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FACADES OF JAIPUR ARCHITECTURE

Cities planned and executed by single individuals often become expressions of their power. **Akbar's** design for **Fatehpur Sikri**, for instance, reflects a splendor far in excess of any ordinary functional need.

But Jaipur is different. To **Sawai Jai Singh**, its founding father, the city lived to reflect the skills, ideals and aspirations of its people. In its structure, its architecture and planning the city became an expression of local culture. In its own making was a suggestion of its own creative forces. And it is to Jai Singh's credit and to the credit of his imaginative architect.

Vidyadhar, that Jaipur still today remains a living entity. In an age when architecture has little to do with the street it is indeed gratifying to find a city conceived in history, and still surviving today as an architectural unity: one in which all elements – the house, the street and the square – have been carefully incorporated into a total harmony. And to walk through his town is to realize the enormous practicality of the man's vision.

The streets in Jaipur are not merely roads for fast moving traffic but they are scaled to the level of a pedestrian. As in oriental bazaars, continuous shopping arcades on wide sidewalks allow people to move freely among the wares-seeing, touching, feeling, smelling and eventually buying. Wide staircases alongside, bring up the faithful to temple podiums for prayer. All along the length of the street buildings recede as they rise, space opens and closes in a continuously changing play of light and shade, a rhythm that suggests in architectural tones movement and pause, meeting and repose, seclusion as well as celebration.

A tourists know, Jaipur only as the '**Pink City**' that gateway into Rajasthan. A city with a gigantic. Astronomical observatory - the **Jantar Manter**, an ancient palace-Amber, a delicate screen-the **Hawa Mahal** or an expansive city museum but rarely do we look at the buildings that make the city, at its enormous framework of facades, at the delicacy of their craftsmanship the variety in their proportion and assembly, and in their subtle relationships to each other and the city as a whole. And most of all at the lives they make and remake.

The private lives of its citizens remain a mystery. Monuments may reveal a studied grandness but the real architecture only conceals. It encloses the street in to large rooms for a variety of public functions, with balconies at once massive and delicate. Projections within them, in the balconies above or in the tiny apertures give us little clues to life behind: we see a shadow pass across a balcony, a draped figure silhouetted behind a screen or pair of hooded eyes darting about furtively in a pigeon hole. But rarely if ever, does the architecture allow a glimpse behind the pink facade behind the thin impregnable stone veil But concealed by these fragile screens is a real life,

perhaps more private more reclusive than ours but also as ordinary and as special as our own.

There is a woman. She does not talk of her city, her street or even her home but she knows them and lives with them in a way that comes naturally to her. To her they are only expressions of her private reality. Her life, the courtyard within her house, is her own. She does not wish to display it on the street.

And her city is a pink fortress, but its walls are not solid. Their colour suggests perhaps their porous and nature. Along her street, facade of terracotta lines the edge in an irregular but unbroken line. Under protective overhangs the dazzling brightness of the sun is broken into deep pools of shadow. Balconies above, push out beyond the wall, their screens opaque from the outside but delicate and lacelike from within. Through them just above the level of the floor, a tiny aperture makes a small window, big though for her face. She, quite, and unhurried, seated on the floor behind watches, her face hidden in the shadow.

She knows little of her city, but its patterns and rhythms. She knows little of written history, little of the **Hawa Mahal** and city palaces and perceives nothing of astronomy. She knows not why her city is special who thinks it so. She knows no tourists, no boutiques, no hotels. To her all this is only an illusion, and she only a player running through a familiar maze.

Yet her dreams, her passions are nurtured by the places in which she lives, she decorates them, the way she decorates herself- with an intricacy and richness that is denied to her by the arid landscape around. She moves in the shadow of niches finding her own with every changing mood. The small alcoves we see as projections on the street are perhaps the only extensions of her private self to our world outside

You ask, what are her thoughts, the secret desires that lurk in her mind. Does she only watch the desert sun playing patterns on her pink walls or does she think of coloured flowers and dark forests. Does she hear the sounds of the city outside, can she distinguish the sweet scent of incense from armful smell of outside. Her walls are closed and by their closure they filter her sensations admitting those aspects of the world that allow her dreams of being sheltered and protected.

At night, when the desert has washed the sky into a monumental stillness-crisp and clear-her world reduces to its elements: just the four walls of her inner court and its immense ceiling of stars. She too, is there, but lying in bed and gazing out of her small enclosure into a cosmic infinity she is herself reduced to the edge of consciousness.

And yet all the elements of her house: the tiny stairs, the reclusive balcony, the open court and the restrictions they put around her, allow her at the same time to move with grace, to sit with ease and determine the dignity or casualness of her house prompts are a part of her dreams.

