that ensures marriage.

**Bhanta:** Dekh bapu es jaddi jayedad da jinna malak tu hai ona mai vi ha. Je tu aavdi aayi karni hai ta zameen vand de. Pher chahe tu aavde aali kutte billeya de naa la di. Aavdi ta tu katti firda meri ta hale sari payi ae. See, I am equal inheritor to the ancestral land. If you wish to go your way, divide it. You will be free to do what you want on your piece of land. You have lived your life but my whole life lies ahead.

**Ratni:** Kutti zaat mastayi ae. Akhe hamari tahli. Na tere khasm naal jammi si. Jive adh di malak hove, vaddi sardarni. Asi vadhayi ae tahli. Vekh ta ki kardi firdi hai fafekutni kamjaat kise tha di......... You bitch! What are you to the siss tree? Don't behave like share holder, there is nothing for you. We have cut the siss. Go away, you tricky ignoble!
Dharm Singh: Eh rishte nate sare moh de hunde aa. Jehde aavde aa ohna vaste mai hun begana ho gya. Tu ta Jagsey dukhi ae ki tera koi hai nahi, teri jadh ni laggi. Mai ta hunde sundeya hi kangaal hoya baithan. Love blends all relations. My uterine have turned strangers. Jagsee, you are agonized for losing your bona fides and for failing to get a successor. I am a pauper even when I have every thing.

Music:

The background instrumental music enhances the dramatic effect of the film. Actually it is closer to be called a realistic film rather than a feature film. There are just three songs in the film. Rather the film could have done wonders even without the crutches of these songs.

Ishke Da Rog Bura Rabba Lagg Na Kise Nu Jave

This song is repeated twice in the film. Firstly, it is picturised on Bhani when she rides the camel back for going to her maternal house and watches Jagsee on the way working in the fields. She keeps on looking at him till he is visible to the naked eye. Secondly, when she returns from her parental house with her husband on cycle. The duration of this song is 4:11 minutes.

Jaago

It is a traditional Punjabi wedding song, the glimpses of which are shown in this film while Jagsee and Raunki lament about their own fate regarding marriage. The duration of this song is 45 seconds.

Hanjhua De Phul Charhde Kite Yadan De Balde Ne Deewe

This song is picturised on Bhani towards the fag end of the film when she erects the monument in the memory of Jagsee after his death. Its duration is 54 seconds.

Waris Shah-Ishq Daa Waris

Theme:

This is an artistic film that attempts to portray the life of Waris Shah who penned the famous love legend of Heer Ranjha. The film centers round Waris Shah and gives the impression as if the story of Heer Ranjha was nothing but the autobiography of Waris himself. Music is the diet of the soul that got its due place during the reign of Akbar who patronized the musicians of the caliber of Tansen. He regarded it as a means of gaining lasting peace of mind and regaling the human soul. But unfortunately his successors thought quite the opposite so much so that Aurangzeb regarded it anti-human and he was of the opinion that music distances man from God. The film talks about those times when
the Mughal emperors imposed a ban on the composition and exhibition of musical notes. Those who dared to oppose the royal verdict were sent to the gallows. As a result of this, many musicians and poets of Sufi cult made forests their abodes and started quenching their thirst for music there. They used to move about in small groups to keep the extinguishing torch of music aloft and alive in Hindustan. Those were really turbulent times. It was during those days Makhdoom, the Guru (mentor) of Waris asked him to write and encouraged him give out his best. The film is a realistic presentation of the obstacles which Waris had to cope with while fulfilling his promise made with his mentor. It is a vivid description of challenges he faced and overtook while succeeding in writing the love tale of Heer Ranjha which came out to be recognized and regarded as a love-legend.

**Plot:**

The film opens with vivid description of the times of Aurengzeb and his descendents who enforced a stern ban on composing & displaying music as they regarded it a hurdle in the attainment of God. The detractors of the commandment were put to death in the public. Waris (Gurdas Maan) asks a commoner the whereabouts of Moin-ud-Din Makhdoom. The villager says that he might be found wandering in the jungles around Kasoor. Waris, playing on his flute, wanders about till he finds Makdoom (Mukesh Rishi) who instantly recognizes him. He apprises Waris of the ground realities and asks him about the internal fire burning deep inside. Soon Makhdoom is arrested and done to death for disobeying the Empirical commands. Waris, as per the desires of Makhdoom, visits and settles down in a mosque of a village named Malka Hans.

There he happens to meet Bhagbhari (Juhi Chawla) who instantly falls in love with him. The Qazi (Gurkirtan) is unhappy with the village chief for letting Waris stay in the mosque. While Waris-Bhagbhari love blossoms another girl Sabo (Divya Dutta) develops infatuation for Waris. While Bhagbhari loves his soul, Sabo longs for the physical pleasures. The Qazi complains about Waris to the police authorities after the whole village starts reciting the couplets of Waris’s Heer. The police Subedar (B.N.Singh) arrests Waris and inquires about the realities behind the accusations leveled against him. Waris admits his guilt of rejuvenating the villagers saying that the music unites man with God and its unprecedented effect can only be felt and not expressed. He is made to give a presentation where the police officer gets convinced of the power of music. Waris is exonerated. When Sabo finds Waris a hard nut to crack she stealthily enters the mosque and takes away the manuscript of Heer. The sleeping Waris does not
get a wind of it. Sabo leaves a message at the mosque for Waris urging him to meet her in the old fort where she shamelessly asks him to satiate her if he wants back the manuscript of his Heer. At his denial she sets the script of Heer on fire. When a dejected Waris is about to leave the village the next morning, Bhagbhari hands him over the manuscript of Heer which she used to collect from Waris through her pigeon.

Bhagbhari is engaged to Sabo’s brother Inayat (Sushant Singh) against her wishes who puts a check on the activities of Bhagbhari. She and Waris admit in the village council that they are in love. The Qazi asks them to walk on burning coals to prove their true love for each other and they do so. The council imposes a fine of 50 Ashrafis on Inayat. Bhabhari does not respond to the urges of Inayat after their marriage and asks for a divorce. Qazi and Inayat hatch a conspiracy to kill Waris in cold blood only to find Qazi’s own son murdered in the process. Inayat succeeds in getting the body and Waris in winning over the soul of Bhagbhari. Waris completes his script of Heer and the whole village joins together to bid him adieu when he leaves the village.

**Costumes:**

The costumes of each and every character match with those of the 17th and 18th century. There is not even an iota of fraudulence or fakeness. The ladies wear Kurti-Ghagra and Chunri. No custom of veil is shown in the movie. The soldiers wear typical dress of the Mughal periods. The gents support a rounded turban and wear Kurta-Chadra. The Qazi and police officer wear Pathani suit i.e. Salwar-Kameez. Loitering without a headgear is prohibited amongst men and women alike. The costume is the exact replica of the times of 17th and 18th century.

**Locale:**

The film presents a huge variety of locales. There are thick jungles, broad mansions (havelis) and open lanes etc. Most of the shooting is done inside or in the compound of the mosque where Waris dwells. There are the sprawling mansions (havelis) of Bhagbhari and Sabo. There are scenes of the police station of those days. The village streets, common place and fields are prominently shown. Apart from the old fort there are no artificial sets. Everything looks genuine and original.

**Occupation:**

Though there is no explicit description of any occupation yet people have agriculture as their main means of livelihood. The village chief and Qazi do nothing of note. Inayat is a merchant in Balkh-Bukhara. There is a police Subedar and the commoners are shown bringing fodder etc. Bhagbhari is shown grazing sheep and goats.
The ladies are confined to the households only and they keep themselves busy in domestic chores.

**Comic Relief:**

The film depicts the life and deeds of Waris Shah in an artistic way. It gives a vivid and realistic picture of the times it represents. It cannot be categorized as a comedy or a tragedy as it is a biographical film. But there is nothing of considerable note to be projected as comic element. There is no buffoon or any comedian in the film. Rather the story grows from complex to compound as it moves forward. It is a serious movie and has no place for jokes and merry making. It must be one of very few movies of its kind where there are no jokes or comic element.

**Cinematography:**

The film presents a huge variety of shots and camera angles. The high angle shots of Makhdoom and Sabo underline their stature. The follow, trek and aerial shots of the execution of Makhdoom, the close ups of blazing manuscripts of Heer, the trial of Waris-Bhagbhari and the presentation of the song 'Allah Hu' are picturized with great skill, camera work and exhibit wonderful cinematic beauty. The pan, dolly, crane, trek, close up and established shots are shot with perfection.

**Dialogues:**

The film portrays the life of Waris who seems to play Ranjha in his creation “Heer Ranjha”. There are plenty of romantic dialogues. There is jealousy and animosity found in the film to a great extent:

**Commoner:** Shakal to ta tu pagal nahi lagda par swal pagla wala kita. Ki kamm ai tainu ohde naal ---- tu zarur pagal hai. Oh musalmaan ho ke kufar bakda hai, khudayi de dave karda ---- nachda gaunda hai. Ohde naal judan wale te shahi azab nazar ho sakda hai. Tu apne gal fansi da fanda paun aaya hai …jah mud jah. *You look like sane but put insane questions. Why do you look for him? You are really mad. He talks blasphemous and makes tall claims of divinity. He sings and dances. His associates may invite royal fury. Why are you bent upon going to gallows? The sooner you return the better it would be.*

**Makhdoom:** Waris tu kalaam ta puri tra kar laina, par tere andar ik tapsh di kami ai, Tere klam vich drad di kami hai. Tera kalm na hadd biti lagdai na jag biti..... vaise ishq kita nahi janda, ho hi janda hai. Eh ta rab di nehmata hai. Tainu na vasl di khushi da andaza ae te na vichhode de gham da ...... oh din aayega jad tu vi dard di daulat naal
malamal hovega. Tad tak sabr kar. Waris, you write wonderful but it lacks internal fire. It lacks anguish. Your writings are neither personal nor worldly. Love is not done, it just happens. It's a divine gift. Neither you know the pleasure of union nor the sorrows of separation... A day comes when you will have immense treasure of wealth. Stay calm till then.

Sabo : Hawa, pani, sooraj, chand te ishq te ta sabh da brabar da haq hunda hai. Meri ta bachpan to aadat hai, jo chahundi ha ohi karni aa, jo chahundi ha oh vichardi ha. Everybody has equal right on air, water, sun, moon and love. Since childhood, I do what I desire and desire what I think.

Waris : Sare ilzaam jhuthe ne. Malanga di mausiki ta maula naal jorhdhi hai. Us tak pahuchan da zariya hai. Bande nu paak parvargar de didar bakhshadi hai. Oh jalva-e-didar jehda Musa ne dekheya si, mausiki vi dikha sakdi hai. Jalega koi nahi, bus khumari hi khumari hovegi. All accusations are wrong. Music of the blithe unites with God. It's a mode to reach him... The unprecedented sight that Musa witnessed can be shown through music. There will be intoxication of music all around.

Subedar : Wah ! Waris Shah. Tu sach much Alah da banda hai. Asi badiyan namazan padhiyan, bathere roze rakhe, par jehda noor ajj rooh te jism nu aaya, pehla kde ni si hasil hoya. Waris tu te teri Heer da naam rehndi dunia tak amar rahega. Well done, Waris ! You are the true man. I performed many religious rituals but the satisfaction that I got today is unmatchable. Waris, you and your Heer will be immortal.

Sabo : Tuhade ishq ne mainu jhalli ban ta..... jihnu tusi havas keh rahe ho, oh rab di sabh to waddi sachchai hai. Aadmi te aurat naal hi sansaar chalda.....Waris ji mainu thohkar na maro kte zakhmi ho ke mai nagin na ban ja..... Dekh Waris tainu eh Heer di pothi chahidi ae te mainu tu...... je mainu tu na mileya ta jis trah mai agg ch bal rahi ha ose trah Heer vi bal jayegi. Your love has turned me crazy. What you call lust, is the greatest truth of God. Man and Woman run the world ... don't rebuff me lest I sting you as a snake. See, you need this manuscript of Heer and I need you. If I failed get you, I'll set it on fire.

asked the will of a girl. With whosoever parents desire, the girls have to regard him as husband. Only the males have the right to desire. It’s a tradition as well as a rule. Confine yourself to home till marriage.


**Bhagbhari:** Allah Rasool te Waris Shah de baad jo vi hukam karoge manjoor hovega. Tusi mere jism-o-Jan de malik ho. Chaho ta jaan vi lai sakde ho..... tusi chaho ta mainu talaq de sakde ho. *After God and Waris, whatever you say shall be acceptable. You have every right on my life and body. You can even kill me.... Even divorce me.*

**Music:**

Jaidev Kumar has studded this film with his choicest gems of musical notes. The music of the film casts charming spells on the minds of the audience. The film consists of seven songs and all of them are situational songs. The songs and music along with plot and picturisation played a vital role in the film’s nomination for the Oscar awards.

**Katra Mila Samundar Se Samundar Ho Gya**

This song is picturized on Makhdoom when he is taken to the gallows for disobeying the empirical orders of demonstrating music publicly. The song is picturized wonderfully with a huge range of shots of high angle and low angles and trek, crane, follow, close up and mid shots. Its duration is 2:22 minutes.

**Gudiyan Gudiyan Gudiyan**

This song is picturized on Sabo and Bhagbhari and other village girls with kites in their hands. It is filmed when Waris comes to stay in the village Malka Hans. The duration of the song is 4.10 minutes.

**Ve Kabootra, Ve Kasda, Tainu Sache Rabb Da Vasta,**

This song is picturised on Bhagbhari. She and Waris exchange messages through a pigeon. Bhagbhari and Sabo are in Kurti-Ghagra and Dupatta while Waris in his trade mark black Turban, Kurta and Chadra. Its duration is 4.11 minutes.

**Allah Hu Toomba**
It is of 4.40 minutes duration and has Waris as chief performer. It is just like a stage show when he is asked by the police Subedar to show the magical spell of his music. The Qazi, village Chief and Subedar along with others are present on this occasion.

**Tere Ishqe Ne Agg Sanu Layi Hoi Ae**

It is a situational song wherein Sabo urges Waris to satiate her physical desires. She calls upon him to accept her otherwise she would burn the manuscript of his ‘Heer’. There are great theatrical effects. Its duration is 7.04 minutes.

**Yeh Imtehaan-e-Ishq Hai Sajde Me Aake Dekh**

It is picturized on Bhagbhari and Waris walking on burning coals when they are asked to demonstrate their love for each other. It is a situational song and its duration is 3.12 minutes.

**Dosta Aagyi Ghadi Oh Jaan Di**

It is the last song of the film which is again a situational song. In this song the whole village bids adieu to Waris when he leaves the village after completing his ‘Heer’. The whole village cutting across the prejudicial lines sees him off. Its duration is 4.54 minutes.

**Tabahi**

**Theme:**

Tabahi represents the dark days of militancy in Punjab. It unfolds the tyranny of police that compelled innocent youth to take up arms against the erring authorities. The youth is maltreated with an iron hand without any rhyme or reason and the police meted out third degree torture. Compelled by police and circumstances, the youth takes up arms and a bloody survival for life follows. There is an honest police officer. He is wedded to the cause of weeding out the very roofs of crime in his jurisdiction. The low ranked policemen act as perfect henchmen of the ministers. A sub inspector and the minister join hands together to eliminate the police officer. They kill him because he refused to fall in line. It underlines the fact that enormous amount of corruption existed amongst police and administration during the turbulent times in Punjab. The police used to nab the innocent youth unawares. It crosses all the instances of meting out third degree torture. The Punjab police even maltreat women in confinement. The police arrest youth in false cases and demand for ransom. The police kill innocent youth for the sake of out of turn promotions. The hapless youth has no option but to flee from their houses and take up arms against the
erring police and civil administrators. The film reveals that it was the police whose torture provided ample seeds for the spurt of militancy in Punjab. At times the militants would publicly eliminate the erring ministers or administrators. It shows how the innocent turned militants used to kill the heinous police officers and ministers. The film brings forth the harsh realities behind the saga of militancy in Punjab and the police atrocities which left far behind the tyranny of the Britishers.

Plot:

The film revolves round a rural youth Sukha (Vishal Singh) who is a collegiate and pleasure seeker. He is in love with Lally (Ravinder Maan) of his own village. His elder brother Harnek Singh (Surender Shinda) is an honest police officer and wants to root out crime from his jurisdiction. The minister Balwant Singh (Gurkirtan) is a black marketer and with the help of sub inspector Sewa Singh (Mohammad Sadiq) he accomplishes his (mis) deeds. As Harnek refuses to get out of their way, they kill him on the Lohri day. Sewa Singh implicates Sukha in false case and imprisons him under the charge of the murder of his real brother.

On the other hand, Balwant Singh is ably and amicably supported by his son and son-in-law. He wants to make the most of terror-ridden Punjab. In the police lock up, Sukha is maltreated and brutally beaten up. As he gets to know about the real murderers, he swears to avenge the murder. In the lock up he meets Jhanda Singh (Anil Sharma) who has taken up arms against the police after the same sort of treatment meted out to him. At his release, Sukha turns out to be a militant Though Lally tries to console and sooth his sullen feelings yet he refuses to compromise and swears revenge. Sukha kills the son in law of the minister, Bhole Nath (Surinder Sharma). At this the minister gets enraged and with the help of Sewa Singh gets Sukha’s father and sister-in-law imprisoned in police lockup where Sewa Singh maltreats the sister-in-law. Here, Sukha abducts Sewa Singh’s daughter and gets his relatives released in turn. He explodes the ministers’ son with a bomb right in his presence. The son’s ruthless murder sends shivers down the spine of the minister and he eliminates the whole family of Sukha. Sukha kills Sub Inspector Sewa Singh. In a Police encounter a bullet strikes Sukha. His fostered sister and her Doctor husband treat and rescue him. When fully recovered, Sukha drags the Minister in the streets and kills him in the public that reminds one of the sorts of treatment meted out to the erring police and civil officers at the hands of militants in those days. After murdering the minister, Sukha surrenders before the ADGP, Rajiv Tandon.
Costumes:

The costumes of various characters look decent and never leave even an iota of doubt about the roles they enact. The minister in white clad Kurta-Pyjama with a jacket suits the occasion, while the militant Sukha in black Bunayan, Jeans and long overcoat signifies revolt in all black attire. The costumes of Sukha’s sister-in-law, father & Lally etc. show that they belong to rural background. The costumes of Vicky and Sukha represent the increasing urban impact on villages. The Police Station and the policemen never look unreal and Bhagwant Maan is in Pyjama-Kurta in comedy. He is shown in Pent-Shirt during songs. There are also Kale Kachche Wale looters.

Locale:

The film is picturized in urban and rural locales. If there is college and other urban buildings, there are fields and rural houses in plenty. Some part of the film is picturized in Ambala City. Be it the Minister’s house, Police Station or Sukha’s house all present the picture of real Punjab. There are fields with crops in full swing. Police station represents the houses of tyranny.

Occupation:

The film is shot mainly in rural settings. There are wide spread fields with crops of wheat and sugar-cane in full swing. There are plenty of policemen. Harnek Singh and Sewa Singh are police officers. Balwant Singh is a high profile minister. Sukha is born to an agriculturalist family who turns into a militant after the police atrocities. The ladies keep their house holds in tact.

Comic Element:

Though basically an action and revenge movie yet it is replete with abundance of comic moments which help the audience have a sigh of relief in action packed extravaganza. In his first movie, Bhagwant Maan has left his mark with satirical comments on the work culture and efficiency of government offices and officials. His extracts from the comedy audio cassette ‘Kulfi Garma Garm’ i.e. ‘The Hottest Ice Cream’ not only regale the audience but also make them think over the sins and ills prevalent in society. After the legendry Mehar Mittal, for the first time a comedian turned the whole movie on his own head. His snake show and the thrashing he receives at the hands of the brothers of his beloved at a meeting make even a stoic laugh. Even some comments of Bhole Nath, here and there, are also worth laughing.
Cinematography:

The film has plenty of established, mid, pan, trek, and close up shots. Particularly, there is great variety of shots in the picturisation of songs. The scene depicting the established shot of the murder of inspector, mid shots of the torture meted out in police lock ups, pan shots of the militants lynching policemen, dolly and trek shots of militant Sukha etc. are some examples of the exemplary camera work. The scene of Kale Kachche Wale depicts the reality from the closest quarters.

Dialogues:

The dialogues of a film play a pivotal role in deciding the rate of its success. While some of the dialogues spit venom, the others are also replete with pregnant sentences. Here are some glaring examples:

**Harnek:** Mainu pta hai, tere peo mantri ne ta tainu chhuda hi laina hai, par ikk gall yaad rakhi, thanedar Harnek Singh de paye hoye nishan tainu hamesha yaad rehange.... Lagda hai apne peo di taqat di garmi ta dimag to leh gyi honi ai, hun tainu ohi bolna pau, jo mai tainu dasseya si. *I know your father-minister will get you released but remember not to forget the scares given by inspector Harnek Singh....... I suppose false proud of father's power has gone. Now you must articulate what I told you.*

**Bhole Nath:** Kaka ji ki hoya tuhanu? Lagda hai kise bahut bade sandh ne dha leya hai. Ya tu kise jatt de dhakke chadh geya hai. *What happened to you, my son? It seems some mighty bull over powered you or you blundered to challenge a Jatt.*

**Bhabhi:** Insaaf mangan ta mai tuhade darwaje te gyi si D.I.G. sahib. Par ajj waqt ne pheri pa lyi ki tuhanu chall ke mere darwaje tak auna peya. *I went at your doors for seeking justice, Mr. D.I.G. But time has turned the tide and you had to approach my door steps.*

**D.I.G.:** Dekh biba tu ta meri bhain vargi hai. Te mai dilo chahanda ha ki es ghar diyan khushian pher part aun.......... Kannon nu ta hamesha mujrim kol hi jana painda hai. Ya ohnu girftar karma hove te ya ohnu goli marni hove. *I regard you as sister and sincerely wish for your joys to return. Law has to hunt for culprits whether to nab or shoot them.*

**Balwant Singh:** Hathi de dand khan de hor te dikhon de hor hunde ae. Sade ehna hatha vich lokan ne inni takat ditti hai ke asi jado chahiye, jive chahiye os thanedar di vardi luha sakde aa. Har kamm lyi ik sma mukkarrar hunda hai. Mai har kise nu inna waqt zarur
The people have empowered us so much that I can terminate the Inspector at will. There is opportune time for everything. I give people a long rope to play with and that ends at my doorstep.

**Harnek:** Mainu eho jehi zameen te ghar di lod nahi jis de thalle ohna mawan de hoke dabe hon jina de puttra nu tu nashe da zahar de de ke marda ae. Ajj da eh uchcha insaan kal mere kadmi hovega. I kick such lands that you acquire at the cost of youth by selling poisonous substances. Mothers sob underneath it. Remember pride hath a fall.

**Balwant Singh:** Apni Kothi ch eni uchi ta asi Kutte nu ni bhokan dinte, teri ta aukat hi ki hai. Ais vardi te aina ghumand na kar thanedara, nahi te ehi vardi tera kafan ban jayegi. Supne vekhne chhad de thanedara te sadi gall mann, sade naal mil ke rahega ta tere modheya te staran di ginti wadhdi javegi. Tainu pta vi nahi challega ke kado tera ghar bangla ban gya te kado panj vighe zameen pan sau ekad da farm. Inspector, we don't let even our dogs bark aloud in our house and you are worse than them. Don't feel proud of your uniform, it may turn into your shroud. Stop dreaming and do as we wish. You would see the stars increasing at your shoulders. You won't even notice your pettice house turning into a bungalow and five Bigha land into hundred acres farm.

**Bhole Nath:** Naukri pakki samjh biba, par ki kariye, ajj kal ta rabb vi bina kujh leya kamm ni karda... Shardhalu lok bazaro taze full kharid ke rabb agge chadonde ne. Tu ta app ik sajjra phul hai... asi vi loka diya majbooriyan kharidan khatir hi hatti payi ae. Teri sulfe di laat vargi jawani vekh ke mera vi ta dil ghau mau kari janda. Je tu chahudi hai tere budhe maa baap bhukhe na marn ta andar ja ke mantri ji di bhukh mita. Be certain about job but even the God doesn't do any thing for free now a days. Devotees bring flowers to please gods. You yourself are a flower... we are here to take advantage of the sorrows of public,. Your youth makes me infatuate you. If you really want to avoid your parents to starve go inside and satiate the lust of the minister.

**Sukha** Kehde hattha di gall kardi ae Lalli. Mere ta ik hath ch hathiuar te duje ch maut di lakeer hai. Tu hale vi meri dukha bhri zindgi de parchhave to bach sakdi ae. Pta ni kis waqt Police di goli ne meri chhati padke nikal jana.... Aina ta mainu vi rabb te yakeen hai Lally, ke jad tak ohna sappan diya siriya nu mai phen ni dinda, mainu maut nahi aa sakdi. What hands you talk about Lalli? There is revolver in one and line of death on
my other hand. You may still escape the shadow of my grief-ridden life. Don't know when the bullets of police may pierce my chest. But I believe death will stay away till I finish these snakes.

Balwant Singh: Asi kde waqt da intezar nahi kita, sago hamesha waqt to do kadam agge rahe ha. Ese lyi asi aini uchi jagah te khade ha. Sadi rah de jis vi rode ne pathar banan ji koshish kiti asi os nu thuda maar ke agge langh gaye. We never wait for time rather we always remain two steps ahead of it. That's why we stand aloft. We have waded through demolishing all obstacles.