Today she sits and watches her city. But it is quiet and ordinary. She sees only the blur of humanity likes waves crashing on a turbulent sea. Her gaze is fixed and distant. What she observes, when and why, what

are her delights and passions, we will never know. If there is sadness in those eyes we know nothing of it; if there is joy it too is only sojourners. Like the architecture, she does not present her real face to us. Her mystery remains within, her own and unrevealed.

But, another time, another place in the pink facade, the same woman watches. This time she stands in a high open balcony, her fiery Rajasthani dress revealed, her face exposed. A street procession passes below her. And she, like us, now observes the life of Jaipur. It is a public celebration or some annual festival. At such times, she knows, the city becomes a stadium, the street its stage. And as the enthusiastic throng passes below her, she too becomes affected by its gaiety, its spontaneity of song and dance. In the open balcony we see her, participants no longer a mere observer. And this time, like the architecture, she opens for a while but when the procession passes she returns once more to her private court. (For architecture see also Desert Architecture)

AUTHOR: BHATIA, GAUTAM; Source: Swagat
New Delhi October 1985.

FACE-MASKS OR UNGUENTS OR AṆGARĀGA & UBAṬANS (Āyurvedic)

For three thousand years, the pride of India's Mughal princesses, Rajput *maharanis*, pallavan ladies and Marathi queens, has been the softness and the beauty of their skins. Even today, many Indian women have preserved the delicacy of their ancestor's glorious skins. What is the secret of this natural radiance?

Āyurvedic beauty masks are the answer. Āyurveda is the oldest medical science in the world which is still in practice. Born more than four millenniums ago, it is believed to be the forerunner of many medical systems. Be its acupuncture, which *vedic* doctors practiced with wooden sticks and called *shalāka shāstra* and which is thought to have reached China through Tibet; or psychology, as *Āyurveda* had 'discovered' long, before it became fashionable. *Āyurvaid*s found that many illnesses have a psychosomatic origin, which means that you have to treat both spirit and body, if you want to get to the root of the sickness.

Ancient ṛṣis who were also preoccupied with immortality and eternal youth, devised a magic potion, *soma*, which was supposed to push back the frontiers of death. For physical fitness, which they felt was indispensable to well-being, they prescribed Yoga, all kinds of Yoga: *Hatha-yoga* and its intricate and marvellous *āsanas*, whose perfection has never been equalled since, whether by gymnastics or aerobics; *Kriyā-yoga*, or the art of cleaning one's body with natural elements, such as water or cotton; *Nidrā-yoga*, the collective hypnosis which opens the frontiers of one's own inner-being; or even *prāṇāyāma*, the science of breathing, of which we have forgotten the very basics today.

Āyurveda also looked after the 'beauty' of women. For example, who knows today that Indian doctors

that Indian doctors pioneered plastic surgery: skulls with surgical incision have been discovered in the prehistoric period of Harappa and Mohan – Jo daro.

And then there were these ancient beauty mask and skin-care creams. Whose ingredients were orally transmuted from generation to generation and have managed to be preserved unto today. These masks had made of the most secret and mystic components. 'Magic' herbs proudly plucked from the most remote places; honey from Rajasthan; rose essences from the best Mughal gardens; a few drops of sandal oil from Kerala's deepest forests; precious metals such as gold, silver or mercury, which the *vedic* sages prescribed for all kinds of ailments: plants from India's rich fauna- *eucalyptus* and *neem* leaves for their wonderful anti-fungal properties; ginger from Tamil Nadu; cucumber from Goa; mud from Mysore; hibiscus flower extracts from apricots and dates, carrots, and sea shells; oil from almonds, sunflowers and *amla*.....

There were even those secret 'tips' which mothers would give to their daughters for instance: *henna* has wonderful properties, for not only it is a natural dye, but it also protects the hair and gives it a long and lustrous life. Body soap can be made of milk and honey whipped together and the yellow of an egg mixed with lemon will make a Wonderful shampoo.

Beauty masks are an integral part of a woman's splendour and radiating beauty. Today many Indian women particularly in the villages where tradition remains alive, still rely on ancient *Āyurvedic* masks to preserve the delicacy of their skins. And this is indeed a magnificent tribute to the lasting properties of these ancient recipes.

Here are five of the most simple masks, each with its own different purpose. You can make all these masks yourself, as their ingredients are easy to obtain, be it in India or abroad.

Turmeric: the morning mask - In south India, this mask is applied before religious festivals and special occasions, such as marriage. Use the root (preferably to the powder) of turmeric (*haldi*), and rub it against a rough stone, mixing the paste with the cream of boiled whole milk. Apply on the face, the arms and the legs and dry it for 20 minutes. Remove with lukewarm water. After the treatment, the skin becomes luminous and slightly golden.