Bhabhi: Thanedara! Je sher da shikar karma hove ta jangal ch jayida, pinda diya galiyan ch sher ni bhalide. Jehda luk jave ohnu sher ni kehnde, thanedara. Je ajj oh ethe hunda ta es ghar ta ki es pind ‘ch vadan di teri himmat ni si honi, os de ghar aa ke os nu girftar karna door di gall hai. Inspector! One has to hunt for lions in the jungle and not in village lanes. One who hides can not be a lion. Had he been at home you would never have dared enter the village. Arresting him in his court yard is out of question.

Music:

Most of the songs of this movie were instant hits with its release because they were either adequate situational songs or hit numbers of famous singers. All the 9 songs stand as a witness to the great Punjabi culture and tradition.

**Gall Gall Ute Munda Ji Ji Bolda**

The song by Gurudas Maan is picturised on Sukha and Lally. Though it is a famous hit number of legendary Punjabi singer Gurdas Maan yet it is highly situational and suits the plot. It is picturized on Sukha and his friends when they go out for an excursion from the college. It is mostly picturized in gardens and lawns and the collegiate are shown in modern attire. Its duration is 5.07 minutes.

**Mere Ranjhe Da Principal Ji Katteyo Na College Cho Naa**

Again a super hit song of Ranjit Mani, it is an item song incorporated in the film. This song is included as a stage show in Guru Nanak College, Moga. There is nothing situational or realistic about the picturisation of this song. It is a song in which a girl urges the Principal not to strike off the name of her lover from the rolls of the college. Its duration is 4.16 minutes.

**Aave Sade Naal Jave Kise Hor Nal**

It is a famous hit number by Gurdas Maan. It is picturized on Sukha, Lally and Bhagwant Maan in rural settings. Its duration is 3:02 minutes.
Ghada Vajjda Ghaduli Vajjdi
It is a compilation of traditional Punjabi Boliyan sung along with Giddha on the occasion of Lohri festival. It is a situational song and Punjabi cultural tradition is shown in its vibrant colours. Its duration is 3:45 minutes.

Mahi Denda Peengh Nu Hulara
It glorifies the swings at the famous Teej festival. It is picturized in the fields and its duration is 5:12 minutes.

Do Badiyan Keemti Jana Neehan vich Aan Khalo Gayian.
It is an item song which is sung by the duo of Master Saleem and Master Khan. It is a religious song that depicts vividly the martyrdom of the two younger sons of Guru Gobind Singh. It is picturized in a Gurdwara. Its duration is 7:08 minutes.

Tere Bhayan Naal Lad KeS Aive Hi Sir Padvaya Ni
It is a parody of a famous hit song of Ranjit Mani. In the film Bhagwant Maan has sung and acted at the tunes of this song after getting a beating at the hands of his beloved’s brothers. Picturized in the lanes of the village, it provides stomach aching comic relief to the audience. It duration is 5:23 minutes.

Mai Launi Mehndi Hai
It is a situational song where in Lally urges for a possible engagement and marriage with Sukha. It is picturized in lush-green fields and its duration is 5:30 minutes.

Tainu Sheran Wali Maan Nahi Kehna Je Tu Meri Gall Na Suni
It is a religious song. Picturized in a temple where in the fostered sister of Sukha urges the Goddess to come to his rescue. Its duration is 5:32 minutes.

Des Hoya Pardes

Theme:
This film unfolds the concept, reasons and propagation of terrorism. It seems to be a miniature picture of the black saga of terrorism in Punjab. It might be an outcome of economic and religious connotations to begin with but the state authorities played a major role in its spreading like wild fire. The Punjab police are particularly held responsible for terrorism that extinguished the lamps of many households in Punjab. High handedness with culprits is one thing but shooting innocent youth in the name of eliminating terrorism for the sake of getting promotions really demands sharp criticism. The police, in those days, used to arrest turbaned Sikh youth and shoot them in broad daylight. Even the courts or civil authorities do not take suo moto notice of such incidents. The interrogating
officials used to apply third degree torture. The NRIs and their relatives back home are seen with an eye of suspicion. The police might free a few young people by taking 20-30 lacs of rupees. Punjab police is shown embedded with deep rooted corruption. It also brings forth the fact that the govt. had fixed a quota for Police Station House officers for eliminating a fixed amount of youth. Those giving excellent results were promoted out of turn. Even the agitated youth (terrorists) kill policemen and bus passengers to give vent to their anger and agony. But there is no denying the fact that Police arrests, tortures and makes innocent youth admit what they even never heard of. This film presents the real face of Punjab Police and the higher authorities who give them free hand without any explanation at all. In such a scenario terrorism is bound to sprout and spread.

Plot:

The film opens with a satirical comment on those NRI’s who do nothing in India but they are ready to dig graves and clean toilets abroad. Gulshan (Gurdas Maan) is a young Jatt boy who has graduated from a Chandigarh college. He is out and out against the idea of selling off lands to settle abroad. As he grows up the parents are unhappy for him not getting married so far. He along with his NRI friend Darshan (Parmeet Sethi) goes to attend Alumni Meeting. Another friend Jassi (Juhi Chawla) is now a college teacher and goes to play a street play on the theme of national integration but a terrorist disrupts them. As their cab develops some mechanical snag, they approach a house at about midnight which happens to be the house of Gurshan. They prepare dinner for the whole theatre party during which Jassi and Gurshan show their inclination for each other. The police implicate Gurshan for paying host to an NRI. The SHO Amarjeet Singh (Gurkirtan) asks him about Gurshan’s direct/indirect relations with terrorists. Gurshan’s sister Guddi (Divya Dutta) uses all her intellect to bring Jassi & Gurshan together. They go for a picnic at Pinjore Garden. The SHO father is impressed by their mutual understanding and gives his consent for Jassi-Gurshan marriage. While he is busy in shopping for the marriage, he is shot dead in broad day light in a bazaar and cremated with full state honors. Gurshan’s parents organize a simple ceremony and bring Jassi there home as their daughter-in-law.

On a fateful night Sukhvir along with some of his friends knocks the doors of Gurshan and asks for dinner. Sukhvir has turned into a terrorist. They leave the house after partaking foods. The next day SHO Randhawa (Anoop Soni) comes for interrogation and thorough checking of their house along with his police party. They recover a bag full of AK-47 rifles. They arrest Gurshan for harboring terrorists. SHO
Randhawa applies third degree torture to Gurshan and does not respond to the demands of the village panchayat. He is tortured to the extent that he has to be hospitalized for ten days. Meanwhile SHO Randhawa kills Sukhvir in a fake encounter. His acknowledging the fact that his quota for one week is over underlines the state of affairs in Punjab Police in those days. Then terrorists kidnap a bus and kill many passengers after dragging them out. All the suspects in police records are arrested. Gurshan and his sister are also arrested. Gurshan is tortured to the hilt. His father Gurdev Singh (Sudhir Pandey) rings up Darshan in America asking him for 20 lac rupees that the police demands for freeing Gurshan and Guddi. They are freed and on the behest of Darshan, Gurshan is sent to America on a bogus visa of Hockey Federation. He is granted Political Asylum as his life in at stake in India. Back home his father gets unconscious in the fields and hospitalized after Jassi departs for America with her infant child. The father dies in the hospital. In order to attend the rites of his deceased father, Gurshan risks his life and returns India via Nepal. While the marriage ceremony of Guddi and Harjinder is on, a lady police inspector notices Gurshan and reports to the authorities. Gurshan flees but he is killed in the encounter. As per his desires half of his ashes are submerged in river Hudson and the other half in river Satluj. Thus the film ends on a sadistic note that state owned terrorism yields catastrophic results which destroy thousands of households.

Sub Plot:

Guddi is Gurshan’s sister and studies in a college in Chandigarh. She has great love for her brother. It is she who manages the marriage of Gurshan and Jassi. She helps her mother in domestic chores and she is in love with a boy named Harjinder. The police arrests and tortures her just because she is the sister of a ‘terrorist’. Her in-laws refuse her marriage because she has spent some nights in police custody. But Harjinder keeps his word and stands strongly by them when Gurdev Singh suffers an attack and he is hospitalized. After his death, he agrees to marry Guddi in a simple ceremony much against the wishes of his parents.

Costumes:

All the characters are artistically coined and polished. Gurdev Singh wears Pyjama-Kurta and supports a turban along with long beard. Guddi is always seen in Salwar-Kameez and keeps two tails. Gurshan, Darshan and Harjinder wear Pent-Shirt and Pent-Coats. They are clean shaven and trim their tresses. Jassi wears Salwar-Kameez. The police men are in the dreadful khakhi dress of the Punjab Police. The terrorists wear...
Pyjama-Kurta as well as Pent-Shirt. They do support turbans on their heads. The village commoners and elders wear Kurta-Pyjama and support turbans.

**Locale:**

The film is shot in India and abroad. One watches many places in America, including the river Hudson. Even some songs are picturized in America. Then there are scenes of a Chandigarh College and girls’ hostel. Apart from this major part of the film is shot in the countryside. There are crops, fodder, big open houses and people doing farming. There are the ruins of an old fort where Gurshan falls to a false encounter with Punjab police. The location of the hospital is not revealed but it has all medical facilities.

**Occupation:**

Gurdev Singh is an agriculturalist and Gurshan is shown ploughing in his fields. Jassi is a college lecturer before her marriage and later on leaves her job to become a household lady. Her father Amarjeet Singh is an SHO. Darshan works in a departmental store in the USA and when Gurshan lands there he gets a job in a petrol pump. There are a number of farmers and policemen at the film.

**Comic Relief:**

There is very little in the movie for fun and laughter seekers. The pseudo quarrel between Gurshan and Guddi is funny. The way Guddi allures and gives description of Gurshan and Jassa for marriage also sweeps some frowns on the forehead. Earlier when Jassi and the theatre party depart, Gurshan’s teasing by his family members brings some smiles. But pure comedy and chaste laughter is missing in this film targeting the state-crafted terrorism.

**Cinematography:**

The film boasts of splendid camera work. The shots, scenes and sequences vouch for the magnificent cinematography. There are trek, dolly, crane, aerial, head on and point of view shots apart from the traditional, CU, ES, ECU, MS and LS. The established and mid shots of Gurshan ploughing the fields, the established shots of fake police encounter, the mid shots of police torture, close ups of Darshan immersing mortal remains of Gurshan in river Hudson etc. are just a few examples of wonderful camerawork. The trek, follow and aerial shots of Gurshan's police encounter are the high points of the movie. The picturisation of the alumni function is studded with a variety of shots with divergent camera angles.
Dialogues:

The language of the dialogues is piercing and makes one sit and think over. There is scathing criticism, lavish praise and high voltage romance in the dialogues. Here are some examples to cite a few:

**Gulshan:** Zameen te kisan da Maa-Puttar da nata hundai, tu apni maa vech ditti? Zarur koi vipta pyi honi ae… jehde pani da gilas vi ni aap pi skde, apne kheta vich kamm nahi kar skde, oh othe ja ke dujeya de kheta vich kamm karde ae, letrina saaf karde ne, kabran khod de ne. Bahli kismat changi hove ta taxi chla lainde ne. Aeho jian kyi kothian Punjab de pinda vich khali payian ne. Kabootran ne ahlane paye ne….. Es mitti ch mere purkhan di khushboo vasi hoi ae. Par ehnu ohio sungh sakda jihnu videshan da zukam na lagga hove. *Land is the mother of farmers. You sold your mother? There must be imminent trouble…….. Those who don't even fetch a glass of water, work as farm labourers, clean latrines and dig graves there. Some fortunate may run taxis. Many luxurious houses lie unoccupied in villages there in Punjab. Pigeons dwell there. This soil produces the aroma of my forefathers. But those suffering from foreign mania cannot smell it.*

**Gulshan:** Janab tusi hi dasso, adhi raat nu 10-11 aatankvadi bandook di nok te kise shareef de ghar ghus jan te khana mangan ta oh ki karega ? *You tell if some 10-11 terrorists forcibly enter one's house at night and demand foods at gun point, what should one do?*

**Randhawa:** Hit in the chest, killed in the police encounter… hafte da kota poora… ik gall dass aatankvadi de mathe te likheya hundai ke oh aatankvadi ae? Aatankvadi oh hundai jihnu asi keh deyie aatankvadi. Hafte ch 7 din hunde ne, din ch 24 ghante te ghante ch 60 mint. Bakkere nu jhatekan ch zyada time lagdai, par aadmi nu marn ch sirf ik second. Mainu lagdai asi sarkar nu kahiye ke sada kota wadha deve. Mainu es chuhe-billi de khed ch bahut maza aun lag geyai. *Hit in the chest, killed in the police encounter. The quota of a week is over... Tell me one thing, is it itched on the forehead that someone is terrorist? A terrorist is one whom we consider as terrorist. There are seven days in a week, twenty four hours in day and 60 minutes in an hour. It still takes time to slaughter a goat but killing a man takes no time. We must request the government to increase our quota. I have developed fascination for this game.*

**Commander:** Sham hunde hi Punjab diyan sadkan suniya ho jandiyan ne… ik vaar gaddi Punjab da Border cross kar je ta jaan ch jaan aaugi year… mainu te ik gall samjh ni aundi,
je Punjabi Punjab to bahr ikathe reh sakde ne ta Punjab ch kyo ni? The roads of Punjab wear a deserted look at dusk. Once the bus crosses the Punjab borders we would heave a sigh of relief. I fail to understand if Punjabis can live together outside then why not in Punjab?

Gurdev Singh: Gulshan te Guddi dova nu police ne andr kar dittai. Oh Randhawa dova nu chhadn de 20 lakh mang rehai. Mai zameen, tractor, jeep sabh vech dittai. kall nu kar vi vik javegi. Ta vi is to upper nahi ban pa rahe. The police have arrested Gurshan and Guddi. Randhawa demands Rs. 20 lakh as ransom. I have sold my lands, tractor, jeep etc. Now its car's turn. Even all this won't do.

Darshan: Bhediye de mooh lahu logg jaye ta oh pichha ni chhad da. Kall koi hor vaardat hoyegi, oh Gulshan nu phir fad ke lai jange. Asi kad tak ohna diyan demands pooriya karde rahage… Tusi Gulshan nu samjhao mere kol Amrika aa jaye . Mai sara intzam kardaga. Meandering wolf does never look back. If some untoward happens the other day, they would again arrest Gurshan. For how long can we sattiate their demands? You ask Gurshan to come to me here in America. I'll arrange for it.

Gulshan: Lanat hai is political asylum de. Puttar apne baap de antim sanskaar te vi ni ja sakda. Jan jandi hai jave mai apne bapu di antim ichha zarur poori kraga. Je bapu di antim ichha mai poori na kiti ta mera zamir mainu sari umar kosda rahega. I reproach political asylum. Son cannot attend the funeral of his father. Let the hells fall. I'll fulfill the last desire of my father. Would I fail, my conscience will curse me forever.

Music:

The music of the film, unlike its preceding and contemporary films, sets very high standards for the other to follow. The lyric as well as the music presents a fantastic synthesis of musical harmony. The film comprises of six songs while the title song is repeated thrice towards the end of the film at regular intervals.

Mauj Mastiyan College Diyan

It is a well composed and picturised musical symphony on the occasion of the alumni function of the college. It is picturised on Gurshan, Darshan, Jassi and friends. Its duration is 7:42 minutes.

Lagda hai Sanu Pyar Di Manjoori Mil Gyi

This song is shot at the Pinjore gardens on Jassi and Gurshan. They fall in love and decide to spend the whole life together. They see pipe-dreams. There is abundance of
shots shoot in the fields. There are flocks of sheep and long stretches of grass. Its duration is 4:50 minutes

**Cheechi Vich Pai Gya Chhallla Ke Mangni Ho Gyi**

It is picturized on Gurshan and Jassi when they are engaged. Bhangra and Gidha are performed in the house. Its duration is 4:12 minutes.

**Duniya Dara Duniya De tu Farz Nibayi Ja**

This song is picturized mainly on Gurdev Singh when Jassi and Gurshan are married. There are scenes of Jassi doing many domestic chores. Its duration is 3:28 minutes.

**Des Hoya Pardes Ni Maye**

This is the title song of the film. It is repeated thrice. First, when Guddi and Gurshan are in police custody. Secondly, when Jassi departs for America with her son and thirdly when Gurshan is killed in a police encounter and his ashes are submerged in river Hudson and Satluj. Its composite duration is 5:21 minutes.

**Na Ve Rabba Na, Na Ve Rabba Na**

This song is picturized in America on Gurshan after he gets political asylum. There are flash backs of his house in India. Its duration is 2:31 minutes.

**Putt Jattan De**

**Theme:**

The film starts and ends with the Jatts saving the women’s headgear from disgrace. The film centers around the theme of egoist Jatts who are bent upon doing anything under the Sun to get their ego satiated. Jatts are depicted as a community who are extremely revengeful and don’t desist from bloodshed if and when their honour is at stake. It is this revengefulness that brings about vital transformation in Sukha who turns in to a ruthless avenger from a play-boyish pleasure-seeker. Both the brothers become ruthless to save the honour of the women in their lives, be that a sister, a paramour or a spouse. Their revengeful attitude towards Jagira and the bloodshed stands witness to the fact that the Jatts even endanger their lives for Zar (Honour), Zoru (Woman) and Zameen (Land). In this film women are the cause of revenge and bloodshed. Palli is at the alpha and omega of animosity. While Jagat Singh Jagga leaves no stone unturned to see the dream of his brother come true, Jagira is bent upon perishing him for fulfilling the yearnings of his brother. Both Jagga and Jagira lose their lives for the importance they attach to women and dignity. It is for the honour killing that a pleasure-seeker Sukha
turns into a blood seeker. All these incidents and the fire-emitting dialogues stand witness to the bloody animosity amongst Jatts. Female headgear is regarded as a symbol of honour & dignity in Jatt community. It is in order to salvage pride and restoring personal dignity that Sukha puts his life in danger.

The wrath of Jatts is invincible and unmatchable. Jatts may even sacrifice their generations to settle the scores of their forefathers. Jatts fear no death. They keep their dignity above everything else and do anything to keep their heads high in pride. It is in their blood to help out the hapless and the downtrodden when their life or honour is at stake. This film exhibits these inherent tendencies and temperament of Jatts.

Plot:

The film opens with a girl pleading before commoners sitting at the village council (Sathh) to defend her from a horse rider Zabarjang Singh (Mohammad Sadiq) who is bent upon tearing apart her honors. He has her headgear waving in his hands. Nobody comes forward. Rather they all shirk away. She runs down the narrow lanes of the village with Zabarjang grinning at her. Jagat Singh Jagga (Shatrughan Sinha), the Sarpanch of village Mahni Khera comes to her rescue and saves her. The incident sets the trend for the events to follow.

While Sukha (Jagjeet), the younger brother of Jagga is of a carefree nature and a pleasure-seeker, Jagga on the other hand has the image of a social reformer. Fickle minded Sukha does a plenty of humorous things which underline the fact that the youngest sons are kept scot-free in Jatt families. But the mother is anguished and worried about the yawning gap between the basic instincts and nature of the two brothers. Sukha loves Palli (Daljeet Kaur) of Talwandi village. He pleads his sister-in-law, Jagga’s wife to kindly ask Jagga to contact Palli’s father for a matrimonial alliance. She does so and sends Jagga to Talwandi with the marriage proposal. The social status of Jagga is so gigantic that Palli’s father is more than happy at this proposal and readily accepts it. Shinda (Surinder Shinda) and his fellows tease a dancer named Balam Pardesi (Mehar Mittal) who happens to be the friend of Sukha. Sukha and Chhinda quarrel over Balam Pardesi. Police intervenes and nabs both of them. Chhinda is the younger brother of Jagir Singh popularly known as Jagira (Parkash Gill), who is a notorious figure. Both Jagga and Jagira get involved in a verbal spurt at the police station itself. Each and every word of the verbal dispute underlines the egoist Jatts. Sukha is betrothed to Palli and meet at the renowned Chhapar festival. At the wrestling bout in the festival, two wrestlers entangle with each other. Here Jagira gets the wrestlers dispersed. On the other hand
Sukha and Palli’s love starts flourishing in clandestine lovelorn meetings even during late nights.

Jagira arranges for a dogs-fight in his court yard. The duel becomes a matter of prestige and honour. He feels dishonored at the loss of his dog. So severe is the jolt of defeat that Jagira shoots his dog that has dashed down his honour. While the preparations for the marriage of Sukha are in full swing a member of Jagira’s gang forcibly takes away the fostered sister of Jagga. Jagga goes for her rescue and reaches Jagira’s house. He succeeds in rescuing her honour but while he rides the horse Jagira shoots at him from behind. It not only draws curtains on the life of Jagga but also transforms an erstwhile pleasure-seeker Sukha into a revengeful Jatt. After Jagga’s cremation, he swears revenge and challenges Jagira in his own house. While Jagira is away, Sukha gives a thrash to Zabarjjang Singh. Jagira feels so disgraced that he himself shoots and kills him. But he gets a murder case registered against Sukha. When the police arrive to arrest Sukha, he flees away. On the other hand Palli’s father swaps the relations and fixes her marriage with Shinda, the younger brother Jagira. The kinsmen of Sukha and Shinda have a ruthless scuffle. At this moment Jagga’s friend Choudhary Dharam Singh (Dharmendera) from Chautala village comes to the rescue of Sukha. He not only saves him but takes him to Chautala village. There Sukha apprises Dharam Singh about the whole tale of woes and the murder of Jagga. Ch. Dharm Singh gets infuriated and severs revenge.

When Pali arrives to meet Sukha, Shinda intervenes. Sukha brutally beats up Shinda. Furious over the beating, Jagira sets afire Jagga’s house. On his way back, he happens to meet Jagga’s widow and informs her that he has set afire her house and is going to take the marriage party to Palli’s house. She befittingly challenges him and says that the “real he-man” will marry Palli. At this Jagira snatches her head-gear and challenges Sukha to come & get it back from his house if he is a “he-man.” Chhinda’s marriage party reaches Palli’s house. While the disgusted & hapless Palli is about to swallow poison, Sukha arrives with a bang. He challenges and calls Jagira a ‘Timid Warrior.’ A bloody scuffle & fight follows in which Ch. Dharm Singh killed Jagira.

Sub Plot:

Sukha, the younger brother of Jagat Singh alias Jagga is presented as a merry-maker & pleaser-seeker youth. Initially, he is fickle minded and good for nothing. He keeps on wandering with the dancer-friend, Balam-Pardesi. He is in love with Palli of Talwandi village. Both have passionate love-affair. Palli ditches her father for her youthful yearnings. When their marriage is round the corner, Sukha’s brother, Jagat Singh
Jagga is killed. It gives a huge jolt to Sukha’s conscience and this jolt is enough to totally transform a pleasure-seeker Sukha into a revengeful Jatt. He is falsely implicated in the murder case of Zabarjang Singh. He wants to get Palli in marriage by hook or crook. He along with Ch.Dharm Singh snatches Palli from the cruel hands of Chhinda. The 2nd half of the film is dominated by him only. In the end he takes revenge of his brother’s death and succeeds marrying Palli.

Costumes:

The costume of all the characters seems realistic. The Jatts in traditional Kurta-Chadra look handsome and agile. Their Punjabi Jutti adds flavor to their grandeur personality. The bright silky clothes worn by dancers also fit to their profession and tradition. Actually the film travels from headgear to headgear which is the symbol of Jatt females’ dignity. Similarly the costumes of other minor characters also suit their roles. The village commoners and villains are readily recognized from their attire. Females wear typical Punjabi Salwar-Kameez and a headgear called ‘Dupatta’.

Occupation:

Jatts are traditionally agriculturalist people since times immemorial. In Punjab most of the agriculturalists are Jatts. Those having large piece of land are called Zamidars. Jagat Singh Jagga is also a Zamidar as well as the village head i.e Sarpanch of Mahni Khera. Jagira is Zaildar i.e. superintendent of several villages. Thus both the protagonist and antagonist are big landlords. Zabarjang Singh is a gangster and works for Jagira. The father-in-law of Sukha is a farmer. Ch.Dharm Singh is a Haryanvi Jaat and a farmer by occupation. All the people shown in the film are either farmers or dwell on farmers fore their livelihood. Balam Pardesi is a professional dancer. Thus the first movie to be named after Jatts has agriculture as their main occupation though they are rarely shown ploughing the fields or harvesting their crops.

Locale:

Though pictured in the village Mahni Khera, the film not only represents Malwa region but the whole length and breadth of Punjab. Be it Jagga’s house or the village common place, Pali’s house or wrestling pit, the marriage tent or Jagga’s cremation—all represent the typical Punjabi culture. There is not even an iota of artificiality. The film seems to be a miniature representation of the traditional Punjab.

Comic Relief:

Comic relief is an integral part in most of the film. In action & revenge movies the comic relief brings about the catharsis of emotions. Balm Pardesi and his two colleagues
have played their role to perfection. Among the Jatt animosity two scenes in the film i.e. when they exchange the she-goat of an intoxicant with a dog and when Balam climbs up the ladder, are really hilarious.

**Cinematography:**

The cinematographer shows great talent in the choice of shots and camera angles. The movie provides a rich feast of shots e.g. close ups, point of view, established, pan, zoom and tilt ups and tilt downs. The low angle close up shots of Jagat Singh’s shoes when he rescues a woman from disgrace at the hands of Zabarjarg Singh and the stills when the news of Jagat Singh’s murder reaches the village, are just fantastic. The stills when the news of Jagga’s death reaches the village enhance the dramatic effect. Still fantastic are the dolly shots when Sukha and Palli indulge in love making. The high angle, low angle, dolly & follow shots etc. are used very well. The follow and establish shots in the beginning of the film are praiseworthy and glued in cinematic beauty.

**Dialogues:**

The fire-spitting dialogues adequately represent and exhibit the traditional revengeful Jatts. The dialogues give vent to social human realities. They represent all the moods and situations of the film. There is honour, dignity, enthusiasm, pity, shock and grief in plenty. Punjabi idioms and proverbs have been used in abundance. Some exorbitant examples of fantastic dialogues are as under:

**Jagira:** Hun jadon kite vi dhol vajjuga tan tuhanu ohde vichon dug-dug di awaaz nahin sagon Jagire jatt-jatt di awaaz sunayi devegi. **Now whenever, a drum would beat, instead of its sound you would listen the sound of Jagira! Jatt!! Jatt!!**

**Jagga:** Sonh a Zulam de dariya nu bann paun wale Guru Gobind Singh di, gairatmand dharti da gairatmand jatt Jagga jinu dekhdian hi papi qatl ho jave. Oye tu 15 pinda di gall karda ae, tera maththa kise jatt de putt naal lageya hunda taan tainu 15 kadam nahin jaan denda. **I swear by the name of Guru Gobind Singh, I am an hon'ble Jatt of this Hon'ble land whose phizog makes the sinners shiver. You talk about 15 days, had you been fitted against a Jatt he won't have let you go even 15 steps.**

**Jagira:** Achha tu hi hai Jagga! Jagire de naa to lok kambde ne… tu Zabra nu maar ke sade naal dushmani paun aaya hai, sohneya… **So you are Jagga! People tremble at the mention of Jagira……You killed Zabra and earned our animosity in return, my lad.**

**Jagga:** Mainu balde bhambhar cheer ke ladna changa lagda hai. **I enjoy playing with fire**
**Jagira:** Main taan dushman vi mannta karke mangdan...teri jawani di sonh sohneya....
Ehna panjawan pinda ch ta koi soorma nahin jameya jehda meri hikke chad ke nachda
hove...... jehda hath merian aandra tak pahunchaya hove.... Teri hath bhar chaudi chhati
vekh ke mera dil karda hai, tainu dushman bna lave... par teri sehz jawani te mainu
taras aada hai, sohneya.....I pray God to grant me enemies... None in these 50 villages
dares to challenge me... none dares touch me even.... Your palm-sized chest allures me to
accept you as enemy, but I feel mercy on your tender age, my lad.

**Jagga:** Taras taan gau garib te kita janda hai... sher kde taras de mohtaj nahin hunde....
eh tan shukar hai rabb da jisne tainu dushman de ditta, jihda hath tere pave nal bajje tan
aawaz tere kaal tak vi pahuche.......aa panja teriyan aandran khichan vaste....... te aah
panja teri ghandi marorhan vaste...... par eh tad uthde ne jad mere samne papan di jang
dhoun chak lve.... Mercy is shown on the helpless. Lions don't request for it.
You must thank God for giving you an enemy of my stature who is mightier
than the death itself... This hand to snatch your ribs and this one to twist your
neck... But I raise my hand only when the sinner compels me.

**Jagga:** Sher pinjrean ch ni larhde balle... ena kahla na pai...... jad jithe ji chahe...
Jagge nu bula lavi..... faisla ho jayega... Lions don't fight in cages. Don't hurry. Just call
me when ever and wherever you wish. The verdict will follow.

**Shinda:** Kon aa jihne maut de jabadhe ch hath dita ae...... Who has put his hand in
dragon's jaws...

**Dharm Singh:** Mai su Hariyana ka jaat, Choudhary Dharm Singh naam hai mera....... Choluta gav
ka rahan aalla sai tera phupha ..... I am a Haryanvi Jaat called Choudhary Dharm Singh of Chautla village, you bastard!

**Music:**
It was the first film of Surinder Chhinda as musician. But no where in the film it
sounds novice. He has aptly made use of the traditional folk tunes. The film has as many
as ten songs. While some of them are situational, the others are otherwise hit numbers
incorporated in the film. Most of the songs of the film happen to be all time hits. They are
as follows:

**Badla Lai Lyi Sohneya Je Maa Da Jaya**
This is played with the numbering of the film. It represents the revengeful nature
of the Jatts. It depicts the heroic story of Jatt Jeona Morh. It’s duration is 3:02 minutes.

**Put Jattan De Blounde Bakkre**
It gives ample glimpses of the nature and habits of the Jatts. The idiomatic and proverbial poetry and rhythm is at its best in this song. Sung by Surinder Chhinda, its duration is 4:34 minutes.

**Mere Dengu Larh Gaya Ni**

Having nothing to do with the plot, it is an item song picturised on Balam Pardesi who is professional dancer. Its duration is exactly 4 minutes.

**Noukar Jande Ki Khat Lyande**

It is a traditional Punjabi wedding song which gives much needed rhythm to Giddha. Boliyan are incorporated at the engagement of the Sukha. Their duration is 3 minutes.

**Chhalla**

Picturised on Sukha and Palli, it is a famous folk song. Its duration is 2:48 minutes.

**Channa Ve Mainu Jaan De**

Picturised on the Sukha and Pali at one of their clandestine meetings, it is a situational song. Palli pleads Sukha to let her go as the pleasures of night are over and the morning is fast approaching. Its duration is 3:42 minutes.

**Ajj Kal Diyan Kudian Vekho Niriyen Agg Diyan Laraan**

Sung by Amar Singh Chamkila and Amarjot, it is picturised on Balam Paldesi and his paramour. In 3 minutes duration, it depicts confirmation between young lads and laces.

**Tere Naal Tera Rabb Ruseya**

It is a situational song picturised on the cremation ceremony of Jagga that echoes the psyche of a widow, mother and sister who have lost their darling husband, son & brother respectively. Its duration is 4:45 minutes.

**Jind Yaar Di Manga Ve Rabba Ro Ke**

As a situational song it really suits the plot. Palli pleads for the life of Sukha. The duration of this song is 4:30 minutes.

**O chhalla Gal Di Gani**

It is a famous traditional song in which lover expresses his displeasure for not meeting for so long. Its total duration is 2:30 minutes.
Badla Jatti Da

Theme:

The film centres round the theme of love and regards it next only to God. It is the prayer of God and even its staunch detractors can not eliminate it. But people have time and again tried to put hardships in the smooth path of love. Love is like a free flowing river that surpasses all the obstacles falling in its way. Jatts and love making is a deadly combination. While Jatts are open minded and large hearted, they are always ready to do any thing to protect whatever they love. They do not even hesitate to go to the extent of honor killing if their love, reputation and esteem are at stake. The animosity of Jatts is famous world wide. They might sacrifice their generations to avenge their animosity. Revenge flows in the veins of Jatts. This film is based on the burning fire of revenge in the mind of a she-Jatt whose whole family is brutally murdered by another Jatt when he finds his sister in love with her brother-in-law. Twenty five years thence her son takes the revenge and kills the whole clan of the village zaildar.

Plot:

Binder (Palwinder Dhami) and Debo (Amar Noorie) are in love with each other. Debo’s brother Zaildar Jang Singh (Yograj Singh) is a hardcore opponent of love. Both Binder and Debo talk about the life after marriage. When someone reveals Jang Singh about the secret love of his sister, he shoots the informer on the spot. His sister leaves her house and reaches Binder’s house at about midnight and asks him take her away but the whole family suggests her to return as it does no behove to good girls leave their. When Binder is about to leave in order to drop her at her house, Zaildar Jang Singh of Bharatpur arrives on a horse and after a dual of words opens firing with his fire arms and shoots at his sister, Binder and his family. Only Binder’s pregnant sister-in-law Gulabo (Sunita Dheer) survives the onslaught. She is about to commit suicide when a village elder finds her and takes her to his house. He consoles her. She prays to God for a male child who would seek her revenge. She begets a male child and brings him up in the rigorous possible way. She visits the Zaildar with the news that she has given birth to a male child. She takes 80 Kg. ladoos and a drum beater with him. She again visits Zaildar when a baby girl takes birth in his house and says that she has come to seek his infant daughter’s hand in marriage for her son.

Time passes by and Gulabo’s son Jagga (Guggu Gill) grows up into a burly bulky youngman. On the other hand Zaildar’s daughter Lally (Upasana Singh) also grows up
into an arrogant girl. Gulabo hires some men of Shinda (Surinder Shinda) gang to kill her son. Jagga beats them up mercilessly. Actually she wants to take a stern test of his masculine vitality before infecting the fire of revenge in him. Jagga happens to meet Lally and kisses her. She resists. Jagga swears that one day she must fall in love with him. Eventually they fall in love without knowing their family history. Gulabo again pays a visit to Zaildar’s house with a drum beater. She offers him a revolver and challenges him to kill her son.

Zaildar engages his daughter to the son of the village Chief Zorawar Singh (Yash Sharma) at the village square itself. When Lally refuses to marry Shamsher (Sharan Deep), Debo (Amar Noorie) enters with a bang and says that he has begetted a Heer who is bent upon tearing apart his so called reputation. Gulabo comes with the marriage party of his son. Zaildar apprises Jagga of his genocide. Jagga fumes in anger. In a fierce fight two sons of Zaildar, Shinda and Noori are killed. Zaildar accepts failure at the hands of his daughter and asks his wife to get ready for her departure. He shoots himself as he does not want to breathe his last in disgrace. Thus he dies for the sake of honour and Gulabo wins her war against the tyrant which underlines the might of the she-Jatt.

Sub Plot (i):

Debo (Amar Norrie) belongs to village Bharatpur where the Zaildar has prohibited the practice of love. She is in love with Binder (Palwinder Dhami). Zaildar kills her aficionado whose only fault was that he blundered to love. Her family is ruined. She joins hands with Jagga in her efforts of seeking revenge of Zaildar. At times she seems mad but she talks sense. It is she who first approaches Zaildar when his daughter rises in revolt and denies marrying the person of her father’s choice. Though she dies in the end yet she succeeds in accomplishing her task.

Sub Plot (II):

Shinda is shown as a gangster whom Gulabo approaches to take the acid test of her son. He becomes Jagga’s friend and it is at his place that Jagga downs two sons of Zaildar. In the end Shinda supports the cause of Jagga and joins hands with him in his fight against the Zaildar. He sacrifices his life for the sake of his friend.

Locale:

The film is set in the rural locale. There are the scenes of farmers and tubewell with the family of Gulabo partaking lunch in the fields itself. There are large open houses called ‘havelies’. There are fields and village lanes. There seems to be absolutely no need to erect artificial sets as there is either love in the open or shooting with fire arms or
physical scuffles. The open spaces are in plenty in this film. The only item song is picturised on the typical rural settings in the open. Horses seem to be the most popular means of traveling and transportation.

**Occupation:**

The film is replete with revenge and vengeance. It opens with the genocide of Gulabo’s family and it ends with the genocide of Zaildar’s family. In between there is fast track preparations for the revenge. Shinda is a gangster and Debo seems to be insane. Gulabo belongs to an agriculturalist family. Jagga is not shown doing farming at all. Zaildar and Zorawar are big land lords. But, realistically speaking, there is no apparent disclosure of the occupations of various characters. Revenge is the air and bloodshed seems to be the motive of all major characters in the film.

**Costumes:**

Lally wears Pant T-shirt before falling in love with Jagga while afterwards she turns to Salwar-Kameez with Chunri. All the other females wear Salwar-Kameez and support Chunri as head gear. Barring Binder’s father no other male supports a turban in the better half of the film. Shamsher’s father does support a turban. All the male young men wear silky Kurta-Chadra. Their costumes never look ordinary as the young men wear silky clothes only on ceremonial occasions. But here we see even sleeping young men wearing silky Kurta-Chadra.

**Comic Relief:**

The comic relief is provided by Debo and Tunda badmash. Tunda (Surinder Sharma) is a funny character and often makes comments which are hilarious in nature. Particularly, the scenes when he feels sorry from Gulabo, when he and Debo watch some gangsters coming, when Debo closely watches Jagga while exercising. Then again when he is mistaken as Jagga by some gang men of Shinda and he slaps some of the beaten gang men. When Debo watches the gangsters fast approaching, her comments also arouse laughter. Barring these few scenes the film is full of action and revenge.

**Cinematography:**

The impact of a very strong plot, fire-emitting idiomatic dialogues and equally mesmerizing acting in this film is enhanced by good camera work. The scenes of the genocide of Gulabo's family at the hands of Zaildar and the amalgamation of established, mid and close up shots of the return visits of Gulabo enhance the theatrical impact of the film. Trek, crane and follow shots throughout
the film reaffirm the power of camera work. The high and low angled close ups of an enraged and anguished Zaildar depict various moods of the film. Particularly the suicide scene of Zaildar is a glaring example of high quality cinematography.

Dialogue:

There are either fire emitting or fiercely romantic dialogues in the film. They are in Malawi dialect. The sentences are long and contain idiomatic language.

**Zaildar:** Tu zammi ta peo ne tainu apni pagg samjhea. Tu jawan hoi ta bhra ne tainu apni shaan samjhea. Tu jithe pair rakheya asi uthe apna dil rakh ditta…. Tu dass sade pyaar ch kehdi kmi reh gyi si jehda tu sade vall kandh karke ik kammi de naal…. Ehoji anhoni ho gyi ae ki jihnu asi khwab ch vi vekhiye ta apne aap nu goli mar deyie…. Debo, je pyar jayez hunda ta kise ghar di kandh uchi na hundi. Je gair mehrma naal khel khedan da ena pyar ae ta mai aise pyar da dharti to vajood hi mita deyaga…… mainu apna bhra nahi kaido samjh Heere. **Father regarded you as his honour when you born and his grace when you grew up. I did everything under the Sun for you. Tell me what went wrong that you chose to draw lines and cohabited with a drudge. Had it happened in dreams I would have shoot myself… Had love been fair no house would ever need a protection wall? If you enjoy cohabiting with strangers, I will annihilate love from the earth. Start regarding me your enemy now.**

**Bapu:** Raat de hnere ch gharo nikal ke aun wali aurat nu loki din de chanan ch tane maar maar ke maar sutde ne. **Public abuses don't let those live, in broad daylight, who shun their homes at night.**

**Gulabo:** Zaildara, mai ta tera mooh mitha karoun aayi aa, es khushi vich ki mere ghar tera hon wala zawai jameya. Tu do dilan da jehda silsila apni takat de jhoote hankaar naal todeya si mai ohi silsila takdeer di shai te jodan ayi aa. **I have come to congratulate you that I have begetted son-in-law ....I have arrived to fasten the relation at the behest of luck that you broke in your false honour.**

**Gulabo:** Tainu lakh-lakh vadhayi hove zaildara, hun tu Gulabo da kudam ban gya…. Pehle rishta ta pakka kar kudma, mundri aap payega ya mai pava…… pagal mai nahi tu hovega zaildara jado teri dhee mere puttar de jawak jamm ke khidayegi. **Congrats ! You have now become my son's father-in-law ... Lets cement the relations first ... Would you perform ring ceremony or I do ... You will turn amuck when your daughter will beget the kids of my son.**
Gulabo: Ni tu bakri vang lele jamm jamm ke ijjar bnayi ja es ijjar nu khan lyi mera ikko sher kafi ae…. Ik gall yaad rakh zaildara ki 20 saal baad tere ghar de boohe Gulabo de puttar di janjh aa ke rahegi. You bitch! You keep on begetting lambs like a goat. My single lion is enough to hunt them…. Remember, I'll arrive yet again after 20 years with my son's wedding party.

Tunda: Wah ptake chalan ptake zaroor chalan par rata pre ho ke chalan. Ik adha ptakha vi je meri dhoti ch chal gya na ta pinda de pind tabah ho jange. Wow! Crackers must crack but at a distance. Lest some crack in my Dhoti numerous villages should stand destroyed.

Jagga: Aini nafrat na kar ki tainu sade naal pyar ho jave. Je boohe nu kundi lagg gyi ta tere mere ghar diyan kahaniya pai jangiyan. Sometimes undue hatred results in overwhelming infatuation. Mind you, once the door gets bolted, people will tell tales of our love.

Gulabo: Ve Zaildar tera hon wala sahura ae. Ohndi te meri zid sirf eni ae ke oh tera sir lah ke tere khoon naal apni dheer de hath rangna chahunda hai te mai ohda sir jhuka ke tere sir te sehra dekhna chahundi ha. Zaildar is your would be father-in-law, my son. While he is bent upon beheading you, I insist on watching you as the groom of this daughter.

Jagga: Tainu nivi pa ke takkan di aadat ta nahi, par do ghariyan lyi je takk lave ta gairat da eh pahar tainu inna gair nhi lagega. Ik vaar mai tere vajood naal mitti layi si te tu apne bhrava nu kehke mera sir mangeya si. Ajj mai tere hatha te apne khoon di mehndi la ditti ae, hun vekhna ae hai ki tu apne bhrava to ki mangdi ae. You are not in the habit of ignoring but if you just caste a glimpse; the mountainous unfamiliarity would wither away. Once I dared touch you and you asked your brothers for my head. Today I have applied my blood on your palm; it remains to be seen what you ask for them this time.

Jagga: Panjhi saal te tu apni haveli ch es lyi katt gaya Zaildara ki maa ne apna dukh te tera zurm apni hik ch dba ke rakheya. Nahi te sohn ae mainu mere marn walean di, hun tak tu pta nahi kehdi juni peya hona si, te teri haveli ulluan te kabootra di aaramgah bani honi si. You kept alive for twenty five years because mother kept mum about your tyranny and her grief. Otherwise you must have met your doom's day by now and your mansion would have borne a deserted look.

Zaildar: Gulabo tu jit gayion te Lalli da peo haar geya. Tejo, dheer di doli toran di tyari kar…. Tu Sahiba banan to baj ni na aayi. Asi vi Jang Singh banan to baaj nhi aaye. Sanu
lahu vich bhijeya vekh Gulabo bhave tainu lai jave par kujh dhiya nu aina yakeen jaroor ajavega ki jinha dhiya de sira te paggan wale peo hon ohna nu gaira naal pyar nahi karna chahida. *Gulabo, you have prevailed and I concede my defeat. Tejo! Get ready to depart your daughter...... While you remained resolute in love and I in my ego. Gulabo might carry you with her but daughters must learn a lesson that girls should not ruin the prestige of their mighty fathers by indulging in illicit love.*

**Music:**

The music of the film is of mediocre level. While there are hit numbers of well known singers there are also a few situational songs. Actually the plot is so strong that it does not need the support of musical symphonies. However the film contains as many as eight songs.

**Aashika Di Kahdi Zindagi**

It is a super hit song of Hans Raj Hans and incorporated as a background numbering song in this film. Its duration is 2:56 minutes.

**Munda Patt Leya**

It is another hit song of Heera group. It is picturised on Binder and Debo. It has nothing to do with the plot except revealing that Binder was in love with Debo. The bhangra actions are good and noteworthy. Its duration is 3:38 minutes.

**Rul Gyi Ik Majboor**

This is a situational song which is picturised on Gulabo as she wanders in the streets of the village after the genocide of her family at the hands of Zaildar. Its duration is 3:38 minutes.

**Gallan Ghurian Krangi Tere Naal Ve**

This song is a flash back of the love affair of Debo when she reveals her past to Jagga. It is also an otherwise hit song. Its duration is 5:11 minutes.

**Meri Gut Da Kala Naag Dilan Te Lad Geya Ni**

It is shot in a garden and pictured on Lally who reveals through this song that she has grown up. She is shown with her friends. It is a situational song with duration of 5:17 minutes.

**Ladhi Ne Jameya Ik Dulla Sher Jawan**

It is an item song filmed on Sujit Binrakhia at the village stage. It is a legendary song and it has nothing to do with the film. Jagga’s friend Shinda also joins the artist on the stage making it a duet song. Its duration is 8:00 minutes.
Tu Mutiyan Deewani Kar Lyi Dildar Mehrma

In this song Lally sees day-dreams of love with Jagga. In this song Jagga is in Kurta-Chadra and Lally is in Salwar-Kameez. Its duration is 4:41 minutes.

Dil Lai Ke Mohabattan Rangeya Mahi Mukkar Geya Je

It is picturised on Jagga and Lally. Lally and Jagga are fully entrenched in love and she longs for his beastly love. The duration of this song is 3:59 minutes.

Yaari Jatt Di

Theme:

Being a pure romantic film, it underlines the fact that love is the alpha and omega of life. It is the sweetest thing to happen in one’s life but the path of love is ridden with great hardships. Love is never a calculated thing rather it happens and happens with a bang. One might try hard to hide it but it is next to impossible to hide its fragrance from people. The path of true love is never smooth but the force and vigour of love transcends all barriers falling its way. Unlike the Western society, the traditional Punjabi society does not approve of love. Mixing up and meeting openly with the opposite sex is not yet allowed. This film shows how a girl has to face hardships at family and social level. Her step-mother wants to forcibly marry her firstly to an NRI who is double her age and secondly to a scoundrel for money. It is also touched upon that step-mothers maltreat their step-daughters as if they are not human beings. Things change dramatically in romantic films. In this film, too, everything is settled in the end. Laughter and smiles take the place of tears and sighs. True love gets its due reward in the end. The lovers are united forever and there is no looking back.

Plot:

The film revolves round Jeet (Veerender) and Billo (Preeti Sapru). Jeet belongs to an affluent family and returns from England because of homesickness. Billo has a step-mother (Parminder) who not only always taunts but physically assaults her. She even contemplates about committing suicide. On one morning she happens to meet Jeet and both fall in love. Shera (Sukhjinder Singh) tells Jeet about the family circumstances of Billo. When both start having surreptitious get-togethers in the fields, the step-mother gets the wind of it. With the motive of getting rid of Jeet, she disallows Billo going out of the house. Then she sends her abroad to marry her with a person who is 40 years older than Billo. She relents, refuses and returns home. Jeet also follows her to England but could not locate her there.
Back in the village, the step-mother arranges a quick marriage of Billo with Deepa (Gurcharn Pohli), this time to satitate her ravenousness for money. Deepa has earlier tried to forcibly molestate her. Billo resists as she wants to marry Jeet only. Shera informs Jeet about this mismatch. At this juncture Jeet enters the scene and a bloody scuffle follows. Stabbed by Deepa, Billo’s step-mother feels deceited. She fires with her gun and kills Deepa. In the end she dies while Jeet and Billo unite in unflinching love.

Sub Plot:

Jeet has a land dispute with Deepa who has forcibly grabbed his piece of land while he was in England. Jeet wins the court case but Deepa refuses to accept the court verdict. Jeet and Shera ward off stiff resistance from Deepa’s gangmen and take possession of the land. Deepa is a notorious element and wants to grab Billo by hook or crook. For this purpose he offers drinks to Billo’s maternal uncle, Lallu (Surinder Sharma). He tries to molestate her virginity in the fields itself. But the timely intervention of Jeet rescues her.In the end, he almost succeeds in getting her in exchange of fake currency notes given to the step-mother.Anguished over the betrayal, she shoots him with her fire arm.

Costumes:

The costumes of different characters suit them. While Billo, her step-mother and Shera’s wife (Pammi Sandhu) are shown in traditional Punjabi Salwar-Kameez throughout, Jeet wears Pent-Shirt. His friend Peda Ram is in Kurta-Chadra and supports a head gear, Pagdi, but he soon turns to Pent T-shirt after Jeet gives him his own clothes. Shera wears Kurta-Chadra and supports a turban. Deepa also wears Kurta-Chadra. Lallu is always in Kurta-Chadra. The difference is while Deepa wears silky dark coloured clothes, Lallo wears dull coloured cothes. Jeet is also shown in Kurta-Chadra in one of the songs.

Locale:

Most of the film is shot in the rural areas and prominently in mustard-wheat fields, orachads and gardens. It is also shot on the roads, in club and gardens in England. The locale is realistic. It nowhere looks artificial. There are lush green fields, gardens with Lilly and full blossomed mustard.There are husk stacks, tubewells and tractors and other agricultural equipments in the fields.

Occupation:

Agriculture is the chief occupation of Jatts in Punjab. As this film revolves round Jatts, so their primary occupation is agriculture only. Jeet, Shera and Deepa are
agriculturalists. Billo, her step-mother and Shera’s wife are all engaged in domestic chores. Peda Ram and Lallo are good for nothing.

**Comic Relief:**

The film provides high voltage comedy in Peda Ram and Lallu. Peda Ram’s comments are replete with laughter. The scenes when some people ask him to return their money, when he watches Sholey film and when he reveals of having taken water from the English toilet for making tea etc. are really belly-aching. The scene of intoxicant Lallu and Billu fighting over an imaginginary English woman and the one when he is taken to the streets on donkey also presents a rich feast of laughter. Peda Ram is a funny character and provides truck loads of laughter through his words and deeds. He marries and feels elated that at last there is some body who respects him whole heartedly. His deeds in England at the house of Jeet’s uncle are really hillarious.

**Cinematography:**

Unlike other films of Veerendra, there is a huge variety of shots and camera movements. The cinematography is at its best in Hakam Sufi’s song 'Sajjna De Mel Krade Oye’. There are Track, Follow, Crane, ECV, MS, ES, Zoom shots with appropriate low angle and high angle shots. Treck, pan and follow shots are mostly used in the part shot in England. Over all keeping in mind the technology available in those days, the camera work is fantastic. The variety of shots lends sumptuousness to the film. The high angled shots of a cruel step-mother underline her terror on the mind of Preeto. Some high angled mid and close shots of Deepa, too, describe his might and prowess. There is no synthesis in the chorus of ‘Gurh Nalo Ishq Mitha’. Over all the camera work of this film is of mediocre level. The seduction scene and ensuing fights never look original.

**Dialogues:**

The dialogues of the film suit the characters and the language has Punjabi idiomatic variety. There is love, satire, sarcasm, taunt, grief and laughter. Here are some examples:

**Step-mother:** Na Tadke behjani ae manje te chadke kamm teri maa karu siveyan cho aake…Kardi aa sattan chuleya di swah. Vekh bhravapitti kive chapad-chapad boldi ai. Je maa naal ena hi moh si ta naal hi mar jandi ohde. Autreyan di jamm ke sitgi meri jaan khan nu. *While you idler keep sitting on the cot, who will do household chores?*
You are good for nothing, Jabber! If you loved your mom so much, you must have died with her. She left you to trouble me.