Mint: the afternoon mask - Soak a few leaves of mint (*Poudina*) in water during the some fresh jasmine flowers, plucked in the evening, when their fragrance is at its highest. Crush these together the next morning and apply on the face. Let the mask dry for about 30 minutes. This mask cools and strengthens the skin, and is particularly good in summer.

Gram Flour: the evening mask - Buy ready-made gram flour, evenly batter, grind it fresh yourself mix by hand, two spoonfuls of it with the juice of half a lemon and one spoon of yoghurt, until you get a semi-liquid paste. Apply this on the whole body, just before a bath and let it dry for about 20 minutes. When it dries, this mask hardens and starts pulling at the skin. Wash it off without the use of soap. It's a

remarkable cleansing agent and it will give your skin a luminous shine.

Sandalwood: the night mask - It is essential that you discover, or rather re-discover, the extraordinary properties of sandalwood. Buy a small stick of sandalwood, which should last you for a year. Rub it with a little water on a flat stone. Apply the paste thus obtained on the face, before you sleep. During the night, the cream which is at first beige, will become white and hard. This mask is particularly advised for pimples and for skins which are too oily. It will lend a great softness to your face and skin. Remove the mask in the morning with rose water.

Coconut water: the mask for all seasons - This is the mask for all moments. Coconut water, mixed with a few drops of honey, is an easy to prepare mask, which nourishes the Skin and gives it back its original milky complexion. Besides, coconut water is wonderful, natural and harmless make-up remover.....

With these simple masks, re-discover the ancient secrets of Āyurvedic beauty, which gave Indian women, their unique skin- and which are still used today, with great success, by many of India's women.

AUTHOR : GANTIER , FRANCOIS; Source: *Swagat*, June 1990 .Indian Air-Lines House , New Delhi

FACE-PACK AND FRAGRANT BATH - WATER AND MOUTH-WASH (Deodorants) Beautician - Sairandhrī

Everybody emits some stink through his or her sweat, saliva and throat which effects the parts of body and mouth. First of all, there will be given the cure to remove the odour of sweat of body then how to make body fragrant. It is specially recommended for woman but man can also use it. There are certain quick pastes which can be manufactured for a woman at home. For it, many recipes have been given in the books of Indian Erotica. The book *Aṅgarāga* is specially used here for all these recipes. This book is quoted with its statement that is to give bliss during the sex, these ingredients of packs which are used in Indian, give peculiar fragrance and induces love between man and woman. These packs are named in Sanskrit as *Aṅgarāga*. They have quality of intoxicant also, thus, Indian men and woman do not need any wine to drink before the copulation.

Cure To Remove The Odour Of Sweat:

1. Sandal wood and its powder, *Khas* (A fragrant root of the plant *Andropogon Muricatus*, which is a sort of grass, having a cooling effect on body during summer). Its curtains are used on the windows and doors where water is sprinkled off and on. As soon it gets wet with water ,it gives beautiful intoxicated smell. Its fragrance is used in preparing Perfumes and food -scents and put in the water of clay-pot (during summer),the *Harītakī* (the yellow myrobalan fruit), *Lodhra* (a plant or a tree with white and red flowers) or *Symplocos Racemosa* , raw and the raw bark of mangi tree (*Āmra-tvak*)- -all these tree, their bark, wood and roots, if ground in mortar and pestle, that