Jeet: Na Billo mai tainu kde ni bhulaoga. Jatt di yari te toot da mochha kde vichalo ni tutde. I'll never forget you. You know Jatts are reliable to the core in friendship.

Peda Ram: Tere kapde pake meri position ji bangi. Pichho madiji bheedi aa, khuli karvaun wali aa, Pent madiji uchi ae kyoki mai lamma ha… gall ni baat ni. Par ik gall aa bai, tere bai ne pind ch izzat kamai hoi aa… koi do rupaye mang ke dikhave. Your clothes have lent me some respect indeed. Pent needs alteration as its somewhat tight at hip and uppish as I am taller than you. Its irrelevant. But the whole village respects me, dude. I owe nothing to anyone.

Lallu: Na mai ni peenda…meri bhain mainu kutugi…….. Zindgi janoon hai, pati hoi patloon hai, paad ke handhayi ja, geet khushi de gayi ja… aapa vilayat javange, otho meim leavange, ohde naal viah karvavage, pher… No, I won't drink… my sister would beat me … life is a passion so enjoy it fully. … I'll visit abroad, bring an English woman. I'll marry her and then ….

Peda Ram: Kinne shandar din aage. Sanu vi ‘mai keha ji’ kehan aali milgi, nahi ta sari umar joot-ptang hi karde rahe aa. Thane da kehda sipahi hai jihne mainu 4-5 var kuteya niga. Das numbriyan ch mera na reha. Eh ta ohne auna si te asi chute aa…. Fortune has turned for the betterment. There is someone to respect me at last. Otherwise, I have been fighting over trifles. Each constable has beaten me up. I have been notorious. Her arrival has changed my style.

Step-mother: Teri khatar ki ni keeta, meri kari krayi sari khooh ch pa ti. Bharawan pittiye ! Dass kehde kanjjar naal dhakke kha ke aayi ae. Kardi aa mai tera viah, mai teri dhaun na vadh du? Ajj to baad tu dharo nikkal ke vikhayi, mai tere tote na keete… ehne ta sadi mitti patt ti mitti. What haven't I done for you and you've grounded my efforts. With whom have you been loafing? You talk of marriage, I'll cut you into pieces if you ever try to step out...

Deepa: Aah lao Daaru te piyo. Suno…jao, jehda zameen da kabza lain vaaste aave vadh deo sale nu mooliyan vaangu. Je koi ohna di himayat te aau Deepa aape dekh lu…Oye aah dekh le, ehsa naal Deepe ne bahut vadde vadde kamm keete ae. Hold this wine and drink. Listen! Whosoever turns up for possession cut him ruthlessly. Deepa himself will tackle with his supporters. See, I have accomplished many improbable deeds with this chopper.
Deepa: Deepe jatt de badmash ho ke ohna chaureyan to kutt kha ke aaeyon...eh ta theek aa ki Jeete ne mere te bhaji chaadi aa, hun ta bhaji mod ke hi Deepa sah lauga. Alas! You people have got thrashing at the hands of those petty people... Jeeta has challenged me and Deepa will aptly respond to it.

Step-mother: Vaddi aayi ae mere bhra nu sikheya den vali. Tu kaun huni aa ehnu sikheya den vali. Es ghar di maalak mai ha, mai. Aah jubaan band kar, kutti kise thathi. Je mera bhra ghut pee ke aa geya, kive machan laggi ae. You dare advise my brother. Who are you? I am owner of this house. Stop barking, you bitch! What if my brother has drunk a bit?

Step-mother: Ve sau keela zameen da te aidi vaddi kothi! Ve tu chir kyoon layi jaana? Chheti kar chheti...ve kudi mai viahuni aa, kise di ki kujh bol je. Hundred acres of land and a big house! Why do you delay? Hurry up, it is I to marry a girl, who would dare to interrupt.

Shera: Gharo ta chle hi jani aa Chachi, par ik gall meri yaad rakhi, jehda dujeyan di khatar toye putda, oh aap vi ohna toeyan ch ik din digda hunda. I'll happily leave your house but beware who digs pits for others himself falls in them.

Billo: Rabba, tu ki keeta mere naal. Je vichhodna si ta ena pyar kyon paya....mai ta aun vele Jeete nu vi na mil saki. Pta ni ko sochda houga mere bare ch? Oh God, what've you done with me. If you had the plans to separate us why did you allow passions to grow? I couldn't even meet Jeet while leaving. Don't know what he might think about me.

Jeet: Mainu apne khet ajj vi unne hi pyare ne jinne pehla sige...darasal mai ik kudi naal pyar karda si, te oh vi mainu pyar kardi si.....te ohdi matreyi maa ne ohnu ethe kise budhe de hath vech dittai. I still love my fields as before. Actually, I loved a girl and her step-mother has sold her to an elderly person, here.

Peda Ram: Balle bai! Mannge mulak nu. Na ethe bote, na khote, na soor, na kutte. Dangar pashu ta hi ni, yaar. Ethe bass kaaran hi kaaran firdiyan....Aa dekhi bai! Mem kive jaffi payi jandi ae. Wow! Here there are no camels, no donkey, no pigs but only cars all around. See, this lady is hugging.

Billo: Eho je munde labhan nalo ta tu mainu zahar de dindi. Oh koi munda si? Oh ta mere peo varga si. You would have better poisoned me. You call him a groom? He was of my father's age.

karke rakhti. Na tainu sharm na aayi otho murdi nu? Mai loka nu kehda mooh dikhauungi?
Meriyan sariyan aasa te paani fer ta, edo ta mar jandi ta changa si. *People even marry their siblings in order to go abroad. He wasn't your real father. You would have changed him in a couple of years. You destroyed our lives, you bitch. Shame on you! What will I say to people? You've dashed my hopes. Why didn’t you die?*

**Step-mother:** Oye tu mainu mri samajh leya!! O mai ta tainu siveyan ch pahunch ke vi na tainu chhad di. Oye je tu baili ae, ta mai vi bailan aa bailan. *You thought I have died! I would not have spared you any way. If you are a goon, I am also a ruffian.*

**Music:**

The film has as many as Nine songs. Most of these are not only hits but also trend setters in romantic and sad songs. They are as follows:

**Jindua**

It is a traditional Punjabi song. It accompanies the numbering. It shows many places of England through Track, Follow and Crane shots. Its duration is 4.56 minutes.

**Tu Mata Ki Asis**

It is a hymn picturised on Billo. There are shots of Shri Harimandir Sahib Mukatsar, langar, sarovar and diwan hall. Its duration is 1:50 minutes.

**Gud Nalo Ishq Mitha Rabba Lagg Na Kise Nu Jave**

This well composed and adequately picturized chorus was an instant hit. It is picturised on Jeet, Billo and her friends in fields and the garden. Its duration is 6:52 minutes.

**Ik Vari Bol Tainu Sonh Mere Pyar Di**

In this song Jeet tries to persuade Billo. It is picturised on Billo. Billo is in red Pyjami-Suit and Black Dupatta and Jeet in brown Pent-Shirt. Its duration is 3:37 minutes.

**Nach Le Morniye Jatt Ne Boliyan Payian**

Picturised in the fields on Jeet and Billo, it depicts Billo in a rare happy mood. Its duration is 3:40 minutes.

**Vaar -- Puran Bhagat**

It is a traditional heroic tale of Punjab. Jeet and Billo visit Mukatsar on the famous Maghi festival. There are scenes of marry-go-rounds, fair, holy pond and circus etc. Its duration is 2:48 minutes.

**Tere Vajho Dil Sada Nahio Lagda**
It is picturized on Jeet in England when he goes to trace Billo. Various places of London are shown. Its duration is 3:57 minutes.

**Mere Yaar Te Jawani Jado Aayi Pinda Ch Fasaad Ho Gye**

This song is picturised when Billo is in England. Bhangra is performed in a garden. Its duration is 4:44 minutes.

**Sajjna De Meil Krade Oye**

Billo is shown sitting on the bank of a canal. She is highly depressed and dejected. Hakam Sufi is shown in a barren orchad singing his famous hit number. Its duration is 4:01 minutes.

**Mamla Garbar Hai**

**Theme:**

It is out and out a romantic film with the story revolving round the hero, heroine and the villain. It is based on the theme that love is blind and it knows no obstruction. It is like the sudden surge of water that wades through the hills and sweeps away every impediment falling its way. Everyone is equal in the eyes of love and it does not make any distinction on any basis. Rather, love pulls down all man made institutes and strives for equality. It knows no hatred or jealousy. It longs for serene surroundings and uninterrupted love-lorn meetings. Many a times, it develops a feeling of possessiveness. Whole day and whole night is devoted and dedicated to the sweet memories of the lover. There remains an unsatiated yearning for timeless meetings and a desire to convey the feelings beyond expression. In love, even the impossible things start looking in the vicinity of possibility. The film shows how the hero and the heroine keep day dreaming about each other for hour’s altogether. As it happens in typical Indian romantic movies everything is settled in the end and the lovers set up for a happy life.

**Plot:**

Kitti (Diljeet Kaur) belongs to a royal family and studies in a college at Chandigarh. Her father Mr. Krishan Arora is a well known Industrialist. As he has risen from the scraps, the wealth has turned his head. He does not have time for his family. His wife also complains about it. Amarjeet (Gurdas Maan) is doing his post graduation from the same college where Kitti studies. He belongs to a meager family. He runs a cycle mechanic stall just outside the college. His father (Yash Sharma) is a black smith and has a few acres of cultivative land in a village. Kitty is impressed by the ideology of
Amarjeet. Her growing interest in Amarjeet makes her fond of him. In a matter of days both find themselves in love with each other.

Everything seems all right till Mr. Chhabra (Yogesh Chhabra), the business partner of Mr. Arora arrives on a business tour to India. In order to appease his overseas business partner Mr. Arora asks Kitti to accompany Mr. Chhabra and make him visit the places of tourist interest in Chandigarh. Their close affinity is intolerable for Amajreet. Kitti is upset for no fault of hers. He leaves for his village in the vacations and Kitti also follows him along with Mr. Chhabra on the pretext of showing him the real Punjab i.e. the villages. They reach Amarjeet’s house where they are welcome in the typical traditional Punjabi style. But Kitti’s negligence of Mr. Chhabra and her keen interest in Amarjeet chokes Mr. Chhabra who immediately decides to return but Kitti says that she would stay back for a few days. She helps Amarjeet’s mother in domestic chores and even goes to the fields with the breakfast on her head in typical Punjabi attire.

The return of Mr. Chhabra infuriates Mr. Arora who regards it as a slap on his wealthy face. He reaches Amarjeet’s village and leaves no stone unturned in calling names and disgracing Amarjeet’s father at the highest pitch to the extent of calling them cheaters. Amarjeet’s father feels humiliated and dishonoured. On knowing about all this Amarjeet assures his parents that he would never meet Kitti again. Kitti’s outings are curtailed and she is denied permission to attend her college. Kitti’s marriage with Mr. Chhabra is finalized but not before she writes a letter to Amarjeet’s father for seeking his help to get her freed from house detention. Amarjeet’s father comes to Chandigarh and makes her father remember that he was a mere junk dealer some 30 years ago. Kitty elopes with Amarjeet but they are soon nabbed by the police. When all seems lost for the couple, Chhabra’s first wife appears on the scene. Amarjeet and Kitti are married after high drama to live happily thereafter.

Sub Plot:

Puran Chand (Mehar Mittal) is a mechanic. His brother and sister, Munni, run a tea stall out side the college boundary and adjacent to the Amarjeet’s cycle stall. Puran, unlike his brother, is given to drinking and drinks heavily even on the auspicious occasion of ‘Raksha Bandhan’. He drinks wine and pretends to be suffering from fever. Munni is dumb but she has full sympathy with Amarjeet. Actually, it is Munni who posts a letter to Amarjeet’s father about Kitti’s compulsive marriage. When she is abducted by Mikki and his friends, Amarjeet rescues her honour and saves her from disgrace.
Costumes:

While the urban characters wear modern styled clothes, their rural counterparts wear traditional clothes. Kitti wears T-shirt and Jeans before visiting the village and there after she turns to Salwar-Kameej. Amarjeet wears Pent-Shirt through out the film. Only for a brief period is he shown in Kurta-Pyjama. He even wears pent coat. His college hostel friends also wear shirts or T-shirts with pents. Girls in the college mostly wear skin-tight Jeans. Munni and Amarjeet’s mother wear simple Salwar-Kameej. Mr. Chhabra and Mikki wear T-shirt jeans while Puran Chand also wears pent T-shirt and Amarjeet’s father wears Pyjama-Kurta or Patuhi-Dhoti. No major character supports turban on his head.

Locale:

Most part of the film is shot in and around Chandigarh. Most of the characters dwell in Chandigarh only. There are the scenes of Rock Garden, Sukhna Lake, Night Club and Pinjore Garden. Some part of the film is shot in rural settings also where there are ample scenes of fields, village lanes, common place, pond and black smith’s shop. Songs are also picturised in gardens and orchards. There is a proper mingling of urban and rural life.

Occupation:

There is a huge variety of occupations shown in the film. While Mr. Arora is a businessman, Amarjeet’s father is a blacksmith. Amarjeet runs a cycle stall and ploughs in the fields. Puran Chand is a motor mechanic and his brother runs a tea stall. Kitti is a student and she is proud of her wealth. Amarjeet’s mother is a domestic lady. Munni helps her brother run the tea stall. There are also lecturers and a college principal. Mr. Chhabra is an overseas businessman.

Comic Relief:

Laughter in this film is provided by Puran Chand whose looks bring smiles at the faces of the audience. The scenes when he comes to seek orders from Mr. Arora, when he comes home fully drunkard, when he makes supurous wine and the one when he gossips about getting his sister married with royal pomp and show etc. really present a rich feast of laughter. His dialogue ‘Eh Kithe likheya vi Jehada sharab peenda ohda viah ni ho sakda’ is just one example of his funny character who provides us laughter.
Cinematography:

This romantic film rests firmly on the crutches of super hit music. The camera work is of mediocre level. There are mid, long and established shots in plenty. The picturization of songs, however, is wonderful and employs a wide range of shots. The scene when Amarjeet's father gives vent to his insult at the hands of Kitti’s father is picturized well. Overall there are glimpses of cinematic grandeur but first-rate and terrific scenes are few and far between.

Dialogues:

The dialogues are the life line of a film as it is through dialogues that the whole story is presented before the audience. Given below are some dialogues which depict crucial situations in the film:

Amarjeet: Kamm mara ya changa ho sakda hai, par chhota vadda nahi. Lohar da puttar ha, mehnat mainu virasat ch mili. Phir es kamm to mai padhayi da sara kharch vi ta chalaunda ha…. Mai Lohar hon de nate kise kism di riyat ya sahulat nahi chahunda. Meri zaat kise vi zaat to neevi ya chhoti nahi. Mainu lohar hon da fakhar hei. Mai mehnat karn da haq mangda ha… sirf haq. Work may be good or bad but certainly not big or small. I am son of a blacksmith and diligence is in my blood. I manage the expenses of my studies with it. I don't want concessions for being a blacksmith. All castes are equal. I am proud to be what I am. I just want the right to work.

Uncle: Dekh beta tu Amarjeet nu pyar kardi ein te Amarjeet tainu pyar karda ae, te pyar karn wale chhetai shak kar baithde ne. Is to pehla ke Amarjeet shak da shikar ho ke koi khatamaak kadam utha lawe, tainu ohnu sari gall saaf saaf dass deni chahidi hai. See both you and Amarjeet love each other. Lovers have a habit to suspect. You better explain to him the reality before Amarjeet succumbs to suspicion.

Kitti: Amar tu mainu galt samjh reha hai. Mr. Chhabra, daddy de khas mehman ne, oh U.K. to aaye ne te ohnu na ghumaon firaon di duty daddy ne meri layi aa. Mai te sirf apna farz pura kar rahe si jehda mai tere to sikhi aa Amar. Tu hi doss ehde ch mera ki kasoor hai. Amar, you misunderstand me. Mr. Chabra is our special guest and papa has deputed me to ambulate with him. I am just doing my duty. Where am I at fault?

Kitti: Mummy-Daddy ne ajj tak mainu ditta hi ki ae? Jo pyar mainu the aake bapu ji te bebe ji to mileya, oh ta mere rom rom ch vas gya, asal ch maa bap ki hunde ne eh ta
mainu ethe aake pata lageya. What has mom and dad given me? Here your father and mother entrenched me with love. They symbolise real parents.

Mr. Arora: Amarjeet nu keh deyi, te tu vi kann khol ke sun lai ke Kitti de ik din da kharcha teri te tere puttar di zindgi bhar di kamayi to zyada hai. Je aje vi tere dil ch koi galt fehmi ae ta ohnu kadh de varna zindgi bhar trapda rahega. Mere gusse di agg vich sarhda rahega. You and Amarjeet better understand that Kitti's daily expenses exceed your gross monthly income. Shun your misunderstandings lest you should repent for the rest of life and burn in the fire of my fury.

Amarjeet's father: Jawan putt maa-peyo di patt de rakhe hunde ne te mere jawan puttar ne ik kudi pichhe apne peo di lakha di patt ik kameene kroppati kolo luhai ae oh vi mere ghar vich……tu te kehnda sai parh-likh ke khandaan da na roshan karaga, tu swah roshan karega, tu te mera naam bhatthi vich jhok dittai, bhatthi vich. Je tu majnu hi ban na si ta mere hi kyo jammeya sai, je kirt chhad ke ishq hi karma si ta maa de dudh nu laaj kyo layi…. Meri ene salan di izzat te nek niti teri ik kartoot ne mitti ch mila ditti ae. Sons are the guardians of parental dignity and my son has smothered my respect just for a petty girl at the hands of her millionaire father. You claimed to brighten my name but you have thrashed it instead. I repent to beget a playboy who brought bad name to the dignity of his mother.... Your wrong doings have spoiled my respect and esteem. Your youthful yearnings have lowered my invaluable image.

Uncle: Amarjeet jo ajj ae 30 saal pehla thodi halat os to vi bhairi si. Agar thonu yaad hove, tusi rehde te maal dhonde si te raat nu sade ghar de bahar bijli de khambe thale padhde si. Thodi eh lagan dekh ke mai tuhanu apne dost Kartar Singh de karkhane ch naukri lagvaya si, os to baad tuhade lyi kamyabi de booohe khul nye. 30 years ago, you were at the same pedestal where Amarjeet is today. You remember pulling the cart and study under street lights out side our house. Taking note of your diligence, I got you a job in Kartar Singh's factory that opened the gateway of success for you.

Music:

The songs of the film were instant hits as a music album of Gurdas Maan under the same title took the Punjabi music industry by storm at about the same time in those days. The film has a total of 9 songs. Some of them are situational while others are otherwise hit numbers of Gurdas Maan.
Akhiyan Naal Tere Jad Layian
The film begins with this duet song. It is the numbering song. On the screen there are shots of the portraits of love legends i.e. Heer Ranjha, Sohni Mahiwal and Sassi Punnu. The duration of this song is 4:23 minutes.

Mamla Garbar Hai
This song is a hit number of Gurdas Maan. It is picturised on the hero and his friends in the hostel. There are scenes of college life. Though the song sounds good, its picturisation is not impressive. Its duration is 4:03 minutes.

Ki Banu Dunia Da
It is an item song picturised on Gurdas Maan and others on a stage during the annual function of the college. It is a satire on dwindling moral values but it has nothing to do with the plot. Its duration is 4:29 minutes.

Dil Da Mamla Hai
It is picturised on the hero and heroine when they fall in love. It is shot at Rock Garden and Sukhna Lake in Chandigarh. The heroine is shown in T-shirt and skin tight Jeans. Its duration is 6:09 minutes and it is a situational song.

Rabba O Rabba
It is a small musical note of just 1:31 minutes. It is shot in a Disco club and hence this song gives a disco flavour to regale the audience.

Tutgi Taddak Karke
Picturised on Amarjeet, Kitti and Mr. Chhabra at a Disco club, it is a situational song wherein Amarjeet shows his anguishment over the changing sides of Kitti. Its duration is 3:48 minutes.

Ghodi
It is a wedding song sung in the praise of the brother at the time of his marriage. It has nothing to do with the plot of the film rather the heroine looks odd in her modern attire amongst the women in traditional costumes. Its duration is 4:36 minutes.

Rabba Sanu Maaf Kari
It is a situational song picturised on Amarjeet wherein he exhibits his regrets at the loss of his love. The scenes of cactus, stones, quagmire and waste lands enhance the dramatic effect. Its duration is 5:35 minutes.

Asi Hasna Bhul Gye
It is also a situational song with a lot of flash backs. The heroine gives vent to her depression caused by the misunderstanding between her and her lover. Its duration is 4:38 minutes.

**Jatt Jeona Morh**

**Theme:**

The film centres round the time-tested dictum that Jatts are fast friends and staunch enemies. Jatts are open-minded and exhibit ready-to-help attitude but if betrayed, they prove to be sworn enemies. Jatt Jeona Morh is the story of a legendary public hero who avenged the betrayal meted out to his brother. He is quite friendly and helpful to the common man. He is young, stout and handsome but as soon as the police torture him without any rhyme or reason he turns bandit. He loots the well-to-do and the black sheep. He distributes the booty amongst the poor. He is a devotee of the goddess Sheran Wali and eliminates everyone whosoever has caused damage to the people in any way. He never loses sight of his aim and being a true Jatt he gives a long rope to play with to his enemies. He is ruthless in his animosity and eliminates his enemies one by one. The whole police and administration is against and after him but the valiant jatt ditches all to avenge the death of his brother and the betrayal of Dogar.

**Plot:**

To be a tyrant is bad but falling prey to the tyranny without resistance is still worse. Taking to arms for crushing the tyrant and the detractors of mankind is virtuous. Jatt Jeona Morh is the story of a warrior from Malwa who took to arms against the British rule and British tyranny. The story of a staunch devotee of the goddess Sheran Wali begins with his bandit brother Kishan Singh who is a fast friend of one Dogar. The internal greed of Dogar (Gurkirtan) for monetary and other awards from the Britishers turns him into an informer. He gets his fostered brother arrested who is sent to Kale Pani. His younger brother Jeona Morh (Guggu Gill) grows up into a stout and handsome young man and wins the title bout in wrestling. He falls in love with a gipsy girl Channi (Manjeet Kular). Dogar wants to eliminate him also. He gets him and his sister-in-law arrested. The police torture them to the extent that the lady (Parminder Sandhu) dies in police custody. Jeona snatches the revolver of the police men and kills many. He flees on a horse and turns bandit. He meets the old friends of his brother Kishan Singh. He swears to avenge the death of his sister-in-law. The police declare Jeona a proclaimed offender. On the occasion of Teej festival he invades Longowal and asks the well dressed up
dancing ladies to take off their jewellery or face death. They do so but Pallo (Nina Sidhu) relents as the next day happens to be her wedding day. He taunts Jeona of being feminish and timid to loot ladies. Jeona departs for his bandit abode but his soul haunts him as the words of Pallo echo in his ears. He not only returns jewellery to Pallo but also starts regarding her as his fostered sister.

In the mean time Sheru returns from Kalepani and hands over a letter of Kishan Singh to Jeona Morh through which he reveals the deceit and betrayal of Dogar. Jeona challenges Dogar in his courtyard and swears to avenge the betrayal. He alerts him that the coming full moon night will be his doom’s day. On the other hand the new police inspector and incharge of Budhlada Police Station, Gajjan Singh (Surinder Shinda) happens to be Pallo’s husband. The Channi-Jeona love blossoms. Once he promises Channi that he would visit her house in the night but an informer stealthily overhears it and informs the police. As he reaches there, the Dogar loyalists and the police open firing and a bullet strikes him in the back. He flees and reaches Pallo’s house and apprises her of everything. She takes him inside and applies ointment. Dogar follows him but the timely intervention of Gajjan Singh averts further bloodshed. His bandit fellows suspect Channi to be the informer till they are assured it to be the handiwork of Lallu. Police interrogates Channi but she does not reveal anything. Jeona follows Lallu, beats him brutally in the deserts and kills him. The police inspector who has tortured his sister-in-law to death is also put to death. Dogar feels unsafe and the ghost of Kishan Singh haunts him. Jeona becomes a nightmare for him. His wife advises him to yield and feel sorry before Jeona but his internal British loyalty does not let him do so.

Jeona visits Pallo on the night of Raksha Bandhan festival for the wrist band the sisters tie to their brothers. While she ties the band, her husband Gajjan Singh arrives and Jeona flees by frisking through the window. The inspector accuses her of betrayal and threats to divorce her. On the full moon night Jeona along with his gangmen attacks Dogar despite heightened security arrangements. Jeona asks Dogar to fire first. He does so but he misses the target. He beats him up and kills him by firing at his chest. Gajjan Singh demands three days time to arrest Jeona. As per his prayers Jeona shuns bandithood and sets for the Sheran Wali shrine in the guise of a monk. Police is deployed at every step. Jeona offers prayers and the gold parasal. He is cardoned off. Jeona jumps from the mountain but defies the commandments of the goddesss not to look back. As soon as he looks back, the bullets of the police pierce his chest. The film ends with a lamp lightened at his monument.
Costumes:
The ladies wear Kurti-Ghagri and support Chunri as headgear. They also wear Salwar-Kammej. The policemen wear Pent-Shirt. Dogar, Jeona, Krishna and their comrades wear Kurta-Chadra and support Turban with plume. They also tie a Girdle around their waist. Horse riding is in fashion. Even the police follow the bandits on horses. Dhimbri wears Kurta-Pyjama.

Locale:
The film is shot in big mansions (havelies) and open barren deserts. The bandits reside in makeshift thatch houses. Jeona had a big house. Dogar’s house is huge and spacious. There is police station and police lockup. Channi lives in a mud house while Pali lives in a semi-pucca house. There are mountains and the temple of the goddess. Even the songs are picturised in the deserts and sand dunes. There are no elaborate sets.

Occupation:
There are bandits and police men in plenty. Dogar is a landlord and Channi is a gipsy girl. Before becoming a bandit Jeona happens to be a farmer as he belongs to a Jatt-Sikh family. There are police informers. Lala runs a shop. The common villagers are agriculturalists.

Comic Relief:
Dhimibri (Surinder Sharma) is a colleague of the bandit Jeona. He cooks for them. Every time he is given money to get a lamb, he steals one from the herd and digs the money in the sand. His dialogues are funny but lack laughter. There are very few comic scenes in the film.

Cinematography:
Cinematography is the life-line of a film. While good camera work enhances its theatrical impact some shoddy picturisation makes a mess of whole thing. The strong story line of this film seems helpless at the face of low budget. Even then the high angled shots of Dogar in conversation with Jeona are fantastic. The inclusion and picturisation of an item-song of Surjeet Bindrakhia is simply poor. The follow, trek and aerial shots of meandering horses enhance the terror of Jeona Morh. The Longowal-lootings at Teej Festival, picturisation of songs and the scenes of Jeona's abode leave a lot to be desired. Any how, the assassination scene of Dogar is worth remembering and strongly emphasises the might of Jeona.
**Dialogues:**

The dialogues of the film are entrenched in love, loyalty, treachery, deceit, conspiracy and revenge. Mentioned here under are a few examples:

**Dogar’s Wife:** Kite Kishne di zindgi da hanera tuhade hathan te chhapi zindgi di lakeer te na jam jaye. Krishna tuhade pagwat bhra aye, ohde naal aina vadda dhoka karn lageyan tuhadi aatma ni kambi? I fear your misdeeds might eclipse your life. *Kishna is your fostered brother. Why didn't your soul curse you while betraying him?*

**Kishna:** Tu apne ishat di khadi hoyi kasam vi mitti ch rolti, Dogra. Mai ta inu apni yari da rabb samjh baitha. Tu yaar maar karke apni maut nu awaz mari aye. *Dogar, you've disrespected your pledges. I regarded you as an excellent friend. Your disloyalty will ensure your demise.*

**Dogar:** Kehdi yaari diyan gallan karda aye Kishneya. Oye kithe Chaudhri Ahmad Dogar te kithe chor uchaka Krishna. Mori diyan ittan kde chubareyan nu nahi lageya kardian. *What friendship do you talk about? A dacoit Kishna has no match to a mighty Dogar. You better not forget that the birds of a flock fly together.*

**Dogar:** Sappan de bacheya nu dudh ni pyayida, ohana de sir nappide aye. Jeone kolon Kishne di lutt da maal kadhwa, je Jeone de hath bandook val vadh pye ta thanedara lok kehnde ne jatt te uth de vair bda khatarnak hunda hai. Es liy jini jaldi ho sakda, Jeone di gardan nappde. *One must nip the evil in the bud. Go and recover booty from Jeona. You must not forget that Jatts are dreadful in their animosity. So look sharp and kill him.*

**Jeona:** Mainu teri sonh hai bhabhi, ajj to baad zaalam te papi tere Jeone to thar thar kambeya karnge. Ajj to baad Punjab da dooja nu houga Jeone Morh. *I swear, from now onwards, people will shiver at the mention of Jeona. Jeona will be synonym to Punjab.*

**Jeona:** Kyi var honi aadmi naal eho jeha khed khedi ai Chaniye, ki aadmi ki ton ki ho janda. Honi de thapran ne mainu tila tila kar chhadeya. Ik sidhe sade Jeone de mann vich nafrat te hath vich bandook de ditti. *At times luck turns one upside down, Channi. The atrocities of the life have broken me. A simpleton Jeona has become a bandit.*

**Pallo:** Dhee dheyaniya nu lut ke apne aap nu vadda laat samjhda hain. Lagda tere ghar koi dhee-bhain nahi. Nahi ta os de viah de gehne ain koyi lut ke lai janda ta tu ohde vadh vadh ke tote kar dinda. *You are a victim of false proud. I think you don't have any female*
sibling; otherwise you would have cut the one into pieces who ever dared rob her wedding ornaments. Had my brother been here, he would not have let you go beyond Longowal.


Gajjan Singh: Dakua lyi rishte-nate koyi mahatata nahi rakhde. Oh bhaina to rakhri nahi banvande sagon bhaina to bhra door kar dinde ne, olna de suhag lut lainde ne, maavan de puttar khoh lainde ne. Dacoits don't respect relations. They rather cause irreparable damage to human relations.

Palo: Ajj tak bhra hi bhaina lyi karde aaye han. Ajj duniya nu eh pata lag jayega ke waqt aun te bhaina vi bhra lyi sooli chadh sakdiya ne. Je mai ohnu hathkadi lagva ditti ta Punjab diyan sariyan bhaina da maan tut lava. Te mai ajeha hargij nahi hon devagi. Brothers have been making sacrifices since ages but today the world will come to know that even sisters can make any sacrifice for their brothers if the time demands. I'll not let him imprisoned lest the sisters should loose their self-esteem. I won't let it happen.

Jeona: Yaarmar karn wala yaar maar hi kar sakdai, vaar nahi kar sakda. Betrayers can betray only, they can't strike.

Music:

The film comprises of eight songs. While some of them are situational others are quite hit songs. The songs provide respite and entertainment to the audience in an otherwise film glued with blood shed.

Mahi Bekadra
This song has nothing to do with the plot. It is picturised when Kishan Singh returns with booty and both he and Dogar drink together. The lack of variety in shots makes it cumber some. Its duration is 3:45 minutes.

**Jawani Aagyi Ve**

This song is picturised on Channi and Jeona when they meet for the first time after falling in love. Channi is in Kurti-Ghagra while Jeona is in Kurta-Chadra with a girdle tied round his waist. Its duration is 4:05 minutes.

**Vaar Banda Bahadur**

It is a traditional Punjabi style of story telling of great warriess. It is an item song performed by Surjit Bindrakhiya at the make-shift abode of the bandits. In this Vaar he praises the deeds of Banda Bahadur. Its duration is 4:10 minutes.

**Boliyan**

It is again traditional Punjabi style of singing which is often presented with dance at festivals and marriages. In the film it is performed at the Teej festival. The duration of Boliyan is 6:17 minutes.

**Badla Lai Lyi Jeonea Je Maa Da Jaya**

This song is picturised on Jeona Morh when he listens to the treachry of Dogar through a letter of Kishna. The duration of this song is 1:15 minutes.

**Karde Muradan Pooriyan**

It is performed on Jeona when he goes to the temple of the goddess Sheran Wali to seek her blessings and pledges gold parasal as and when he avenges the death of his brother. The duration of this religious song is 3:08 minutes.

**Tainu Sajde Karn Nu Ji Karda**

This is by far the best song the film. Through this song Channi expresses her love for Jeona Morh. Its duration is 4:10 minutes.

**Jeona Morh Chhatar Chadon Challeya**

This song is shot in the mountains of Himachal Pardesh when Jeona Morh goes to pay obeisance with gold parasal. The police follow him at every step. The duration of this song is 3:15 minutes.

**Dulla Bhatti**

**Theme:**

The film revolves round the historical times of Akbar and deals with the legendry heroic figure of Dulla Bhatti. For about more than four centuries, Dulla has been having a
heroic public image and he is widely recognised as the one devoted to the humanitarian cause and his dedication for the cause of the common man. The film has the animosity amongst the forefathers of Dulla and Mughal emperor Akbar as the central theme. But the very birth of a son, campells Akbar to leave him with Ladhi (Dulla's mother) for bringing him up as the sooth-sayers predict that his son, Saleem, would become a warrior only if he is brought up by a lady who has given birth to a male child the same day. The empror feels helpless as he is fully aware of his animosity with Ladhi’s husband and father-in-law. Succumbing before the prediction, he sends the queen with his son to Ladhi’s place who after initial reluctance brings him up on the lines of her own son. But the sky changes as and when Saleem returns to the royal palace. Akbar starts beating the old line of animosity. Dulla turns out to be a great public figure who is wedded to the cause of being the saviour of the down trodden. He successfully recaptures the stuffed dead bodies of his father and grand father from the royal fort and cremates them. The populous deeds of Dulla are unbearable to Akbar as his interests clash with his growing popurity. At his commands Dulla is arrested and when he refuses to yield before Akbar, he is sentenced to death. Saleem feels helpless before the commandments of his father and fails to save his friend. Thus the film ends on two important notes. Firstly, the friendship with the one higher than one’s own status is devoid of fidelity and secondly, the rulers are ruthless and they can never be taken for granted.

**Plot:**

The film centres round the hard reality that the animosity and friendship of rulers can never be trusted and they have scant respect for the feelings of others. When the queen begets a child, the royal sooth-sayers predict that if the emperor wants the child, Saleem, to grow into a warrior, he must be brought up by a mother who has begetted a male child the same day. The search for such a woman stops at the doors of Ladhi (Sarbjit Mangat) who has given birth to a male-kid. Akbar (Anil Sharma) feels reluctant as he knows at the back of his mind that he has once put to death the husband and father-in-law of Ladhi. But in the interest of his son he sends his wife, the queen (Jassi Flora) at her door steps with the urge of bringing up the royal child along with her own one. After a flat refusal, Ladhi gets ready for the offer as the queen implores her. She leaves no stone unturned in bringing up both sons. Both Saleem (Boskey Kapoor) and Dulla (Randeep Veerender) get martial training and develop into full blown warrior. Ladhi bids adieu to Saleem when he departs for the royal palace at the age of 12. Dulla saves a pandit from bandits. He, again, saves the professional priest from disgrace when some soldiers follow
him. Again he manages to marry off the priest’s daughters, Sundri & Mundri with whatever he had at his command. All this happens against the wishes of Mirza Beig (Gurkirtan) who a royal loyalist. Dulla falls in love with Nooran (Neeta Mahendra). His public deeds are acclaimed far and wide. Once, when Dulla breaks the pitchers of girls with his pellet-bow a lady (Jatinder Kaur) taunts him for being unable to recover the bodies of his father and grand father from the royal fort and also for not avenging the brutal deaths of his grand fathers. Ladhi also apprises him of the harsh realities. He appears before the royal court to face the charges of theft. He refuses to be a thief or a dacoit and while returning he succeeds in getting the stuffed dead bodies of his fore-fathers hanging in the royal fort. In the process he also loots the major parts of Lahore. Again he loots royal horses and the wealth of one Mehta Khatri who returns from the cities of Balkh-Bukhara. When Mehta apprises the emperor of the incident he fumes in fury. While Saleem is away guarding the frontiers, Akbar orders the arrest of Dulla. Dulla is presented before the emperor and when he refuses to yield and mend his ways, he is sentenced to death. Breaking the chains Dulla kills Mirza Beig and gets killed in return. Saleem tries his best to reach in time but all in vain. Thus Dulla dies a valiant death and the mother feels proud that her son avenged the murders of his forefathers.

**Sub-plot:**

Bashira (Balmukand Sharma) and Jagira (Jaswinder Bhalla) are friends. There is always abundance of wit & humour and laughter involved in their dialogues. But they talk sense and at times raise pertinent questions. Actually it is through Bashira and Jagira that we come to pick the scattered threads of the plot. They run a shop and keep high vigil on the activities involving Dulla. Their comments are piercing and sarcastic.

**Costumes:**

The emperor wears silky Kurta-Chadra, with a girdle and long gown with all sorts of pearled embroidery. He also supports a tiny crown. His courtseans wear gowns, chadra and typical Mughal turbans as headgear. They do wear silky clothes. The queen is shown wearing silky Kurti-Ghagra with a matching head cloth. All these are studded with precious stones embroidered in golden thread. She wears all sorts of jewellery. Other women including Ladhi wear Kurti-Ghagra and a head cloth. There is a fashion of embroidered clothes and silver jewellery. The gents wear Kurta-Salwar (Pathani) and support a turban with a plume. The king also wears an aigrette with crest. The addicts wear ruffled head gear, Kurta and Chadra but there is a marked difference in the quality of clothes of people belonging to different strata of society.
Locale:

There seems to be an undue hurry for the completion of the film. Neither the sets nor other locales look original. There is abundance of artificiality in the scenes when Dulla learns the art of war-fare and also when the queen visits Ladhi without any chariot or royal servants. The royal court looks shabby and shoddy and even narrower than the household of a village chief. The throne and royal costumes have not even an iota of royalty in them. While there was a tradition to punish the culprits in the midst of the city, Dulla is taken to a distant place where no body seems to mourn the death of their hero. The locales for songs and the shop of Bashira also seem to be make-shift arrangements. In the whole film the village addicts keep sitting on the same cot, in the same posture and wearing same costumes while no customer visits Bashira’s shop. Thus a wonderful heroic story is devoid of proper locale and superficiality is found in abundance.

Occupation:

There is an emperor and his courtiseans who remain busy in delebrations and decision making process at the highest level. Mirza is commander of forces. Saleem is the heir to the throne and a great warrior who is sent to guard against the enemy on the frontier. Bashira is a shopkeeper and Jagira an idler. All the addicts are idlers. The queen commands and Ladhi is a household lady. Dulla does nothing to earn his livelihood. Whatever he loots, he distributes amongst the poor and the needy. Even it is not mentioned what his forefathers might have been doing to earn their bread and butter.

Comic Relief:

The village addicts and Bashira (Bal Mukand Sharma) and Jagira (Jaswinder Bhalla) provide much needed comic relief and relieve the audience of sadistic feelings. The addicts cut jokes on ladies and make funny but sarcastic comments on day-to-day activities. The scene where they try to figure out the reasons of all of them remaining bachelors is really fantastic with all of them reciting belly-aching couplets. There is a lot of wit and humour in the dialogues of Bashira and Jagira but they lack laughter. There are stray jokes and stray incidents of laughter. Overall the film presents an adequate synthesis of wit and laughter.

Cinematography:

The cinematography of this film is of poor quality. Long, established and mid shots are in plenty. The scene of the crucification of Dulla is the most glorious scene of the film. Otherwise the martial arts learning, the pitchers-breaking and
court scenes of Akbar are marred by shoddy camera work and inept selection of shots. The skirmishes look artificial. The scenes of intoxicants never impress from cinematic point of view.

**Dialogues:**

The dialogues of the film involve wordly wisdom, revenge, betrayal, conspiracy, satire and laughter. Here are some choicest examples:

**Ghudda:** Kali boli raat si, mere hath gulel si. Eho ji mari mai gulel khich ke, ki sale mere de sare khamb jhad gye. Dhrain deni dharti te aa vajeya, mainu ki pta si vi hanere ch gulel taha nu chali gyi te ullu nu ja vajji. Mainu ta magro pta lagga jado mai hetha sher nu dekhyaa. Oh ptandar te darda hi mar geya ke kide gulel na aaje. *I pelted with my pellet-bow in a dark night. All his feathers absceded. He fell down with a thud. Little did I know that it went upwards in the dark and hit an owl. Later a realised when I saw a lion down there. The dandy died of the fear of the pellet-bow.*

**Tayi:** Ve kithe patmali de janeya. Ve meri kudi da ghada todta. Ve kehdhi maa ne soorma jaam ditta. Mai ta peejugi seerme. Ve nikkal bahr wadeya soormeya. Kithe luk geya… Ve tu meri kudi da tauda kive bhaneya…. Ve jawan kudiyan de taude bhan ke soorma bande hai. Jah je ana hi gairatmand ae ta pehla ja ke apne peo dade diyan toodi naal bhariya khallan shahi kile cho lah. *You broke my daughter's pitcher, you rascal. Who begetted this warrior? I will take him to task. Where have you hidden yourself, bloody rascal…. How dare your break my daughter's pitcher. A pitcher broker can't be a warrior…. Go and capture your elder's stuffed dead bodies from the empirical fort.*

**Ladhi:** Dushman de thamma diya neeha vich tel pake ohna nu khokhla kar devo. Neeha di thoth mazboot to mazboot kilu nu vi khandar bna deya kardi ai, puttar. *Make the foundations of your enemy weak. The week foundation turns a mighty looking fort into ruins, my son.*

**Ali:** Tere peo ne ta sif mere ghode di lagaam kholi si te haqoomat ne tere peo-dade vich toodi bharke aje vi kilu vichkar tangua hoyiyan ne… panjah ghode ta bade vaddi cheej ae. *Your father committed the mistake of dislodging the reins of my horses and the ruler hanged them….. 50 horses is quite a big thing.*

**Akbar:** Ehde ch koi shak nahi ke Saleem de mamle ch asi Ladhi sahba de karzai ha. Par is da matlab ch nahi ho janda ki Dulla watan de sharif bashindeya nu lutte mare. Asi ch bilkul bardashat nahi krage. Dulle nu girftar karke sade sahmne pesh kita jave.
Undoubtedly we feel indebted to Ladhi with respect to Saleem but it doesn't authorize Dulla for looting the citizens. We won't tolerate it. Arrest and present him before me.

Saleem: Mai te Dulla ikathe padh likh ke jawan hoye ha. Es lyi os bare mai vadh jankari rakhdan. Mere mutabik Dulla daku ya lutera hargiz nahi ho sakda. Te na kise nirdosh te hath chuck sakda..... mai Dulle di girftari nu waqti taur te rokna chahuda ha, te mai usnu bina girftar kite vi darbar ch pesh kar sakda ha. *I and Dulle have grown up as class mates. I know him better. To my mind Dulla can neither be a dacoit nor can he assault the innocents..... I want to stay his arrest for the time being and I'll bring him to the court without arresting him.*

Nooran: Maut da darr zindagi de mane kha jande ae, Dulleya. Maut to pehla hi zindagi gwa dena koi akalmandi nahi. Mai har lamha zindagi mannana lochdi ha. Bhave halaat kujh vi kyo na hon. *The fear of death makes the life meaningless. It's foolishness to surrender life to death before death comes. Come what may I wish to enjoy every moment of life.*

Dulla: Bade dina di tammana si tere naal ru-b-ru do hath karn di. Ajj meri murad puri hoyi hai shahi giddarha.... Akkan ch ta rind vi pardhan hunda ae Mirzeya. Tu apne aap nu bahut vadda soorma samjhda ae.... Bahut vaddi galti kiti ae tu Dulle di jooh ch pair pa ke, O Mirzeya !! *I longed for a dual with you. Today I have got the opportunity. You are a figure among ciphers, Mirza. You pretend to be a warrior. You have blundered to intrude my vicinity.*

Dulla: Kise sher nu dhokhe naal qaid kar lain naal koi vi buzdi yolda nahi ban janda. Dulla azad si, azad hai te azad rahega...... Dulla mar nahi sakda. Dulla aawam di awaz hai te aawam di awaz kde nahi mar sakdi. Akbar ! ajj ik Dulla shaheed hovega, ta kal kai lakhan Dulle paida honge. *Treachery cannot turn timidity into bravery. Has been and will be free. Dulla cannot die. Dulla is the voice of the people and it can never die. Akbar! The martyrdom of one Dulla will give birth to millions more.*

Akbar: Maa badaulat hukam hai ki es baagi Dulle nu fansi de ditti jave ta ki koyi doosra Dulla paida hon di zurrat na kar sake. *I order Dulla to be hanged so that none else ever dare to be a Dull again.*

Mirza: Eh hai Pindi da sardar Dulla Bhatti jis ne talwar chuk ke sarkar de khilaf bagawat kiti hoi te ajj mai es baghi nu churahe vich qatal karaga ta ki pher koi Ladhi hor Dulla na jamm sake.... Teri maut to baad koi vi maa apne putt da na Dulla nahi rakhegi. *He is the
Chief of Pindi called Dulla who dared to rebel against to the authority? 
Today I’ll kill the rebel in the open so that no mother begets a Dulla again…. 
After your death no mother will ever name her son, Dulla.

Music:

The vibrant music of the film succeeds to enthrall the audience but it has little to do with the story of the film. Just stray songs are fitted here and there. The film comprises of seven songs out of which only the numbering song matches the theme of the film.

Dhuma Pai Giyan Lahore Vich Sare Ladhi Ne Jado Dulla Jameya

It is the opening song of the film with the zoom in shot of a horse. It is situational but an otherwise hit song of Kuldeep Manak. Its duration is 3:19 minutes.

Chuni Mai Apni Ambar bna Lvan

It is picturised in fields, hills and valleys. There is a huge variety of shots. Dulla is shown riding a horse while girls are in jocund mood. The duration of the song is 3:37 minutes.

Boliyan

The traditional Punjabi boliyan are performed at the Giddha. Neither the song nor the subject or situation suits the plot. Its duration is 3:39 minutes.

Kudi Vehle Behke Rabb Ne Banayi Lagdi

This 5:01 minute long song may easily be regarded as the most well composed and hit song of the film. It is a well-worded song in the praise of Nooran who is in Kurti-Ghagra and Dulla in Kurtra-Chadra with a girdle. They express their ardent love for each other.

Kive Ishq Sambhale Hosh Kude

This song is performed on the wedding of Sundri and Mundri. The girls as well as the addicts dance. There are a number of other people in the crowd. The duration of this duet song is 6:10 minutes.

Chadi Jawani Zor Haniya

Picturised on Noora, this song accompanies scenes of lake, boat, garden, maize, etc. with Dulla riding on the horse back. The 4:12 minutes song has nothing to do with the film or the plot itself.

Aukhiya Jadayian Salma

This is a sad song with a lot of flash backs. Its duration is 3:14 minutes.
Sassi Punnu

Theme:

Hardships and love go hand in hand. The path of true love is replete with untold and unforeseen hardships. The higher the destination, the greater is the sacrifice. The world never lets the lovers live or die in peace. But no hardship of any magnitude or the worldly resistance has ever succeeded in lowering the morale of true lovers. Lovers know how to cope with the mountainous problems. Those who make the highest sacrifice become legends and those who waver perish in the ruins of time. This film is based on the love-legend of Sassi-Punnu who belonged to the Sindh province of Hindustan. The kings, sultans and emperors have always been quite supernatural. Here also the king Adamjaan trusts the Sooth-Sayers. He remains issueless for a prolonged period of time but as and when a baby-girl takes birth in their palace, the soothsayers predict that she would bring bad name to the whole family and disgrace it. They suggest parting with the child. The royal couple puts the child in a wooden box and lowers it in the waters of river Indus. The infant is found and brought up by a washer man but as per predictions the full blown girl falls in love with the prince of Keech Makran and her new parents feel helpless. Even when her marriage is performed, the brothers of her intoxicant husband take him to his native place while asleep. Both the lovers yearn for each other and die in the sand dunes of Sindh. Thus the predictions come out to be true though the lovers try to rewrite their fortunes but all in vain. They achieve in death what they could not during their life time.

Plot:

The film revolves round the legendry love story of Sassi-Punnu. We come to know about the story through on old man who tells the tale to an estranged couple. Adamjaan (Manmohan Krishan) is the king of a princely state, Bhambhoor. The couple remains issueless for many years. But as and when a baby takes birth in the royal palace, the royal couple is more than happy. But their joy is short-lived as the Sooth- Sayers predict that the newborn baby would bring disgrace and earn bad name to them. They suggest the king to part with the child. Accordingly the royal couple puts the child in a wooden box with all types of ornaments and throws it in the Indus River. On the other hand Rehmat comes on the banks of river Indus and tells her husband Atta (Rajendra Nath) about the birth of 12th child to their neighbors. But they are remorseful that they are still issueless. Suddenly Atta sees a wooden box sailing towards him in the waters of Indus. He catches hold of it and opens the box and finds a child crying in the box along
with some ornaments. They adopt the child as their own. They name her Sassi and fix her marriage with Daula.

Sassi (Bhawna Bhatt) grows into a beautiful girl and commands respect of her friends. Sassi is fickle-minded and once they make a fool of Daula (V. Suri) by stealing his clothes. In the meantime a painter puts an exhibition of his pictures and paintings in Rakh garden where Sassi instantly falls in love with the portrait of Punnu of Keech Makran. She starts dreaming of him. She is told that some merchants from Keech Makran have stayed put for a while in her village. She meets them and takes one Papiha in her underground custody. She asks others to bring prince Punnu if Papiha is to be freed. Punnu (Satish Kaul) arrives and gets instantly captivated by the looks of Sassi. He refuses to accompany Papiha back home. Their love starts flourishing. Daula presses for an early marriage but Sassi declines. Sassi’s father deplores but she remains adamant. The village panchayat (council) decides that Daula will have to marry Nazma who is pregnant by him and put the condition that Sassi will have to marry a washer man only. Sassi lies before her parents that Punnu is a washer man of a nearby village. Sassi happens to meet the king of Bhamboor and speaks ill and derogatory words. Next day the king summons Sassi and her father in the palace and to his surprise he is revealed that Sassi is his real daughter. The king arranges for the Sassi-Punnu marriage. While in sleep on the first night in a tent, the brothers of Punnu abduct him on the horse back. When intoxicant Punnu regains his consciousness and Sassi gets up, they find themselves separated. They start the most arduous journey in blazing deserts for finding each other. When they ultimately meet, they die of fatigue and sand wounds. It underlines the fact that whatever the stars predict does happen and no power in the world can stop the destiny to act.