paste if applied to the body or a face, it removes all the odour of perspiration. (*Aṅgarāga*, VII.44) **2.** The fruit of yellow myrobalan, the leaves of Neem tree, the bark of pomegranate, the bark of plant *Saptacchada* which is very tender, if used in equal measurements, their paste if applied in whole body, it removes the odour of sweat. **3.** Tamarind fruit or *Cinca*, medicinal tree of *Karīja* and its flowers, the root of *Harītakī* or yellow myrobalan, if a paste is prepared by grinding in the mortar and pestle or if they are individually applied to the whole body the odour of the body goes away. **4.** *Nāgakeśara* tree (*Mesua Boxburghii*) with its fragrant flowers. Aloe, (*Agara*) *Khas*, the core of berries-- all should be made into a paste and apply to the body to remove the odour of sweat. **5.** Mercury and the flowers of particular palm tree known as *pilu*, take both of them in the quantity of the size of berry and apply the paste in the body, the perspiration of bad odour would be stopped. **6.** The leaves of Neem tree (*picumadadala*), Flowers of *symplocos Racemosa* (*Lodhra* flowers), the bark of pomegranate, make the paste and massage on the body, it stops profuse perspiration of the body during summer **7.** Flowers of *Śirīṣa* a plant, saffron flowers, *Khas* (*Andropogon Muricatus* grass) *Lodhra* flowers (*symplocos Racemosa*), if all these are ground in the mortar and pestle that paste is used for massaging the body during summer to stop odourous perspiration. One can eat also that paste to stop the odour of sweating. **8.** Cardamom , *Trapa Bispinosa* (*Śīṅgādā*) , fragrant oleander (*karabīra*) fragrant flower of *Mesua Boxburghii* (*Nāgakesara*), *Jaṭā Mānsī* (a type of plant), Camphor , Bay-leave ,if put in the bath-water for sometime, it acts as an deodorant on the body and hair . **9.** If one uses the paste of Myrobalan , flowers of *Mesu Boxburghii* (*Nāgakesara*) ,*Trapa-bispinosa* (*Śīṅgādā*) , *Khas* (*Andropogon Muricatus* grass), yellow myrobalan (*Harītakī*), *Jaṭā mānsī* (a kind of plant), if its paste is massaged on the body and hair for fifteen days, then one becomes fragrant for a long time. **10.** Sandal paste, Cardamom plant *Zedoary* (*Śatī*), bay-leaf, pot-herbs (*Śigru* or *Sahajana* beans), yellow myrobalan, (*Harītakī*) *Trapa-bispinosa* (*Śīṅgādā*), take all in equal quantity and apply on the body its paste. It is a very healthy and pleasant body and face-pack. **11.** Camphor, colour of *keśara* or saffron, white and red flowers of *Lodhra* (*symplocos Racemosa*),a type of carrot (*Thunera*), *Trapa-bispinosa*, *Khas* (*Andropogon Muricatus*),if equally mixed and make paste and massage on the body, it becomes fragrant. **12.** Bay-leaf, *Trapa bispinosa* *Śīṅgādā*),sandal, *khas* (*Andro pogon Muricatus* grass),Aloes *Agara* if with equal measurement are put together and transformed into a paste and apply on the whole body half an hour before the bath, it gives beautiful fragrance to the body

Mukhavāsa Or Mouth-Wash In The Form Of Mouth Tablets Or Lapping Or Electuary: **1.** Cinnamon, Bay-leaf, Cardamom, a piece of shell (*Nakha*),flowers of *Mesua Boxburghii* (*Nāgakesara* or *Svarṇa*) and Nutmeg should be powdered and put into the betal-leaf and should be chewed. **2.** Add

Kashmiri saffron, the core of a berry, Thunera, a type of carrot, the flowers of nutmeg, if powdered and mix into honey and then make the tablets and dry up, those tablets are good mouth-refreshner and can be taken anywhere anytime with oneself. 3. All the three ingredients, that is *Murā* (?) pollen of lotus and *Kuṣṭha* (*Rotteleria*) if ground and powered and if taken in the morning and the evening, within 15 days mouth begins to emit the fragrance of camphor. 4. The seeds of *Kāmbojī* (*Tinctoria Castus*) and *Kustha* (*Rotterleria*). both mixed together and make a powder. Mix the powder in honey and lap up for a month or a two. The mouth would emit the fragrance of flowers. 5. The green leaves of a mango tree which are not too ripe have juice. Soak them in the milk of *Apāmārga* (*Achyranthes Aspera*) plant and dry up in the sun. Then eat in the morning. Those leaves after making their powder, put in the Betal-nut leaf. This is the best Mouth-wash or chewingum which is known as *Sugandha -Yoga*.

DR.PADMA SUDHI from the book *Anaṅga-Raṅga* of **JHA, RAMCHANDRA**, New Delhi, 1971

FAIRS AND FESTIVALS OF RAJASTHAN

Nowhere in this country do the people in Rajasthan and nowhere do they hold so many festivals. Often a fair or festival is more or less a local affair centered around the deity of a local temple. But when the temple is a famous one and the deity enshrined in it, has devotees all over the state, the festival attracts people from all over the Rajasthan and even outside.

Despite the fact that the festivals have a religious overtone some of them have over the years grown into rather secular affairs and people of all castes and creeds freely take part in them.

What adds colours to these occasions is the bright apparel of men and women. The length, colour and girth of the *Lahēṅgā* (skirt), as also the size and design of the *Kanchalī* (blouse) often betray the caste and the locality of the wearer, similarly, the colour of the men's turban and the manner in which it is tied, indicate the area from which they hail.

One such famous fair is the one held every year to honour the brave **Gogāfi**, a Chauhan king of Dadrewa in Ganga nagar district.

Gogāfi is said to have fought many battles against the Moghul invaders to protect his state. He left his place and family at the behest of his mother and attained *Samādhi* when he reached the village of Medī. Since then the place is known as Gogā Medī and a fair is held there every year.