Sub Plot:

Noorie (Kanchan Mattu) and Dhimri (Mehar Mittal) love each other. He is ready to make any sort of sacrifice. Once he pretends to tie a rope round his neck but a hidden Rehmat Ullah fastens it tightly. He acts to hang himself in the presence of Noorie but some how manages to survive. Norrie’s father arrives and asks him to bring his parents for fixing the marriage. But as he has no parents he is compelled to consider and regard Noorie as his sister. Otherwise Noorie is a good friend of Sassi.

Costumes:

The king is in Kurta, Gown and Chadra of fine quality silk. He does not wear any crown or head gear. The queen also wears embroidered contrast coloured Kurti-Ghagra and Chunri. Punnu and his brothers Munawar and Qasim also wear silky Kurta and
contrasting Chadra. The females wear cotton Kurti-Ghagra and Chunri. They are always bare-footed. Surprisingly, throughout the length and breadth of the film, the costume of Atta, Sassi and Rehmat, remain unchanged. There is no fashion of supporting head-gear amongst men though Atta and other elders do support a wash cloth over their heads.

Locale:

There are two royal palaces. One palace belongs to Adamjaan at Bhamboor and the other that of Punnu’s father at Keech Makran. Both are spacious and duly decorated. River Indus looks more like a large canal. The kucha houses of Atta, Fattu, Daula and their clan resemble the houses, huts and slums of three-four centuries ago. The characters fully fit in their roles and the locale is also up to the mark. There are fields and woods.

Occupation:

Adamjaan is a king. There is a soothsayer, called Majoomi. Atta is a washer man and belongs to a washer man community. Daula, Dhimri and Nazma all belong to the washer man families. There is a professional painter. Punnu is the prince of Keech Makran. Thus there are either washer men or kings and princes in plenty.

Comic Relief:

There is a lot of fun and laughter in the film. Dhimri, Rehmatulla, Noorie and at times Sassi herself play comic roles. Dhimri is a comedian personified. The scenes when Sassi and her friends hide Dhimmi’s donkey, when they hide the clothes of a bathing Daula, when Daula and Dhimri fight over Sassi, when Dhimri feigns suicide for the sake of Noorie and when Punnu washes the clothes etc. are really full of laughter and provide the comic element to the film.

Cinematography:

Film making is a team work in which all the components need to gel together. Every component has got a typical role to play. The camera work is important since it is through the eye the camera that the audience views the unfolding events. The photo-exhibition looks ordinary and below par. The wooden-box carrying infant Sassi is shown itself reaching Atta on the banks of Indus is devoid of reality and tangible camera work. The songs picturized on the banks of Indus lack variety in shots. There are close, mid established, long and zoom shots in plenty. The picturisation of ‘Yaar Byi Byi’ is good but the bed on which Sassi sits in a tent looks highly artificial. The last scenes of the film are worth remembering due to the variety of shots.
Dialogues:

The dialogues of the film are a mixture of worldly advice, romance, remorse and fun. All the characters are types and they act within the limits of their roles.

Majoomi: Aalam Pnah shehzadi de sitare tuhade te Mallika Aliya vaste manhoos ne. Shehzadi vaddi ho ke tuhadi patt udayegi. Hazoor sitareyan da ilm kde jhootha nahi ho sakda. Tuhanu apni dhee kolon hamesha vaste Juda hona pavega, je oh jeendi rahi ta ohdi zindagi tuhadi izzat di mauj ban jayegi. Aulad te insha allah hor vi ho sakdi ae, par badshah slamat di gyi hoyi izzat vapis nahi aa sakdi tuhanu zindagi de tarazu vich dova nu tolna hi pavega. My lord, the stars of the princess are ominous for you and the queen. She will bring bad name to you when she grows up. Astrology is never wrong, my lord. You will have to part with your daughter for if she remains alive she will give a death-blow to your reputation. God may bless you with another kid but reputation once ruined cannot be recaptured. You will have to select between the kid and the reputation.

Mallika: Maa diyan sadhra ta eh si ke pyar de jhoole ch tainu pa ke mambta diya loriyan suna ke tainu vadda kardi, te jad tu vaddi ho jandi ta tainu sone chandi de zewar pa ke, here jawaharaat nal ladd ke chooda pehna ke dulhan bna ke tainu mai doli vich pandi, par eh teri badkismat maa ajj tainu mauj di jholi vich pa rahi hai. The mother aspired to bring you up in the cradle and when you would grow up then marry you off with royal grandeur but unfortunately mother feels helpless to hand you over to death.

Sassi: Tera khota bade aaram nal khada si, utto di ik khoti aagyi. Khoti ne apniya mast nazran naal khote vall vekheya pher ohna ne gana gaya, oh vi pyar da, pher khoti agge agge te khota pichhe pichhe. Hun tu khoti de piche jah, kite khota hatho na nikal jave. While your donkey was standing, a she-donkey came here. The she-donkey infatuated your donkey; they sang a song, nay, a love song. Then the donkey followed the she donkey. Now you search for the she-donkey lest you lose your donkey.

Atta: Sassiye eh tu ki keh rahi hai? Asa gariban ne shehjadiyan wang tainu pal-palos ke vadda kita. Duniya di kehdi niyamat ae jehdi tainu nahi ditti. Ohda badla tu eh de rahi hai ki sare Bhambor shahar ch sadi badnami karva rahi hai. Puttar sola vareya vich abba te ammi ne jo pyar ditta si, do dina ch os pardesi de pairan ch sut ditta ei. Khandan di izzat mitti ch mila ditti ae. Puttar, pyar de badle sanu maut de rahi ae?
Sassi, what do you say? Despite our poverty we brought you up in royal style. We provide you every possible luxury. In return you have defamed us in whole Bhamboor town. You have dashed our love of sixteen long years. You've brought a bad name to the family. You are giving us death in return of love.

Punnu: Do dilan di mohabbat da rasta kde saukha nahi hunda, duniya ch mohabbat to vaddi cheej koi nahi, te vaddi cheej te pahuchan vaste vaddiya qurbaniya deniya paindiya ne. Je insaan nu mohabbat asani naal mil jaye ta oh mohabbat ki hoyi. Je kathe jee ni ske Sassiye, kathe mar ta sakde ha. The path of true love is never easy. Nothing surpasses true love. It is above all worldly things. Attainment of higher aspiration demands higher sacrifices. Love is not love if it is easily attained. If we can't live together, we can at least die together.

Sassi: Mai teri har gall mannan lyi tyar ha par mai ki kran oh meri jind jaan ban chuka ae. Jeende jee mai ohde bagair nahi reh sakdi. Hun te bus iko rasta hai. Eh lai khanjar te khatam karde mainu. Khandan di izzat bach jayegi. Teri akh uchi rahegi te teri pagg vi bradri de paira vich nahi rulegi. I am ready to agree whatever you say but what shall I do as he has become the motive of my as life. I can't live without him. Now there is only one way to escape. Take this dagger and kill me. It will ensure to keep your esteem, reputation and dignity intact.

Qasim: Badshah te shehzade dil de badshah hunde ne. Ohna nu parja naal khedan da shauk hunda hai, te har khidona kharidna zaruri nahi hunda. Kings and princes are kings at heart. They love playing with their publics and it is not necessary to purchase every toy they love.

Music:

The film presents a cohesive blend of situational songs and the theme. While some of the songs have been instant hits with the release of the film, the others also help in carrying forward the plot of the film. All in all the film comprises of eight songs.

**Ajj Dhee Ik Hakam Di Loko Rudhi Nadi Vich Jave**

This is the numbering song of the film. It introduces the theme of the film and also hints about the events that led to the throwing of the newly born baby in the river. Its duration is 3:18 minutes.

**Sassiye Ni Sassiye**

Dhimri and his friends dance on the river bed and perform boliyan in the praise of newly grown up Sassi. She has just emerged after taking bath in the river. Her friends also dance. There are pan, mid, trek, follow and established shots. Its duration is 4:17 minutes.
Haye Sayio Ni Rati Supna Ki Vekheya
In this song Sassi apprises her friends about the dream of Punnu whose picture has sent shivers down her spine. It is shot in a garden and close ups, dolly, pan, zoom, crane and low angled crane shots add variety to the song. Its duration is 4:26 minutes.

Dass Mereya Dilwara Ve
It is a duet song when Sassi and Punnu meet for the first time. Both speak high in praise of each other’s beauty. The video mixing in this song charms the audience. Its duration is 5:47 minutes.

Hun Auna Hi Payega Tainu Sonh Rabb Di.
It is also a duet song and picturized on Sassi and Punnu when Sassi flatly refuses to marry Daula. The duration of this song is 3:43 minutes for the first time. It is also repeated when her parents disallow Sassi to step out after her father shows his helplessness. In the second stint its duration is 3:01 minutes.

Teri Kive Akh Lagg Gyi
This is also a situational song picturised on Sassi and Punnu when Sassi consumes poison. An unconscious Sassi is laid on a cot and there is a crowd gathered around her cot. Its duration is 4:59 minutes.

Yaar Byi Byi
It is an item song performed on the occasion of marriage of Sassi with Punnu. The professional dancers dance while Punnu and his brothers take wine, Sassi waits for Punnu in a bed installed under a tent. Its duration is 3:27 minutes.

Dachi Waleya Mod Muhaar Ve
Sassi is shown in her wedding dress wandering helter-skelter in search of Punnu and an intoxicant Punnu is shown being taken to Kech Makran by his brothers. There are sand dunes and blazing desert. The duration of this song is 5:49 minutes.

Mirza Jatt
Theme:
True love is blind and it knows no constraints. The gush of uncontrolled waters washes away all the obstacles coming its way. Love is never calculated, it just happens. It engulfs the thought process of the lovers. It never pays heed to the elders’ advice. It strives to achieve its destination by any means. It throws to winds the age-old social taboos and restrictions imposed by society. It knows no barriers of caste, colour or creed. Rather it liberates the souls from the bonds of all physical hazards. The lovers regard their
counterparts as gods. Love is divine and true love yearns for freedom. It wants to fly high in the sky. Those who come out triumphant become legends. Legendry love has always met a tragic end. This film also deals with the story of Sahiba who is the only sister of seven brothers who want to marry her to anyone other than Mirza. Mirza is a heroic youth who is bent upon winning her by hook or crook. In the end she elopes with him but the proud Mirza indulges in physical pleasures on his way back. As pride hath a fall so it does happen in this case also. Sahiba’s brothers hunt for them and Mirza is murdered along with others and Sahiba commits suicide.

Plot:

Young Mirza, Sahiba and her brothers study in the same Madrassa (religious school). There are minor skirmishes here and there which highlight the deep set love in the minds of Mirza and Sahiba for each other. Mirza is a prominent archer and beats Sameer in shotting at the aim. Mirza and Sahiba grow up and start enjoying the fruits of youthful yearnings. Sameer (Gurkirtan) turns out to be the sworn enemy of Mirza (Guggu Gill) for trying to incapacitate the modesty of Sahiba (Manjeet Kular). Khiva loves her daughter very much. He ignores everybody in order to please her. He pays a visit to his sister, Bibo and deputes her to go to Danabad and ask Mirza’s father for Mirza-Sahiba matrimonial alliance. But, at home, his wife and sons are bent upon not to let Mirza marry Sahiba at any cost. Kheeva remains adamant and warns Sahiba not to meet Mirza till her engagement is finalized. He says that the separation of a few days will save her from the age-long custody. Actually, he does not want to give any excuse to his wife and sons. At Mirza’s behest, Sahiba’s friend Nazira instigates her to meet Mirza despite her father’s stern warning. Mirza and Sahiba meet in a nearly forest but Sameer comes there and a Mirza-Sameer scuffle follows. Here the watchman, Firoza intervenes and the matter is resolved. Sameer drags Sahiba in front of his father and apprises him of the whole episode.

Kheeva feels humiliated and wails before Sahiba for disobeying his commands. Mirza-Sahiba relations virtually come to a halt and lose its chief exponent. She is captivated in the house. When Mirza’s brothers challenge Kheeva at his doorstep, Mirza intervenes but his brothers put the condition that he will have to accompany them back home. At reaching home the marriage of his sister, Satto, is fixed and his sister-in-law urges him to forget Sahiba and get marry with her younger sister. On the other hand, Sahiba rises in revolt and even denies partaking food. Sahiba’s marriage with Tahir of Chandharh is fixed. Her aunt consoles her saying that everything will be set right in the
end. Mirza remains adamant and when he gets Sahiba’s message through Karmu (Surinder Sharma) he gets ready to set for the Sials. Karmu Brahmin provides Mirza the news about Sahiba-Tahir nikah the same night, he sets aside the marriage of his own sister and ignores the advice of agitated parents and reaches the native village of Sahiba. He promises his parents to return by the dawn. He meets the marriage party on the way and bets for a horse race. He wins the race and throws down the turbans of the members of marriage party but spares Tahir saying that he would snatch his dearest thing at the most appropriate occasion. Right when the nikah was about to be solemnized, Bibo helps Sahiba elope with Mirza. Thus she avenges the death of her husband at the hands of Kheeva in the past. Firoza tries valiantly to stop them but a rampaging Mirza kills him and moves ahead.

They stop two miles shy of their destination and indulge in love making. Initially Sahiba resists but gives way to her youthful yearnings. Sahiba implores him to take her to the village lest her brothers will follow them and tear him apart. But the haughty and proud Mirza ignores her warnings and starts love making under a tree. Fatigued further, he goes to sleep but Sahiba well aware of the might of her brothers is restless. She tries her level best to awake him but of no use. In a gist of anger she breaks his bow and arrows. At about the dawn Sahiba’s brothers locate them along with Tahir. Mirza wakes up and sees the broken arrows and taunts her for supporting her brothers. Sahiba begs pardon from her brothers and prays to let Mirza free but they are furiously agitated. Mirza fights valiantly with a sword and kills Tahir and six of Sahiba’s brothers. But in the end, Sameer succeeds in killing him and is himself killed in return. Sahiba commits suicide amidst the heaps of dead bodies. Thus a proud Mirza is killed as a result of his arrogance and the false proud of a Jatt.

**Sub-Plot (1):**

Karmu Brahmin is a funny character and he is in love with Nazira. It is he who acts as a messenger between Mirza and Sahiba. On one occasion, he even visits the Sials for a Sahiba-Karmu nikah. He gets a beating of his life time. Sahiba sends for Mirza only through him when her marriage with Tahir is fixed. Nazira also acts as a massager between the two lovers.

**Sub Plot (2):**

Bibo is the paternal aunt of Sahiba who inwardly burns in the fire of revenge because her husband was murdered by Kheeva. Hence, there after she is in the search of an appropriate occasion. She brings up her nephew and is more than happy when she gets
to know about the love-affair of Mirza-Sahiba. At the climax, it is she who facilitates Sahiba’s elopement. Though Sameer kills her in the end yet she successfully takes the revenge of the murder of her husband.

**Costumes:**

Though the costumes of the characters suit them in the broader framework of the film yet the silky clothes suggest as if they are theatre artists and don’t do any household duty. All the male characters wear silky Kurta-Chadra and support turban as head gear. They wear embroidered Punjabi Jutti. Sahiba wears silky Choli-Ghagra and Chunri. She supports a long tail with strands. The aunt wears simple Salwar-Kameej and Chunri. Even the village watch-man, Firoza wears Kurta-Chadra which underlines the fashion of the day. The gents keep spade (Gandasa) in their hands and bow-arrows and swords are the weapons of warship while horses are the means of transportation. Any how the costumes don’t seem natural.

**Locale:**

The film is shot in the mansions (havelies) of foregone days. Sahiba’s father has a spacious haveli. There are plenty of kucha houses. The lanes are dusty. It is desert all around with a few patches of trees. There is no sign of any sort of agriculture. The hevelies don’t have spacious rooms though they do have spacious courtyards. The whole locale is rural with no signs of roads anywhere. There are no hand pumps etc. which suggests that the people might have used wells for drinking water. But there is no mention of wells either.

**Occupation:**

The Sials, Chandhars and Vanjhals are big Muslim sardars. They have plenty of children but there is no mention as to what they could have done for earning their livelihood. Honour seems to be their only priority and they are ready to make any level of sacrifice for keeping their heads high and dignity intact. The aunt is shown doing house hold chores. Even there is no mention about the means of livelihood of Luchcha and Karmu Brahmin. Hence nothing can be said for sure about the occupations of people involved in the film.

**Comic Relief:-**

Though the film is based on the story of a love-legend yet it is an action packed one. There is suspense, action and blood-shed in the film. There are very few moments of comic relief. The acts and deeds of Karmu are full of fun and laughter. He perceives the pipe dreams of an unrealistic matrimonial alliance with Sahiba and says, “Tere te marn to
baad ta kise te marn nu dil hi ni karda.” i.e. I can’t think of anyone else ever since I fell in love with you. The scene when he with marriage proposal for Sahiba and her brothers beat him up is really hilarious and presents a rich feast of laughter. Then the character of Luchcha in conversation with Tahir is really good. Tahir’s instant slap on his face as and when he utters a word of praise for Sahiba is really hilarious.

**Cinematography:**

A wonderful plot falls a prey to the constraints of low budget in this film. There are some fantastic shots with ordinary camera work. The scenes of Madrassa, close ups of masculine Mirza, the love making scene of Mirza-Sahiba and the scenes of the decisive fight in the end and the demise of Mirza are just wonderful. The proposal-scene of Karmu at Sahiba's house, his day dreaming, the mansion of Kheeva and the bow-breaking scene look unrealistic. Over all there are plenty of pan, close up, mid, long, dolly, established and crane shots.

**Dialogues:**

The dialogues of the film are worth remembering. There is love, animosity, romance and fun glued in them. The language is idiomatic in Southern Punjabi dialect. Sahiba talks in Jhangi dialect. Here are a few illustrations:

**Mirza:** Mai te tenu apna pyar dassan to jakda hi reha. Par sach ta eh hai Sahiba, jad mai pehli vaar ethe aaya ta tainu tak ke Danabad bhul gya. Os din ton lai ke ajj tak tu hamesha meriyan akhan vich rahi hain. Mere naal nikah karegi Sahiba…? *I kept hesitating in expressing my love for you. But it is true that your very first glimpse made me forget my village. Since then you have been the cynosure of my eyes. Will you marry me, Sahiba?*

**Vanjhal:** Khive Khan ne vareyan di dushmani te mitti pa ke Kharlan te Sialan di tuti ghandan di koshish kiti ae Bibo, te asi os de es gall da kayal ha. *Kheeva Khan has tried for a possible patch up after a long spell of animosity and I admire him for it, Bibo?*

**Shameer:** Meriya rgan ’ch vi tera khoon ae Abba, te mainu sonh os lahu di je ajeha hoya ta tere aise aasman da rang Mirze de lahu naal lalo laal kar deyanga. Hun es ghar vich ya mai rahaga ya Mirza. *I swear of your blood running in my veins if it so happens I would slaughter Mirza. Now either Mirza or I remain here.*

**Kheeva:** Mai teri khushi lyi sare puttar daa te la deyaga par tu meri ikko gall mann lai, Danabad ton shagun aun tak tu Mirze nu bilkul nahi milengi. Nahi te teri maa te Shamire
nu ik hor bahana mil jayega……char din di qaid kat layegi ta sari umar di qaid to bach jayengi. I will put stake all my sons for your desires but promise me that you won't meet Mirza until the engagement ceremony. Otherwise your mother will get an excuse ... Desist for a few days will save you from the life-long imprisonment.

**Shameer:** Dekh maa es di athri jawani ne ki chand chadheya hai. Sadiyan akhan te patti bann ke saheliyan de bahane roz Mirza nu mildi si. Jee ta karda si es nu ose jagah dharti ‘ch gad deya par abba diyan nazran to ehdi laz diyan pattiya lahuniya si maa. Mom! See what wrong her youthful yearnings have done. On the pretext of her friends she has been clandestinely meeting Mirza. We all are befooled. I wished to kill her on the spot but I wanted to show father the reality.

**Kheeva:** Sahiba, jad tu chhoti jehi hundi ta mai tainu apne modhaya te chuk lainda te tu meri pagg naal khedadi-khedadi os nu hetha deg dindi. Sahiba, jawan ho ke vi teri meri pagg naal khedan di aadat gayi nahi. Parvardigar!! Eh kis gunah di saza mere ghar bheji ae. Jis nu mai ajj tak apniya akhan da noor samjhada reha ohi ajj mere mathe di kalkh ban gyi ae mere maula. Sahiba, as a kid you used to play with my turban………

**Mother:** Meri jaan diye vairne kyo sadi izzat rolan laggi ae ? Tere bhra Shameer ne kde nahio manana. Tu jandi ae os di yid nu. Sahiba mai tere agge hath jorhdi aa dhiye. Tainu vasta ae Sialan di izzat da, Mirze de supne dekhne band karde dhiye. Why are you bent upon spoiling our reputation? Your brother Shameer will never agree. You know he is adamant. I plead you to stop meeting Mirza for the sake of our dignity.

**Mirza’s mother:** Do take di rann pichhe sadiyan aasan da khoon karke javega, Mirzeya. Ta yaad rakhi mai vi tainu apna dudh nahi bakhshana. Would you dash our desires for that petty girl? If you set off for her, I'll never pardon you.

**Sikander:** Yad rakhi Mirzeya bhra bhrava diya bahwan hunde ne. Satho bina tere lyi Sialan da rah maut da rah hovega. Remember the blood is thicker than water. Without us you will be heading for a bloody battle in Sial.

**Vanjhal:** Bhra nahi ta eh bahwan nahi. Peo nahi ta samjh lai sir te aasman nahi. Maa nahi ta eh dharti te koyi tha nahi. Brothers are real arms. Father is just like sky over the head. There is no place on earth without a mother.
**Bhabhi:** Apne bhrava aakhe laggja Mirzeya. Sahiba kehdi padmini ae. Je viah kron da ena hi shouk ae ta mainu keh. Mai hune peki ja ke apni hoor vargi chhoti bhain da saak leondi ha. *Pay heed to your brothers’ advice. Sahiba in not an elf. If marriage means so much to you, tell me I'll immediately marry you to my pretty looking younger sister.*

**Bibo:** Tu kheeva khan nahi os de kise kammi kameen da beej hai. Ve Sahiba mere Mirze di mang si te oh kdo di Danabad de rah pai chuki hai. *You do not seem to be the true son of Kheeva. Sahiba was betrothed to Mirza and she has eloped with him.*

**Sahiba:** Mera dil toofan 'ch ghiri kishti vang dol reha hai, Mirzeya. Khuda da vasta ai tur chaliye etho……murh je sharm di hadd tap gye ta apna sachcha sucha pyarnapaak ho javega. *I feel a tsunami in my heart. For God's sake let's depart. If we cross the limits, our true love would turn impious.*

**Mirza:** Shameer diyan khachran meri es bakki da ki mukabla karngiyan, Sahiba. Tu ehdi rafter te Jatt de hosle te yakeen rakh, mera koyi kujh nahi vigad sakda….mai Ranjhe, Farhad te Majnu vang til-til karke nahi maranga, Sahiba. Apna pyar pa ke duniya de moooh te thohkar maranga. Vasal di raat te tera thanthan marda husn. Nahi maittho sabr ni hunda Sahiba. Na roki mainu. *Shameer’s ponies can’t match my mare. Trust in its speed and my courage. None can harm me….I don’t want to be counted as a timid lover. I’ll attain fulfillment of my love. Your red-hot youth and the darkness of night! No,I can’t control myself, Sahiba. Please don’t stop me.*

**Sahiba:** Ve zalma mera tan man sabh kuch maila karke, aina vadda tana maar chhadeya ei. Ve mai ta khud apne rishteya da khoon karke tera parchhawa ban gyi. Sari dunia umran tak Sahiba nu fitkaregi ke oh Mirze de ishq vich anhi hoke apne maa baap di izzat nu mitti vich rol gyi……sari raat teriyan minhta kardi rahi, tur chal tur chal. Par tu ta apni takat de ahankar vich araam di needar sutta reha……..tere es seree te ik jhareet vi ayi ta Sahiba apni jaan de devegi. *After enjoying my body and soul how can you taunt me like this? I cared little about worldly associations for you. For ages hence, the whole world would blame me for ditching my parents for your love. I kept pleading you whole night for leaving this place. But you remained adamant and kept sleeping intoxicated in false ego… Sahiba will die if you are hurt even a little bit.*

**Music:**

The music of the film is quite vibrant. There is a splendid synthesis of folk and modern instruments. The lyrics are situational. The film has as many as 8 songs:
Vanjhal De Ghar Jameya Yaro Mirza Jatt Jawan

It is the numbering song of the film which is supported by matching stills from the film which supports what is being conveyed through lyrics. The duration of this song is exactly 4:00 minutes.

Lucky Kabrootri Nu Par lag Gye Ne Haniya

This is a situational song and picturised on Mirza and Sahiba when they grow up and fall in love. Mirza wears Kurta-Chadra and a Jacket with a girdle round his waist but does not have a Turban. Similarly Sahiba is in Kurti-Ghagra and Chunri. The duration of this song is 3:55 minutes.

Ik Munda Gulab De Phul Varga

Both Mirza and Sahiba are in their respective yellow costumes during this song. The trek and follow shots mark Mirza’s proposal of love. Its duration is 5:04 minutes.

Ve Sohni Bakki Waley

Also a situational song, it is picturised on Sahiba wandering in the lanes when the brothers of Mirza take him to his native village. There are shots of Mirza riding his horse during this 4:48 minutes song.

Teri Pai Gyi Lod Ve

Sahiba is in all black dress in Rani Bagh while Mirza is on his horse back in similar dress as usual. The duration of this song is 3:03 minutes.

Wedding Song

It is a traditional wedding song picturized on Sahiba when her nikah is fixed with Tahir. Its duration is 3:07 minutes.

Tere Ishq Ne Layian Hathkadiyan

This song is picturised when Sahiba elopes with Mirza and they indulge in love making on their way home under a Jand tree. Its duration is 4:54 minutes.

Chall Uth Ve Danabad Nu

In this song Sahiba implores a sleeping Mirza to wake up and set for Danabad as she fears her brothers might come anytime. The duration of this song is 3:43 minutes.

Jeeja- Sali

Theme:

Presenting a rich feast of laughter, the film presents enough moments and situations to laugh at. Love and laughter are in the air. Through Parsa Ram the film brings home the message that love knows no barriers and it does not care for worldly
parameters. Love rises above all obstacles and soars high. The film is replete with high drama. Parsa Ram a poor but an intelligent collegiate. He loves Pinki of an affluent family. Their getting married even without informing their parents shows the new trend of love marriages in Punjabi urban society. When Pinki’s parents visit them, they misunderstand Parsa Ram to be the servant and the house owner friend, Satish, as their true son-in-law. They ill-treat him but the younger sister Kitti comes to know the reality. She feigns to be in love with Parsa Ram. In the end Pinki tells her parents the reality that Parsa is her real love and husband. He might be poor but honest and a man of dignity. The film gives the message that love is eternal and boots away worldly materialistic pleasures.

Plot:

Pinki marries without even letting her parents know the developments. She intimates her parents through a letter that she has married a poor boy. The father suffers a heart attack and to her surprise the father, mother and sister Kitti (Bhavna Bhatt) visit her in Bombay. Pinki (Arpana Chaudhary) and Parsa (Mehar Mittal) dwell there in Satish’s house and Pinki does not want to give a jolt to her father that Parsa has no place to live at all. When the parents arrive Parsa is busy in helping out Pinki in domestic affairs and they all mistake him as a servant. When Satish (Satish Kaul) comes they start regarding him to be their son-in-law. From here starts comedy of errors.

Shah and Kitti treat him as a servant should have been. He is disallowed entry in Pinki’s room. Parsa murmurs and agitates but readily turns silent in the larger interests of the family as her wife says that it is a matter of a few days before she reveals the reality on an appropriate occasion. Parsa has to do all the kitchen work, dusting, cleaning etc. through out the course of the day. What to talk of love they are not allowed to converse. In the meantime Kitti gets interested in Parsa and even starts helping him out in domestic chores. Pinki and Satish has to pose and live as a couple. When Pinki was all set to reveal the reality, her father suffers another attack and doctor advises not to tell him any news of joy or sorrow. She again has to change her mind. As all this happens, their friend Charna arrives in the picture. Pinki, Satish and Parsa work overtime to present him as a blunder head that is in the habit of forgetting relations. He blackmails Pinki over this and demands 50 thousand rupees to keep his mouth shut. She does so. Shah’s wife and her nephew are idiots. On one occasion Charna kidnapsthe family members and demands ransoms. But they all together disarm him to let others free. In the end the reality is revealed and everything is settled.
**Occupation:**

The film depicts college life and the chores attached to it. As it talks of studies, love, romance and marriage only so there is no place for showing the problems or issues of bread or butter. All the main characters are collegiates and talk about love and romance only. Kitti’s father is a businessman. Parsa does nothing notable even after his marriage. Satish owns a house but his occupation is not revealed.

**Comic Relief:**

In Bollywood even the tragedies provide comic relief which Aristotle described in his ‘Poetics’ as catharsis of emotions. The very title of the film, ‘Jeeja Sali’, beckons for laughter because this relationship is pleasure-loving and full of quick wit and humour. There is laughter and laughter everywhere. There is comedy of manners. Thus it is replete with humour and laughter. The songs are also funny, particularly ‘Mere yaar da dola challeya’ is really funny. All in all, it is a good entertaining film.

**Cinematography:**

The film was produced during the times when an average Punjabi film would cost just 5-7 lac rupees. Being a low budget film, the high class camera work was simply beyond the horizons. There is not much variety of shots and camera angles. However there are zooms, pans and dolly shots in plenty. The established shot, mid shot and close ups are in vogue in the film.

**Dialogues:**

The dialogues of the film are terse, hilarious and note worthy. There is wit, sarcasm and wisdom in them.

**Parsa:** Eh kehn to pehla meri aukat te apna standard ta dekh lai... Pinki tu ik krorpati di dhee te mai garib jeha banda. Tusi khande khande pta ni kinna ku jootha chhad dinde ho te sadi adhi zindgi rashan diya laina vich khade khade langh jandi hai. Mehlan te jhopdiya ch bahut farak hunda hai, Pinki.....!! *Kindly take stock of my humble background and your high standards... Pinki, you are the daughter of a millionaire and I am a poor fellow. It's highly matchless. There is a yawning gap between palaces and thatch houses, Pinki.*

**Parsa:** Je mai es saal paper na de sakeya ta mai barbad ho javaga, sir. Mai ik anath ladka ha te ashram ch padh padh ke itho tak pahucheyan ha. Te aij jadon meri manzil mere sahmne hai, tusi mainu es manzil to door na karo, sir. Mai Pinki te ohdi saheli to mafi mang laina, sir..... Eh meri zindgi da swal hai. Mai ta fees vi dosta to ikathi karke ditti hai. Je mera aah saal mareya geya ta mai kise pase de nahi rehega, Sir. *Sir, I'll be*
ruined if I won't appear in exams. I am an orphan and have undergone numerous hardships in reaching here. Now when the destination is at a visible distance, please don't deprive me of it. I feel sorry from Pinki and her friend... It's a matter of my life. I even owe my fees to my friends. Please feel pity upon me.

**Parsa:** Mainu ta ae vi ni pta vi galbat shuru kive kran. Tazarba vi koi hai ni ga, te viah vi pehla pehla hi ae .. Par ha aina zarur pata hai vi sareyan nalo pehla ghund chakidai.... Bedroom de bahr ta harek hi shareef hunda. Nale kamliye ehji sohni bahu dekh ke sharif hona ta vaise hi bewkoofi aa. *I know not how to begin a conversation. Its my first marriage and I have no experience before hand ... But I know the first step is to remove the veil. Everyone boasts of manhood outside the bed room. It is foolishness to be saintly at the face of such a nice bride.*

**Parsa:** Ehdi maa vi rishte bhul jandi si. Kade ehde peo nu masd bna baithdi te kde fufad bna baithdi. Raat nu vichara msa manoda vi mai tera masd-fufad ni mai tera khasm aa. Je samjh jandi pher ta naal pai janda te je na samjhdi ta ik pase peya vichara machhar marda rehnda. *His mother also used to be forgetful in recalling relationships. She would even mistake her husband for her uncle. That poor fellow would keep imploring her about the sanctity of his relations.*

**Charan:** Jado tu Parse varge moorakh naal viah kita si ta mai tainu duniya di sabh to moorakh aurat samjhaya si, par jado Satish kolon tere ghar da drama pta chaleya ta mainu pta lagga ke tu ta bahut samjhdar aurat hai. Ikko waqt te do do pati, poori aish hai. *When you married Parsa I regarded you as a foolish lady. But when Satish told me the high drama at your house, I think you are very wise. Two husbands at a time! Great!!*

**Kitti:** Mai tuhanu kayi vaar keh chuki ha, tusi bahut achhe ho, bahut changge ho, bade handsome ho. Je didi tuhade naal viah na kardi te mai kar laindi... Manukh manukh da sathi hunda hai te manukh nu asli shanti udo mildi hai jado manukh kise manukh di sewa karda. *I have repeatedly said that you are good, great and handsome. If sis didn’t marry you, I would. One gets real peace of mind only when one helps out others.*

**Pinki:** Tu ki samjhda, dady ne tere chaped mari ta mai bahut khush ha. Tainu ni pta mera andro kaleja fat rehai . Es lyi hor koi ta ki mai dady nu khud dass deyangi ke tu hi mera gharwala hai. *Do you think I am happy at papa slapping you? I am burning at heart. So, I'll myself reveal papa that you are my real husband.*
**Parsa:** Ik gall sun lai, kaboutar apne khude ch mud mud ke tahi ayega je tu ohnu roz udan di azadi devegi. Te je tu ohnu kaidi bna ke apne khude ch band karleni ta ik din aisi udari maruga, tere kol khude da khuda rehjuga. *Listen, man needs some space to breath at his own will. If you imprison him and dictate terms, you'll lose him forever.*

**Shahji:** Oh! khulge bhag sade, peo fakir te munda garib dass....eh rishta kise yatimkhane to leyae ho, sidhi-sidhi gall dasso, ohna kol daulat kinni hai... *What a combination! Father a hermit and son a pauper. Do you hail from an orphanage? Tell bluntly, how much wealth they have.*

**Parsa:** Khandan ki Kutab Minar te tangeya jehda uchha hai. *Dynasty can't be equated with sky scrappers.*

**Music:**

The film comprises of a total of seven songs. Most of the songs are hits. More than anything else the lyrics and music of the film brought throngs of people to the cinema halls and ensured house-full. All the songs are situational songs.

**Chaska Chaska Chaska**

This song depicts the basic human instinct of looking for a woman other than one’s own wife. The married males yearn for beauties outside their courtyard. This is the numbering song and its duration is 4:02 minutes.

**Gajj Gajj Ke**

Through this song Pinki expresses her love for Parsa Ram. Its duration is 4:52 minutes.

**Mai Naukar Teri Balma**

It is also a situational song wherein Pinki goes to Parsa Ram after her father has mistaken him as a servant and throws him out of house. She urges that if he is the servant of the house then she would prefer to be his servant instead. Its duration is 4:02 minutes.

**Meri Pyari Pyari Saliye**

Picturised on Satish and Kitti, the duration of the song is 4:38 minutes. It depicts the funny and light hearted ‘Jeeja- Sali’ skirmishes,

**Agg Varga Roop Hai Mera**

It is also a situational song and picturised on Parsa Ram and Kitti. In this song she tries to urge Parsa to repond to her romantic inclinations. Its duration is 3:58 minutes.

**Mere Yaar Da Dola Challeya**
It is picturised on the servant of Kittī. He says that he loves her but she loves Parsa Ram. Anguished over it, he urges people to do every-thing ominous so that ill-omens would stop her marriage. Its duration is 3:20 minutes.

**Chaska Chaska Chaska**

Though this is the title song of the film yet it is repeated on the occasion of Parsa Ram attaining the fatherhood. Its duration is 4:02 minutes.

**Mahaul Theek Hai**

**Theme:**

The film centers round the theme of corruption destroying the very fabric of society. The producer- director Jaspal Bhatti is renowned for making scathing attacks on the ills prevalent in society. In this film he has targeted the police authorities and made sarcastic comments on the rank and file of police administration which is highly notorious for corruption right from the grass root level to the hilt. There is an extraordinary corrupt Superintendent of Police who takes full advantage of his political links at the centre. The union minister saves him from many departmental inquiries whenever he does something wrong. His misbehaviour with the school Principal reminds us of the ill-famous Gill-Bajaj episode. Through another incident when a poor person is booked for an industrialist, it is aptly shown how innocents are leveled as murderers for closing a case. On the other hand there is a stiff competition for taking the responsibility of a murder. A notorious gang and police authorities are at logger heads for taking the responsibility of the murder of an industrialist for the sake of fame and spreading their terror. When a gangster claims to be the real murderer of the VIP, the SP declares him insane and he is forcibly sent to the mental hospital. There is ample evidence in the film that underlines deep rooted corruption prevalent in Punjab Police. In the end the court comes to the rescue of the innocent poor person and the real culprit is put behind the bars. Even here the SP wants to kill the advocate through gang men but the timely intervention of the DGP rescues the lawyer. On the whole, corruption in all its manifestations is shown in full bloom amongst the rank and file of Punjab Police.

**Plot:**

The film has Jaspal Bhatti as the chief protagonist, who has played the role of a corrupt Superintendent of Police. The whole film revolves round him. His close association with the Home Minister comes to his rescue whenever he is in trouble. The minister does not allow any criminal proceedings or departmental enquiry even when the
SP is clearly at fault. Once the SP happens to attend a Police Welfare function wherein the intoxicated SP misbehaves with a school Principal (Savita Bhatti). Initially she rebuffs but later on reconciles and falls in love with him. Billu Bakra (B.N. Sharma), the gang man of Shera (Yograj Singh), murders an industrialist. Trilok Nath who is a business tycoon and an opponent of Rao Inderjeet (Raj Babbar) who in turn is the son-in-law of the minister for Civil aviation. At this juncture a funny thing happens that shows the extent of inhumanity in the minds of the Police authorities. At the request of an SP of a neighboring district, Bhatti hands him over the dead body of an assassinated industrialist just for keeping the record intact. But when he comes to know that the dead body was that of a VIP, he orders the whole administration to search for it. Under immense political pressure he makes his secretary lounge alive under shrouds. The minister gives 24 hours time to reach out the murders of Trilok Nath. SP Bhatti happens to meet one Roshan Lal (Kulbhushan Kharbanda) who urgently needs money for the treatment of his ailing son. Offering money to Roshan Lal, he declares him as the murderer. But it is not acceptable to the Shera gang that they commit murder and somebody else would take the credit. Billu Bakra meets SP Bhatti and claims to be the real murderer of Trilok Nath. Instead of giving him the credit and accepting the reality, he declares him mental and sends him to the lunatic asylum. Enraged over it, he blasts off the SP vehicle but Bhatti survives. Burning with the spirit of revenge, he arrests Billu in the TV theft case. It shows how false police cases are registered. On the other hand Vicky, the advocate brother of Inderjit impresses upon the court that Inderjit and not Roshan Lal is the real culprit in Trilok Nath murder case. He presents proof in support of his arguments. The SP sends some gangsters to kill Vicky but he beats them up and gives them a good run for their money. When SP Bhatti is about to shoot at Vicky with his own revolver, the police DGP reaches on the spot and arrests him. Inderjit donates kidney to Kiran (Daljeet kaur)’s brother and saves his life. Thus he wins the heart of his brother. In the end Jaspal Bhatti, the corrupt SP, is sent to jail for all his misdeeds.

**Sub plot:**

Vicky is the brother of an industrialist Inderjit Rai and an advocate by profession. He also lends a helping hand to him in running the business. He is in love with Kiran (Daljeet Kaur) who is a school teacher. She belongs to a poor family. His brother suffers from prolonged illness and needs immediate treatment. It is for his medical treatment that his father Roshan Lal (Kulbhushan Kharbanda) takes the responsibility of the murder of Trilok Nath. Vicky fights against all odds and proves in the court that Inderjit Rai is the
true murderer. He is the only working force behind bringing into lime light the real face of SP Bhatti and gets him jailed. Vicky and Kiran are tied in nuptial knot in the end.

**Costumes:**

The costumes of all the artists fully suit their roles. While notorious element Shera is shown in Kurta-Chadra, all the other male actors are in Pent-Shirt. The chief protagonist Bhatti and the whole paraphernalia of Punjab Police are shown in full Police attire and no where gives any impression of fakeness. The lady characters are in Punjabi Salwar-Kameez.

**Locale:**

Mainly picturised in and around Chandigarh, the film also depicts some rural scenes and sights. Otherwise most of the film is shot indoors. There are police offices wherein the officers make plans. There is police station where Roshan Lal is made to take responsibility of the murder of an industrialist. The hide out of gangster Shera, lacks splendor. It is chiefly an urban-based film.

**Occupation:**

As the film depicts urban life, it represents urban occupations only. Most of the characters in the film are policemen. The Chief protagonist is Superintendent of Police while Inderjit Rai and Trilok Nath are industrialists. Vicky is an advocate and his paramour Kiran is a school teacher. Roshan Lal is a meager farmer. Thus most of the characters of the film are salaried people.

**Comic Element:**

This film deals with a serious theme of corruption in Police Administration. The film is replete with scathing comments on the (mis) deeds of Police Officers. Being a satirical movie, the film is through and through sarcastic. But this is a sugar coated quinine type of pill where there is not any humour in plently. Humour sans laughter is improbable. Right from SP Bhatti to sub inspector Bhalla there is laughter and laughter everywhere. Being a chaste comedy, the film presents a rich feast of laughter and at times black comedy. All the incidents in the film are replete with laughter.

**Cinematography:**

The scenes and shots of this film deploy shooting techniques best suited for television. There are mid and close up shots in plenty. The picturisation of Billu-Bakra gang, Shera and police stations shows patchy camera work. Zoom, pan and follow shots are most commonly used in the songs. The shots of the helpless
Roshan Lal look a bit more meaningful in the context of the film. Picturisation of songs is ordinary. As a large amount of the film is picturized indoors so there is a plethora of close and mid shots.

**Dialogues:**

The film is a satire on the working of Punjab Police. The dialogues of this film are witty, sarcastic and humorous in nature. They depict the deep rooted corruption in Punjab Police. Here are some examples:

**DGP:** Siifarishan de sir utte naukriyan zyada din nahi chaldiyan.Ajj ta Home Minister sahib tere ilake de ne,teri madad karde ne. Kall nu ministry change ho gyi ta ki hou? *Testimonial jobs don’t last longer. Home Minister helps you out since he belongs to your area. What if the Ministry changes the next day?*

**Roshan Lal:** Mai ta eh soch ke zameen us de naa kiti si ki apna bhra ae,apne ilake ch factory layega, mera vi kujh hissa hoyega.Do char paise banange jo mere bacheyan nu mil jange. *I had transferred my land to him with the hope that he is my brother and he’ll set up a factory here in which I have some share. Eventually my children will get some money.*

**Shera:** Shere forman da naa sun ke ta vadde vadte moot jande ne,sohnneya, te fer Tirloki Nath ta cheez hi ki ae….Ik gall kann khol ke sun rupayia lagguna 5 lakh.Dhayi lakh kamm hon to pehlan te dhayi lakh kamm hon to baad. *Shera’s terror causes one shiver down the spine. Tirloki Nath is a petty thing… Listen carefully! I’ll charge Rupees 5 lakh, half in advance and half after the work is done.*

**SSP Joga Singh:** Koi laash payi ae apne kol spare….pichhe ik vaardat ch bande mre si tinn te asi galti naal show karge char,ik laash ghat gyi ae.Ohda siyapa peya hoeya. *Do you have any spare dead body? Actually in a recent incident three persons died whole we mistakenly claimed the figure to be four. Now one dead body is needed. This is the problem.*

**Inderjit Rai:** Tarlok Nath sada Business rival si…mai tainu draun dhamkaun vaste keha si,katal karn vaste nahi….Oh mantri da jawai si, kise clerk da beta nahi. Police chappa chappa chhan maregi. Agar Shera fadeya geya, ohne mooh khol ditta ta fansi da fanda…….tu police di maar nu ni janda, vadde vadde sabh kujh bak dinde ne. *Tirloki Nath was our business partner. I asked you to intimidate him and not to kill. He was Minister's brother-in-law, not the son of a clerk. Police will investigate like anything. In case Shera is nabbed and he reveals the truth,*
hanging is guaranteed. You don't know the high handedness of police; it makes even the dumb speak.

DSP: Ik katal da ilzaam apne sir laina pauga.....kyo ? fansi lagan to dardain?.....dekh Roshan Lal kayi vaar jaan bachaun khatar jaan deni vi paindi ae....aje ta tainu paise mil rahe ne, je asi apni aayi te aagye ta bina paison vi mnalage. You will have to claim a murder. Are you afraid of hanging? See, Roshan, at times one has to sacrifice one’s life in order to save another. We still offer you money but we can even make you accept it for nothing at all.

Thanedar: SSP koi banda ae..maha corrupt aadmi aa..panjah hazaar rupyiah de ke koi vi ohde tak pahunch sakda. SSP is no gentleman. He is thoroughly corrupt. One can approach him by paying just 50 thousand Rupees.

Billu Bakkra: Mai tuhanu fariyad karn aaya si,sir,ki Roshan Lal bekasoor ae.Tarloki Nath da qatal Shere de bandeya ne karvaya….mai khud Shere da banda ha.Mai khud katal kita. Eh katal kise hor de naa pa ke tusi meri beizzati kiti ae.Ik ik katal naal ik ik vaardat naal ik giroh da naa ucha hunda,ohdi dehshat paida hundi ae. Sir, I have a request to make. Roshan Lal is innocent. Shera was behind the murder of Triloki Nath. I too belong to his gang. I am the murderer. You’ve insulted me by holding someone else responsible for it. Each incident and each murder adds to the repute and terror of a gang.

Bajaj: Je Billu da safaya ho janda ta eh bojh vi dimag to uttar jana si,te Roshan Lal ne jail ch kite mar khap jana si. Had Billu been eliminated I would have heaved a sigh of relief. Roshan Lal would have died behind the bars.

Roshan Lal: Sach ta eh hai ki main Sunny de ilaaz lyi paisa chahide si. Es lyi mai mazbooran katal da iqbal keeta. Mai katal nahi kita….Mainu insaaf nahi chahida. Bass mere bache di jaan….Agar mainu puttar de ilaaz lyi paize na chahide hunde ta mai apni garibi nu fakhir naal handaunda rehnda.Katal da sehra mai apne sir es lyi bandeya kyoki mai apne puttar de sir te kaffan nahi si dekhna chahuda. In reality, I needed money for Sunny's treatment. I confessed murder under compulsion. I committed no murder. .. I don't need justice but the life of my son... Had I not needed money for treatment, I would have happily endured my poverty. I confessed murder because I didn't wish to see shroud of my son.

Music:

The pure comedy, as it is, comprises of just four songs. The music of H.M. Singh is of moderate stature.
**Aaive Hass ke Na Sade Wal Tak Ni**

In this song Vicky and Kiran travel in a jeep while he goes to drop her in a city. He dreams of a possible love affair with Kiran. As a situational song, it carries forward the story. Its duration is 4.17 minutes.

**Lut lo Mauj Mela**

It is an item song. It is pictured at the Police Welfare function. Its duration is 4.01 minutes.

**Mahul Theek Hai**

This is a satirical song. It outlines the theme of the film. It represents sarcastic satire on the Police Administration. Its duration is 6.06 minutes.

**Eh Sharab Nahi**

It is also a situational song and picturised on an intoxicant Roshan Lal, the father of Kiran. As he has no money for the medical treatment of his ailing son he takes to wine. The duration of the song is 4.10 minutes.

**Jee Aaya Nu**

**Theme:**

It is the first diasporic movie to be made in Punjabi language and it deals with the theme of the homesickness in the minds of Non-resident Indians, nay Punjabis. Love with the motherland is something one finds hard to forget. Even the fragrance of the home soil captivates the heart and soul of a person. In the previous four decades, the Punjabis have got settled in Western countries, particularly the U.S.A., Canada and England. The decreasing size of land-hoardings and increasing unemployment allures them to search for green pastures abroad. After landing in the foreign lands, many forget their motherland in the rat race for earning Pounds and Dollars. But many feel like choking even after spending the prime of their lives there.

The film deals with the Grewal family that had settled in Canada and returns India nearly after the quarter of a century. While Mr. Grewal has not lost an iota of love for his motherland and yearns for its fragrance, his wife who was born and brought up in the countryside Punjab undergoes sea-change and even hates the very smell of cow-dung. Their daughter, Simar represents those born and bought up abroad. Though she loves Punjab yet she is so much Westernized at heart that she does not want to make Punjab her abode. She even refuses to marry Inder when he insists to stay back in Punjab only. She prefers to return America. This disassociation gives Mr. Grewal sleepless nights and he
laments the moment he took the decision to settle down abroad. On the other hand Arjun Singh’s wife cannot digest the suggestions to sell off their lands and settle in the so called heavens in Canada.

The hero represents rare youth who does not want to go abroad on permanent basis because he loves his motherland and fields the most. The heroine is the tale of those who are forcibly married abroad by their parents against their will. She suffers a lot at the hands of her in-laws in Vancouver. The hero finds nothing worthwhile in Canada to shun his love for Punjab. He finds the Canadians highly materialistic who have no time to attend to even their family members. But there are people who strive to keep the culture and civilization alive. It underlines the fact that the motherland always awaits the sons of the soil with open arms.

Plot:

The film revolves round Inderveer Singh (Harbhajan Maan) who is a student of Drama at Punjab University, Chandigarh. Jaspreeet Kaur alias Jassi (Kimi Verma) is his class mate and silent admirer. Though she loves Inder wholeheartedly yet she never expresses it. At a university function, a Canada based NRI, Jasbir singh Grewal (Kanwaljit Singh) is the Chief Guest who happens to be an intimate friend of Inder’s father, Arjun Singh (Deep Dhillion) who in turn is a hockey coach. The Grewal family is on Indian sojourn. Grewal bestows upon Inder the responsibility of taking Simar (Priya Gill) to see the real Punjab so that she can be acquainted with the Punjabi culture. Their extensive close association takes the form of love. They are engaged but at the ring-ceremony she denies marrying him when Inder refuses settling down in Canada after marriage. Her mother Kuldeep Kaur (Navneet Nishan) supports her and the Grewal family returns Canada with an anguished Mr. Grewal. His wife Kuldeep Kaur has developed a hatred for India and instigates her daughter not to marry Inder who does not want to make Canada his abode. Grewal and Inder try to make Simar agree for marriage. Grewal is sad that his younger daughter is wholly Westernized. Inder goes to Canada to gauge as to why the youth make a bee-line for going abroad but he finds nothing in the life style in Canada to attract or allure him. In the end he returns empty handed but the dramatic turn of events sees Simar ready to marry Inder in India.

Sub Plot (1):

Jassi’s hesitation of not expressing her love for Inder costs great. Her father marries her off to some body in Canada because he is in the need of money. She calls up Inder but of no use. In Canada she is ill treated by her husband and mother-in-law. Only
with the timely help by Simar, she gets her self-respect and self-esteem back. She sacrifices her love for the happiness of her father.