Another fair commemorates **Ramdeoji** or Ram Shah Pīr, a Rajput of the Tomar clan, regarded as a saint by both Hindus and Muslims. The fair held near this shrine at Ramdeora about 13 miles from Karan in Jaisalmer district, draws a very large number of Harijans. Most pilgrims to the shrine take back a souvenir in the form of a wooden or papier mache horse which is regarded as the symbol of **Ramdeoji**.

A fair held at Jhunjhunu every year honours the memory of Rani Sati. Her real name was Naraini devi and she was the daughter of a Bania of Hissar. It is

said that when her husband was taking her to Jhunjhunu, the party was attacked and he was killed. She burnt herself in the funeral-pyre of her husband. A temple was built in Jhunjhunu to perpetuate her memory.

The Shri Mahāvīrajī fair in Chandangaoon village in Sawai Madhopur district though primarily celebrated by the Digambar Jainas, draws large crowds particularly of *Gūjars* (cowherds) and *Minas* (Members of scheduled tribe).

On the first day of Baisakh Krishna, the image of Mahāvīro swami is taken out in golden chariot drawn by bullocks from the temple to the river bank. The *Minās* accompany the procession to the river and then disperse. On the return journey, the *Gūjars* accompany from the river to the temple.

Probably the most popular festival in the state is the Gangaur. It is supposed to celebrate Gaur or Gauri, the consort of 'Gan', a synonym for Shiva. Gauri symbolizes everlasting *saubhagya* (material bliss). She is also the eternal mother of the universe.

Really speaking, Gangapur is a spring festival. It is not known how and when the festival took the form in which it is celebrated here.

The festival commences on the first day of Chaitra and continues for 18 days, during which period both unmarried girls and married women worship the goddess.

Dressed in their finest, the women go to a garden each morning carrying pots on their heads filled with water and topped with leaves, blades of grass and flower artistically arranged. They offer *Kumkum* and rice grain at a clean spot near the garden well and sing songs in praise of Gaurī on their way to and back from the garden.

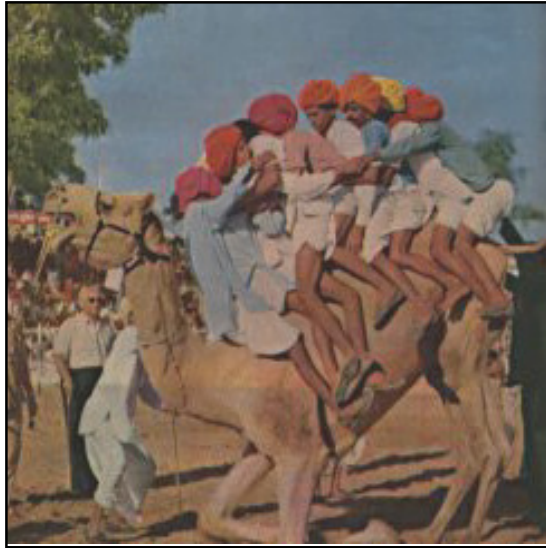
At many places in Rajasthan such as Jodhpur, Bikaner, Udaipur, Kota, Alwar and Kishangarh, well-to-do families install wooden idols of Gaurī and Shiva at home during the festival.

Another main religious fair in the state is held at Kaila, about 24 kilometers from Karauli in Sawai Madhopur district, in honour of the goddess *Bhaswani*, whose idol is said to have been installed centuries ago in a temple built atop a rock in picturesque surroundings. Legend has it that a Sadhu by the name of Kedargiri, a devotee of the goddess Bhawānī, used to live on the bank of the river Kalisil near Kaila. One night a jogī, who had brought an image of Durgā on a bullock cart from somewhere near Delhi and was taking it to some safe place where it could be installed, knocked at his door.

Kedargiri implored the jogī to leave the image with him. The jogī refused. But when he tried to leave the next morning the bullocks refused to move after having gone a mile or so from Kedargiri's hut. In the morning he offered the image to Kedargiri's hut. That night the jogī had a dream and in the morning offered the image to Kedargiri for installation in a temple built near the spot where the bullocks had stopped. The jogī named the goddess Kailā Mātā. In the inner shrine of the temple of Kailā Mātā, two images are flanked on both sides. On the right, is the image of Kailā devi

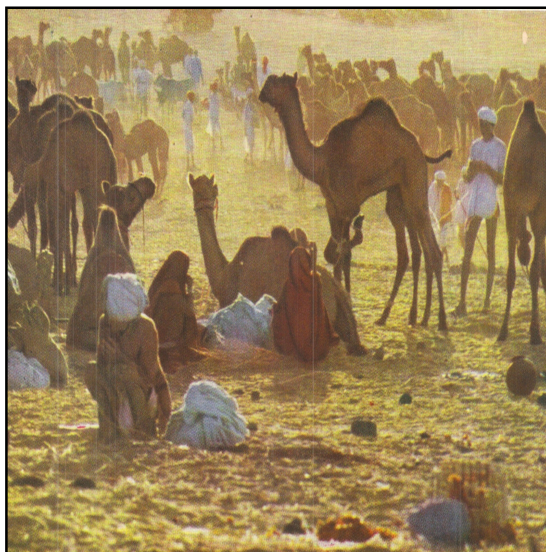
commonly known as Mahālxmī (Goddess of wealth) and on the left that of *Cāmundā*. *Cāmundā* was the family deity of the Khinchi princes who ruled over the area. The temple was built in 1464 A.D. In later years the rulers of *karaulī* also adopted *Kailā Mātā* as their family deity.

The fair opens on the 12th day of chaitya Badi, and lasts for a fortnight. A new township of tents spring up to house the visitors. But a large number of pilgrims prefer to stay in the open. The fires of their ovens can be seen in the darkness of the night for furlongs around.



(Measuring the strength of a Camel by riding as many riders as possible)

The peak days of the festival are the fifth and sixth



(Twilight touches men, women and animals with its lingering magic.)

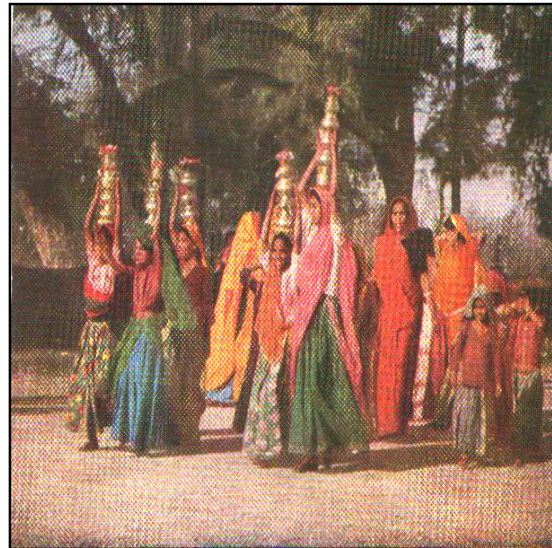
days of the dark half of Chaitra when the congregation becomes so large that it is difficult to enter the temple and have a *darshan* of the Devī.

The temple also attracts devotees from all sections including rich merchants, Minās, Ragers, and Ahirs. The tribals bring to the festival a breath of fresh

air from the fields and the hills and indulge in dancing and singing with an abandon peculiarly of their own.

While Mahālxmī accepts only vegetable and fruit offerings, animal sacrifices are made to Chamuṇḍā by the Rajputs, the Minās and the Chamars but far outside the temple precincts.

A fair which draws pilgrims from all over the



Balancing of skillfully polished shaḍās.

country is held at Pushkar (near Ajmer), one of the five principal sacred places mentioned in some of the Hindu scriptures, during the month of Kartika

According to legend, a demon called Vajra Nābh used to live in this area and had killed the children of *Brahmā* who in turn destroyed the demon with a lotus Petals from the flower fell at three places where three lakes, the Jyestha (main), Madhyam (middle) and Kaniṣṭha (little) Pushkar were formed.

Some time later *Brahmā* decided to perform a



yagña at Pushkar on Kārtik Pūrṇimā to which he invited all the gods and sages. But somehow *Sāvitrī*, his spouse, did not turn up at the spot in time. As the presence of a wife was necessary for the performance of the *yagña*, *Brahmā* married a Gujar girl named

Gāyatrī. When *Sāvitrī* came appropriately dressed for the *yagñā* she flew into a rage and cursed the god and all others present. *Brahmā* then created the goddess *Shrāp Mochini* and asked everyone to have her *darshan* in order to be free of the curse.

This is the reason given for the presence of three temples dedicated to *Brahmā*, *Savitri* and *Gāyatri* in Pushkar town. The temples of *Sāvitrī* and *Gāyatri* are perched on two hills tops, one opposite the other, in very beautiful surroundings.

Pilgrims come to Pushkar to have a dip in the holy lake in the hope that they will wash away their sins. The lake has 52 ghats, of which those named after *Varāha* and *Brahmā* are regarded as the most sacred. (See festivals also) the temple precincts

AUTHOR: KAUL, T.N.; **Source:** *The Times of India Annual* 1971 Bombay.

FAKE- ART BUSINESSMEN

Archaeology students and foreigners visiting the famous Verul *Ajanta* caves in Aurangabad have made a great collection of 'original terracotta items' dating back to the *Satavāhans* era –second century BC to second century AD.

So they thought, but by now the fact must have dawned on them that the items were fake short, changed by unscrupulous elements!