**Sub Plot (2):**

Iqbal (Vivek Shouk) is a truck driver in Canada. He is married to a white lady of Canadian origin. They beget a son whose proficiency in Punjabi impresses one and all. Even her English-wife speaks chaste Punjabi. He has moulded himself as per the alien culture but has not lost sight of his real culture. His natural looking comments are piercing and sarcastic. They make one ponder over again and again.

**Costumes:**

Manmohan Singh in his first movie has been very particular about the costumes of each and every character. While Mr. Grewal, Kuldeep Kaur and Simar always wear Pent-Shrit or Jeans with T-shirt or Jackets, Arjun Singh, his wife, mother, Saggi and Jassi are shown in pure Punjabi dress of Kurta-Pyajama for gents and Salwar-Kameej for ladies. The village commoners sitting in sath (common place) wear Kurta-Pyjama and Parna (casual head gear). Inder is mostly shown in T-shirt, Jeans or in the formal Pent-Coat. Iqbal and his son in Canada wear T-shirt jeans but support a turban and patka respectively. While in the title song the dancers in choreography are shown in Pent-Shirts, in another choreography they are in their traditional attire.

**Locale:**

The film is picturised in Chandigarh, Mullanpur and some other rural locations in Punjab. It is also shot in Canada. There are scenes of various roads, bridges and buildings in Vancouver. The facilities at Arjun Singh’s house show the standard of landlords in Punjab in particular and big farmers in general. They have no dearth of facilities. The songs are also picturised in Himachal Pardesh and some prominent locales in Chandigarh. Some of the songs are picturised in Vancouver.

**Occupation:**

Though agriculture has traditionally been the prime occupation of people in Punjab but the decreasing size of land hoardings has compelled the Jatts, the main agriculturalist community, to look for alternate occupations. The film has Jatts as main characters. Jasbir Singh Grewal lives in Vancouver where he runs his own TV channel and propagates the culture and heritage of Punjab there. His daughter, Simar produces programmes for her parental channel. Inder, after completing his studies, becomes an artist. His father Arjun Singh is a hockey coach. Though they are landlords but no agricultural equipment is shown in their house. They are non-agriculturalists. Jassi’s
father is a meager farmer. Jassi works in a bakery in Canada. Inder’s brother-in-law runs a saw-mill. Iqbal owns a truck and earns his livelihood by driving it. Ghuggi is a travel agent and fleeces youth in the name of sending them abroad. The prime occupation of commoners in the village back home is agriculture. They play cards in their spare time throughout the day. Inder’s mother is a housewife.

**Comic Element:**

Being a diasporic romantic film, it has enough scope for comic relief. Ghuggi (Gurpreet Ghuggi) is a travel agent who is mischievous and fraudulent. His remarks are satiric. He earns his livelihood by alluring the youth to go abroad for green pastures. Saggi (Satinder Satti), Bhaiya (Sukhwinder Sukhi), Gopi (Gopi Bhalla), Munna and Sargi also present a rich feast of wit and humour. Iqbal’s comments also sometimes make us laugh.

**Dialogues:**

The dialogues of the film are studded with idiomatic Punjabi. As all the main characters are literate so there is a mingling of English words here and there. But this mingling is minutely graceful and artistically done that the use of English never looks odd or irritating. The chaste Punjabi dialogues are in pure Malwai dialect. Here are some glaring examples underlining the yawning gap between the traditional and Western culture:

**Grewal:** Yaar sade kol tuhade jinna khulla time kithe? Asi ta bahron ginta de din lai ke aune ha… Vaise wapis jan nu dil ta nahi karda. *We don't have any spare time. We return for a few days. Indeed, I don't feel like going back.*

**Iqbal.** Te je paise kmande kmande asi apne bache hi hatho gwa baiethe, ta asi ethe aake ki khatteya. *It would be terribly disastrous if we lose our kids while earning money.*

**Inder’s sister** Chal hum aaram kar, thakeya tuteya aaya hai, swer nu aaram naal uthi, asi dove kamm te chale javange, tu apni chah bna lavi… tere prontha pka ke fridge ch rakhdaygi, garm karke kha lyi… har jagah da apna apna systems hai. Asi chhuti nahi lai skde, kal sham nu milange. *Now you take rest as you must be tired. Don't hurry getting up tomorrow. We shall go on duty. You prepare your tea. I shall keep your Prantha in the refrigerator, eat it hot. Every place has distinct system. We can't take leave. See you tomorrow evening.*

**Jassi’s Father:** Hun oh pehlan wale din ta rane nahi. Mehgayi ne meri kamr tod ditti ai. Mai Jassi nu kive zameen gehne rakh ke padhaya, eh ta bas mai hi janda. Tainu te pta hi
ai puttar thodi der baad ehdiyan chhotiya dove bhaina vi vihaun waliyan ho jangiyan.
Maa ehna di sir te nahi hai, sari zimevari mere kalle di hai. Jado Jassi lyi eh rishta Canada to aaya , mainu lageya rabb ne meri sun lyyi. Times have changed. Price-rise has broken my back bone. I know how I mortgaged my lands for Jassi's studies. You know her younger sisters are growing up. As they have no mother, the onus lies on me. I thanked God when a Canadian family approached for the tie.

Jassi : Mainu ni si pta, kehna halta ch tusi mainu Chandigarh paise bhejde rahe. Je mainu thode karz bare pehla pta hunda, to mai kdi vi Indian Theatre na join kardi. Shahr ch koi chhoti moti naukri kar laindi. Aapniya dove chhotian bhaina nu padhaundi. Bapu ji tuhade karze di khatar ta mainu kale pani di saza manzoor hai te pher Canada ta bda sohna mulk hai. I never knew how you managed my expenses in Chandigarh, dad. Had I got the wind of your debt, I would have never joined Indian Theatre. I could join some jobs and bear the expenses of the studies of my sisters. Dad, I am ready for any punishment for the sake of your debt. Moreover, Canada is said to be a good country.

Kuldeep Kaur: Jehde pardise ch tusi apni dhee viahi hai os surg nu ja ke dekh ko sahi. Dil diyan sariyan khawahishan othe ja ke puriya hundiyani ne. Aah lok jehde ethe kara-kuran de supne dekhde muk jande ne, eh sare supne othe jande hi poore ho jande ne… Bhain ji, mai tuhanu ik idea deva? Vech deo ghar, zameen, jayedad te apni dhee kol othe move ho jao. Go and see the paradise where you have married your daughter. All the desires get fulfilled there. The unfulfilled dreams of cars get satiated on reaching there. Sis, I have got an idea! Sell off your house, lands etc. and settle with your daughter there.

Kuldeep Kaur: Tu meri dhee naal viah karke Canada sade naal ni jayega.. kaka ji tusi socheya ya nahi socheya sadi kudi viah to baad ethe nahi rahegi… es gall da faisla hune aise vele hovega, kadi vekheya, kadi suneya ki Canada di kudi aa ke Punjab ch vasi hove. Won't you accompany us to Canada after marrying my daughter? You contemplated or not, that’s your problem. Our daughter will not stay back here after marriage. It needs to be decided now itself. Have you ever heard of a Canadian girl settling in India after wedding?

You say what you feel. Simar is caught between the opposites. She neither wants to leave you nor she finds her mother in a wrong.

Charanjit: Sharab pite bina hun neend ni aundi. Jado kite ghatt piti hundi hai, udo vadde tadke akh khul jandi ai, te soch fikr vadh vadh khan lag painde aa. I can't sleep without a drink now. When I drink lesser, my sleep gets disturbed at wee hours and tension engulfs me.

Jassi: Mere husband naal meri bulkul nahi bandi. Savere tadke uth ke oh job te chale jande ne te shami daru naal rajj ke ghar aunde ne. Ohna te sara control meri sass da hai. Jado ji karda mainu gaalan kadh laindi aa, te jado ji karda mere husband to kutwa vi dindi aa. Kde vi apne husband naal mil ke panj mint koi gall nahi kiti... es mulk ch aurat di zindgi bahut aukhi hai. Nale ta job karo, nale ghar da sara kamm karo. I have no love lost with my husband. He leaves early for the job and returns fully drunk. My mother-in-law controls him. She abuses me and gets me beaten up at will. I never ever spent any time with my husband... Life of a woman is rather tough in this country. You do job and perform the domestic chores also.

Simar: Tusi ki gallan karde ho dad, pandran saal ho ge mainu ethe aayi nu. Je tusi sanu os culture naal jodna si ta sanu chhote hundeyan nu othe lai ke jana si. Mainu apne relatives da pta hunda. Mere kujh dost bane hunde. Je mera apna circle hunda ta shayad mainu othe ja ke rehna ena mushkil na lagda. Eh mahaul tusi mainu ditta hai, dad. Ehde ch mera koi kasoor nahi. Nale mom vi ta otho aaye ne. Tusi ohna nu ta samjha ni ske ajj tak. Tuhadi soch te sadi soch ch bahut fark hai dad. Don’t blame me, dad. What you talk about, Dad? Its fifteen years since I have been here. You ought to have acquainted us with that culture if you had so desired. I would have known my relatives. I would have some friends there. Had I been familiar with those people, it might have been easy for me to settle there. You have provided me this environs, dad. I am not at fault. Mom also belongs to that place. You have failed to impress upon her till date. Don’t blame me, dad.

Inder: Mai ethe rehn nahin tainu lain aayan.... Apna asli ghar ta Mullanpur pind ae Simar. Rehndi ta tu ethe ae par belong to Punjab nu kardi ae, te sirf tu hi nahi ethe rehnde sare hi othe nu belong karde ne. Eh ik aisa sach hai jis nu je asi bhul gye ta asi apniya jdan nalo tut jawange. Sanu agge aun wala rasta nazr nahi aaega. I have come here not to dwell but to take you with me. Our real house is at Mullanpur, Simar. You reside here but you belong to that place. It's true of everybody living
here. If we forget this truth, we will be rendered rootless. Everything will look hazy.

**Grewal:** Mai apne desh di mitti chhad ke is liy nahin aaya si ki mere bachche apni dharti to ene door ho jange ki othe ja ke rehna vi pasand nahi karange. Mai ethe aake ki paya. Ik kudi guwa baitha te duji hatho nikldi ja rahi hai, ajj mai sab kujh haar geya ha, beta. *I didn’t come here that my grown up children will discard their native place so much so that they strongly deny settling down there. What did I get? I have lost a daughter and the other is on her way. I have lost everything, my daughter.*

**Music:**

The film has a total of 8 songs which present a scintillating synthesis between the traditional and modern cultures. Here are the glimpses of those musical symphonies:

**Ni Teri Kive Akh Lag Gyi**

This is the opening song of the film. Based on the love legends of Sohni Mahiwal, Sassi Punnu and Mirza Sahiba, it is the best choreography of the film. The costume is traditional. It is an item song presented at the college stage during annual function. Its duration is 4:36 minutes.

**Mawan-Mawan-Mawan**

Picturised at Inder’s farm house it features in the film to mark the victory of Arjun Singh’s hockey team. It is again an item song and comprises of Punjabi Boliyan. Its duration is 5:01 minutes.

**Sammi**

It is also an item song and has nothing to do with the plot. It is picturised in the Pinjore gardens and its duration is 6:38 minutes.

**Eh Dil Jado Dil Lave Ta Ambri Udha Chave**

It is a situational song and picturised in the valleys of Himachal Pardesh. The Cinematography in this song is studied with a rich feast of shots and a variety of camera angles. Its duration is 5:08 minutes and it has Inder and Simar as start cast.

**Eho Sade Pyar Da Suneha Tere Naa**

It is a situational song. It is picturised on Simar when she returns to Canada. Its duration is 2:30 minutes.

**Aksar Lok Eh Puchh Lainde Ne**

Picturised on Inder and Simar, it is filmed at various places in Vancouver. Both Inder and Simar wear modern clothes. Its duration is 5:02 minutes.
**Jhanjhar Nu Chhanka Gyi Jandi**

It is a famous hit number of Harbhajan Maan incorporated in the film. Its choreography is also of moderate stature. It is picturised in Vancouver and its duration is 4:25 minutes.

**Assa Nu Maan Watna Da**

It is a situational but an item song. Through this song Inder admits his failure of winning over Simar and says that one might not have enough money but one’s real home is the lap of mother land. It makes one feel sad and homesick. It echoes of diasporic feelings. Its duration is 8:12 minutes.

**Lakh Pardesi Hoiye**

**Theme:**

The Film centers round the nostalgic feelings erupting in the minds of Non Resident Indians. People living away from their mother land yearn for the very fragrance of their culture back home. It is a diasporic film which abounds in the flavour of homesickness. The elders are gloomy and dejected that their offspring has scant regard for their families back home. On the other hand the young generation is fully entrenched in the Western style of living and the traditional Indian way of living looks like rubbish and absurd to them. Back home the families in Punjab are disillusioned and regard NRI’s as traitors. They get enraged at the very idea of marrying off their daughters to NRI’s. Then the issue of racial discrimination against Indians abroad is also taken up. On the whole the film throws a flood of light on the burning issues of the NRI’s.

**Plot:**

The film opens with a function in which Shamsher Singh (Kulbhushan Kharbanda) is bestowed upon the honour of the best businessman of the year by the Trade and Industry Association of United Kingdom. He dedicates the honour to his motherland and feels proud to be a Punjabi. While he gets numerous greetings, he is sad that his own son Harry (Rajat Bedi) feels indifferent. Harry even calls him ‘Bloody old man’ who does not want to let him off the hook. Shamsher Singh regards his motherland, Punjab, in very high esteem whereas his son hates it. On the sojourn to India, Harry misbehaves a beauty pageant, Neha Bhardwaj (Gracy Singh) who later becomes his girlfriend. The mother of his friend Raja (Deepak Raja) approaches Neha’s father with the Harry-Neha marriage proposal. But her father (Avtar Gill) fumes at the very idea of marrying off his daughter to a Non Resident Indian (NRI). He calls NRI’s as dragons who
has scant respect for the honour of their wives and for whom marriage is nothing more than a physical game or a business.

Neha vehemently turns down Harry’s proposal for the court marriage as it is not in consonance with the Punjabi traditions. She reveals an adamant Harry about the past time habit of chatting of her sister Seema (Aarti Puri). It was during those days that she fell in love with Jacky (Parneet Singh). Both decided to marry. But Jacky had nefarious designs. After their court marriage Jacky leaves for England on the pretext of his pre-occupations. He never returned. Since then her father gets agitated at the minutest provocation of an NRI who has already spoiled the life of one of his daughters. A reoriented and changed Harry returns the U.K. with some gifts for his father. He calls upon his father to trace Jacky who has spoiled the life of Seema. They come across Jassi (Rajiv Thakur) who resembles Jacky. He reveals them about an incident in the plane where Jacky told him about his Internet friend whom he wants to marry in order to use her as a prostitute. With an idea to save the sanctity of marriage and the honour of Seema, Jassi marries her. In England Jacky is bent upon murdering him for his treason.

Hence forth Harry and Jassi combine to unearth Jacky, the real culprit. Jacky is depicted as a gangster who opens fire at Baisakhi festivities. A bullet strikes Jassi. Police arrives and arrests Jassi while Jacky escapes. Another gangster Maghar Khan (Jang Bahadur) promises to get Jacky arrested and rescues Jassi. During interrogations Jassi’s innocence is proved. He is cleared off the charges of terrorism. He is released. He happens to be embroiled in a scuffle with Jacky. After that Harry hands over Jacky to the police. The marriage of Harry and Neha is fixed in the end.

**Sub-Plot:**

Meenu (Anoop Soni) returns after spending a night with her Negro friend. At her arrival, brother Garry (Aman Verma) indulges in a verbal dual and shoots her in the gist of anger. After that he shoots himself and commits suicide. The mother (Anita Meet) is deeply anguished and feels hapless at the hands of fate. She blames the Western culture for value erosion and makes a vehement appeal to the whole Punjabi community not to send their offspring abroad as the unbridled Western culture makes them fall astray and they eventually become a victim of ‘the liberal culture’. It underlines the dilapidating relations in the West where there are no moralities and the dire straits of ethical values have made man a cheap commodity.
Costume:

The film is set in urban background and all the male characters wear Pent-Shirts. Shamsher Singh supports a turban and represents the typical Punjabi culture. Neha and Seema either wear Sleeveless suits or Sari. In the songs the males do wear Sherwani Suit, Bhangra dress, Jeans T-shirts and Jackets where as the females are in Gidha dress, Salwar-Kameez and Sleeveless suits.

Locale:

The film is set mostly in urban and foreign locales. There are big houses, dashing interiors, night clubs, sprawling gardens, broad roads abroad. There is absolutely no trace of agriculturalist Punjab. There are no fields or village lanes. The songs are picturised in the valleys, gardens, streets of London and big buildings. There is only one scene of a well. It is a typically urbanite film.

Occupation:

The film touches upon various vibrant and burning issues of NRI’s. Unlike typical Punjabi movies, it depicts the life and life style of Non-Resident Indians. There is no trace of agriculture. Shamsher Singh is a businessman. While the young brigade of Harry, Jassi and Jacky do nothing. Raja works at a service station. Neha’s father is an enlightened village commoner. Towards the end of the film Jacky is shown as a gangster.

Comic Relief:

The film depicts the reasons of eroding public faith upon the Non-Resident Indians. As it deals with serious issues concerning NRI’s, the scenes of comic relief are few and far between. There are hilarious scenes of Raja at Service Club, Amritsar. Even Harry’s eve-teasing looks funny. Harry and Raja are involved in a comic situation at the well with Persian-wheel used to draw out water. The scenes involving a pot-bellied person at Amritsar are really funny.

Cinematography:

As most of the film is shot indoors and in sprawling drawing rooms so there are close-ups and mid shots in plenty. The film itself opens with vertical mixing of the tri-colour and the Union Jack. Though the scenes are long and tiresome yet there are mid, long, pan and close-ups in plenty. In songs there are extreme long shots, established shots and point of view shots. The low angled crane shots are also there. There is a rich feast of established, pan and crane shots of the streets of London, its famous buildings and sprawling lawns.
Dialogues:

There is a vast variety of themes in the dialogues of the film. There is patriotism, romance, remorse, dignity and diasporic element in dialogues. Here are a few examples:

**Shamsher Singh:** Eh satkar sif mera satkar nahi hai, eh poori kaum da satkar hai. Eh tuhade pyar tuhade aashirwad nal mumkin hoya hai. Sadi kaum Punjabi kaum oh kaum ae jehdi duniya vich mashahoor ae ki agar ohna nu koyi aim ya ik nishana mil jave ta bass oh apne jhande gadd dinde ne. *This honour is not only mine but the honour of the whole community. Your love, compassion and blessings have made it possible. Punjabi community is known for attaining the impossible looking goals.*

**Shamsher Singh:** Raat de hanere vich koi eho jeha kamm nahi karida jis de vaste din de ujale vich sharmschar hona pave. Mainu pta hai zindgi agge vadh rahi hai, par ik gall hamesha yaad rakhi, es di neeh purani peedhi de tazarube de utte tiki hoyi ae. *One must not do something for which one has to feel ashamed of later. I know times are changing but don't forget, the foundation of a nation rests on the experiences of the elders.*

**Harry:** Jis desh ne tuhanu naam ditta, roti ditti, pehchan ditti, oh tuhada kujh vi nahi; te jitho tusi bhukh de mare aaye ho oh tuhada sabh kujh!! Je ene hi pyara lagda si fir chhadeya kyo apna India. *The country that provided you bread-butter, name and fame seems nothing to you and one you left in starvation means a lot to you! If you loved it passionately, why did you leave your India?*

**Shamsher Singh:** India meri maa ae. Maa bhave kinni vi garib, karoop, anpadh hove, mai bhave os to koha door rehnda hovan par mai ohnu nahi chhadd sakda. *India is my mother. Mother may be poor, ugly, illiterate or may reside at a far away place, I can't leave her.*

**Garry’s mother:** Haye ve loko! Kha leya es Vilayati culture ne meri aulad nu…….. asi lok ehna mulkan ‘ch aake kamayian karn lagge rehnde han te apniya auladan vall dhyan hi nahi dinde, ….. tuhanu sabh nu rabb da vasta ae es mulk di haneri to bacho. Eh haneri mapeya diyan akhan vich ghatta pa ke khooni khed-khed rahi hai. Eh haneri mere do bacheya nu kha gyi ae. Aes haneri ne kise nu nahi chhadna. *Oh my God! This English culture has eaten up my offspring... We people keep engaged in earning more and more here and care little about our children... For God’s sake beware of these times. These are bloody times. It has swallowed my two children. It won't spare any body.*

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Raja:  Sade ethe maa nu rabb da roop maneya janda. Rabb di pooja baad ‘ch hundi ae pehlan maa di pooja karde haan asi. Maa devi hundi hai devi. **Mother is regarded as God, here. We prefer mother to God. Mother is our goddess.**

**Neha’s Father:** Bhain ji, je mainu pehla pta lag janda ki tusi NRI munde da rishta mere ghar lai ke aa rahe ho ta mai tuhanu apna ghar ta ki pind di joh tak na tappan dinda. Na Tejo bhain ! Tainu agg laun nu mera hi ghar mileya si. Mud ke gall na kari. Mai apni dhee nu khooh ‘ch sut doonga par ethe rishta ni karoonga. Tu meri dhee da rishta os udne sapp nall kroun laggi si jehde aunde ne tedang maar ke chale jande ne. **Sis, had I known before hand that you have come with an NRI alliance, I would not even let you enter the village. Tejo! Didn’t you get any other house for this? Don't talk about it. I would rather kill my daughter than marrying her to an NRI. You were trying to marry my daughter to the snake who stings hard.**

**Neha:** Nahi Harry ! Mai court marriage nahi kar sakdi. Eh gall tere lyi jinni aasan hai mere lyi oni hi mushkil ae. Sada culture sanu es gall di izaazat nahi dinda. Je mai apne maa-peo di wafadar nahi rahagi ta kall teri kive kive rahagi? **No, I can't do court marriage, Harry. Its very easy for you but equally difficult for me. Our culture does not permit this. If I become disloyal to my parents, how can I be loyal to you?**

**Shamsheer Singh:** Eh mere pind di mitti, mere desh, mere Punjab di mitti hai-Anmol tohfa. Apni sari kamayi naal je mai sara London vi khareed lawan ta vi mainu eni khushi nahi mil sakdi jinni es mitti di khsuboo naal mili ae ...... jdo mainu apne watan di yaad aayegi na, es mitti naal dil behla leya karanga. **It's the soil of my country, my Punjab and a priceless gift. Even the ownership of the whole of London can't please me as much as the fragrance of this soil. ... It will provide soothing touch to my bewildering sentiments.**

**Jassi:** Tu bhave mere khoon da ik-ik katra baha lai mainu koyi parvah nahi. Par mere desh de khilaf ik vi lafaz hor boleya ta waheguru di sonh aine tote karoonga ke ik-ik tota gwahi dauga ki kise Hindustani de hath lagge si. **I damn care even if you ooze my blood. But if you dare abuse my country, I'll cut you into pieces in such a way that you won't ever foget the scars of an Indian.**

**Commoner:** Attwad da koi dharm ya jaat nahi hundi. Kise vi khas kaum nu attwad nal jodna theek nahi ..... jekar government ese tra kardi rahi ta oh din door nahi jado sanu England chhad ke wapis jana pauga. **Terrorism knows no caste or religion. It is**
wrong to project any community as terrorist. If the government continues doing so, we'll have to leave England.

Music:

Unlike many other movies, this movie does not thrive much on the crutches of music. This is because its plot is so strong and does not let any scope for the incorporation of songs. Whatever songs are included look superficial and devoid of quality lyrics and music. All in all the film comprises of as many as seven songs.

Desh Mera Khushhoya Wand Da Banke Phul Gulabi

It is the numbering song of the film and has the scenes of the mixing of the Indian tri-colour and the Union Jack in the background. It is related to the theme of the film and sets the agenda for the events to come. Its duration is 1:52 minutes.

Gaddi Bhari Mundeya Di Aayi Kudiyo Pasand Kar Lao

It is a bunch of famous Punjabi Boliyan. The dancers are in traditional Gidha-Bhangra attire while the hero is in Sherwani suit. Bhangra and Gidha are of moderate standard. Its duration is 4:13 minutes.

Mai Tere Naal Nahio Preeta Pauniyan

This song is picturised on Neha and Harry. The hero is in Jeans, T-shirt & Jacket while the heroine is in sleeveless suit. The lyrics and music is of moderate standard while the variety of camera work is good. Its duration is 3:58 minutes.

Teriyan Mohabbatan Nu Rabb Mai Bna Leya

This song is a romantic one and picturised on Jacky and Seema. It is shoot at the hill stations of Chamba and Khajiyar. Seema is in Punjabi suit while Jacky is in T-shirt and Jeans. Its duration is 5:26 minutes.

Jehda Rehnda Si Goriyan De Naal Punjab Ane Patt Sutteiya

The modernized version of Bhangra is presented in this song. The female dancers are in skirts and shorts. There is a huge variety of shots of various prominent places of London. There is also rich feast of shots and camera angles. Its duration is 4:27 minutes.

Apni Mitti Vargi Kidhron Nahi Labhni Khusboo

It is out and out a diasporic song and represents Baisakhi celebrations in England. There are flash backs of traditional Bhangra and other traditional games of Punjab. It is a chorus with Jassi as the group leader. Its duration is 4:02 minutes.

Teri Khair Lyi Mai Mangdi Dua Ve

This song is picturised in the Maulsari garden, popularly known as Aam Khas Bagh, Sirhind. The variety of shots is good. It is picturised on Neha. Its duration is 3:35 minutes.