Sanjay Godbole, a city-based collector of rare items and artifacts, said that he was approached by the sellers of these artifacts in Pune and apprehends that the racketeers could enter the city market too.

Godbole, who has a vast collection of rare and original items, said that he has purchased many (The



(The *Yakshī* figures, a fake artifact, being sold in market as original terracotta terms)

artifacts from the sellers and has ascertained that they were not genuine. He said he has visited Aurangabad and confirmed that scrupulous sellers were virtually calling the shots.

Original terracotta artifacts from *Satavāhans* era are prepared from kaolin, a fine white clay. When thoroughly heated they turn rock-like and hence do not break easily and can sustain changes in

temperature, he said. Although, the fake artifacts resemble the original ones, they can be differentiated from their design, weight, hardness and the colour. They are prepared with red clay, with white polish on the outer layer to give them the original look.

However, the white polish vanishes within a few days or can even be wiped out.

The four inch high fake artifacts of gods and goddesses and **Yakshī** figures can be differentiated from the original ones on the basis of the posture, their hairstyle, the design on their ornaments and dress, **Godbole** said. The fake artifacts range from bangles, pendants, beads to terracotta figures.

The most popular among the sellers are the **Yakshī** figures.

These fake items are sold at exorbitant rates ranging from Rs. 100 to Rs. 20,000 and several collectors of rare items are falling prey, he said.

He has appealed to the collectors to examine the genuineness of the items and has demanded that all the authorities concerned should probe into the racket.

Certain test which can easily be conducted in foreign countries, particularly in USA, to ascertain the genuineness of the rare terracotta items are not available in India, he lamented.

He said that the archaeological departments should insist that special labs are established where such test could be carried out.

Source: *Express News Service* Aug. 24, 1996 **IE** Pune.

FAN FAN YU

It is an **Encyclopedic dictionary** of Indian names in Chinese. It was compiled about the 6th century A.D. In 73 chapters, it deals with all names which occur in the Buddhist scriptures and in the accounts of the Chinese pilgrims to India. These names include those of Buddhas, Bodhisattvas, gods, demons, birds, fishes, countries, towns, villages, flowers, clothings, medicinal herbs etc. All together these are about 5,000 names. It gives the names of the four *dvipas* as jambudīpa, Godhanya, Uttarakuru and Pūrva videha. There are names of 121 cities beginning with Vārānasi, vaiśālī, Śrāvastī, Kapilavastu, Ujjayini etc. The names of the 47 rivers begin with Nairāṇjanā, Vakṣu, Sītā, Gaṅgā etc.

"The climate is temperate and without frost. The people are rich and contented when burdened by any poll-tax or official restrictions. Only those who fill in kings' land pay a land tax, and they are free to go or stay as they please, the kings govern without recourse to capital punishment, but offenders are fined lightly or heavily according to the nature of their crime. The people of this country kill no living creatures, drink no wine, and eat no garlic and onion." *Fa Hien* stayed for two years in Tāmralip, and then went back to China by way of Śrī Lanka and Sumatra. His only surviving companion *Tao-chen* settled down in India and never returned to China. He was 79 when he reached Nanking in A.D. 413. The following years he wrote the record of his travels. *Fa Hien* who came to India

during the reign of Chandragupta II (AD.376-413), never mentions his name.

AUTHOR :- SALETARE, R.N.; **Source:-** *The Encyclopaedia Of Indian Culture* ,5 vols, New Delhi.

FASHION CRAFT – WOMAN: GĪTĀÑJALĪ KASHYAP

If the sixties marked the end of innocence in fashions, the seventies was a decade of clumsy grace. Fashion teetered on cork-sole platform heels and people sported shaggy hairstyles aimed to obscure any vision beyond the nose. But it was also an era of spontaneity and an irreverent celebration of individual eccentricity.

But in the eighties it was back to the age of sobriety and a virtual boredom spread to the world of *haute couture*. So, it was not surprising to see designers reinvent the seventies look in the nineties but in a very slick and contemporary way.

Designer **Gītāñjali Kashyap**'s collections are based on the time less beauty of Indian craft. Her apparel is for the lady who is a busy achiever, in love with India, who would wear what she designs both to an important board meeting as well as to an evening of tradition.....

Self taught in the art of *haute couture*, **Gītāñjali**'s career dates back almost a decade and today she can be counted amongst the most creative designers in the country. Says she, "while designing I keep the Indian women in mind and what would look good on her."

Gītāñjali has held over 22 fashion shows and her collection are retailed at *Carma* in Delhi, ensemble in Bombay, Folio in Bangalore and Kalī in Calcutta. Her clothes are meticulously cut and are very flattering to the wearer. But there is no single focal ensemble around which the whole range of outfits revolve. Her 'Rang Bhandej' relies strongly on traditional Indian art. The colours are of hues seen in the desert. The apparels mainly comprise ankle length skirts in crepe and silk which go with silk jackets in the Bāndhīnī style. 'Miniatures' enraptures the image of the alluring paintings of *Rajputana*. The silhouettes are voluminous, layered and in colours that interplay vibrance with serenity. Many years ago, **Gītāñjali** recalls, when she was working hard to establish herself as a designer she met 'Mianji', a master block marker in Jaipur and "it is he who helped translate my dream into reality", she says.

The block-maker captured the essence of famous miniature onto cloth by painstakingly making wooden blocks of the paintings and transferring them on to delicate silk, tussar crepe and Organza.

Gītāñjali's 'colour Tonic' collection comprises crinkled, shaded and single-toned silk in bright colours like hot pink, orange, ink blue, turquoise and sunshine yellow. The fabric is cut into tailored jackets, flowing pants and skirts. Curiously, this collection is not for the market. Says **Gītāñjali**, "It is academic exercise which concentrates on colour. Colour as a tonic, as a spirit lifter, as a texture enhancer and as a revitaliser of style".

For women with a western orientation, **Gītāñjali** has the 'Winter Whites and A Hint of Flowers'. "The winter Whites" is a recreation of British street fashion", she explains, and adds, "It is very gung-ho, short, slick, though not overtly sexy. It should appeal to an Indian women with an international exposure and outlook." **Gītāñjali**'s inspiration for 'A Hint of Flowers', comes from Imperial Russian costumes.

Gītāñjali's collection comprising Sārīs, Dupatās and Kurtās is inspired by the fragmented imagery of ancient manuscripts and images of rural India. Her 'Net' collection is created specially for the western market.' In this collection I have deliberately stuck to western designs', she says. **Gītāñjali** was inspired to create this range after she saw some French girls wearing dresses embellished with rich embroidery in copper on deep grays, burnt grays and blacks. She says, "The embroidery technique is Indian and is close to *Zardosī* in its visual appeal. Thus this combination of the East and west has blended well and gives the line a sensual effect."

Initially, unlike other designers, **Gītāñjali** never found anything common between western and Indian wear. She believed that an Indian women looked her most elegant in an Indian outfit. But after a brief stint with international designers like **Chantal Thomass** and **Gilles Rosier** her thinking underwent a subtle change and has how resulted in the meeting of the twain.

Despite **Gītāñjali**'s claim about designing for the average woman, her clothes carry a stamp of exclusivity and retain a strong attitude. They are definitely for someone who is all women assured, poised, independent and individual in her attitude.

AUTHOR: KHOSALA MUKESH; **Source:** *Swagat* July 1996, Indian Air Lines House, And N.D.

FATEHPUR SĪKRĪ

Fatehpur Sīkrī described as an epic poem on red sandstone, owes its foundation to Akbar, as the Mughal capital city. The buildings in the city can be divided into two categories, the religious and secular. On the one hand, there is a imposing **Jama Masjid** with the most spectacular gateway of India, the **Buland darwaza** and the exquisite 'dargah' of sheikh salim Chishti within the court. On the other are the many varied secular buildings such as **Diwan –I-Am**, **Diwan- I- Khaas**, the **Palace of Jodhā bai**, **Bīrbal's house**, the **Naubat Khānā** (Royal Work shop), the **Khajānā** (Treasury) and tomb of **Sheikh Salim Chishti**.

The architecture of fatehpur sīkrī is a combination of both the Hindu and Muslim styles. The city, however, remained a capital for only a short of while for, it had to be abandoned due to a shortage of water.

COMPILER: PADMA SUDHI; **Source:** *Old News paper* clipping formed without name, title, date and place.

FATIMA AHMED AN ARTIST OF AZURE IN OSHOLAND

Art's changeling was reconciled seen of the **Van Gogh** sun-dappled studio of the Osho Commune. **Fatima Ahmed**, a sylph-like artist, flitted among her offerings of azure. She has been around for long, from a time when scant value was attached to the work of women artists. That was in the summer of the '69, when she first displayed her paintings. Not just art as in painting - but art in every conceivable form has consumed her variously through 54 years. She began languidly in a voice that one could well imagine reeling off **Shakespearean sonnets**.

Her indubitable style has left a definite mark on the art world of canvas hand - made paper or the multi-media of triptych, which borrows from a host of unconventional (as far as Art forms go) influences. She has held three exhibitions in space of six months. And the art world is leaning towards, wanting to take a closer look.

Her output is either prolific or sparse. She says she takes her hands off the easel whenever she finds that she is repeating herself. Then comes the marked candour in the declaration: "I'm just a lazy Leo... I don't bother as long as know where the next meal is coming from."

Not for her to trawl the ground for the next big buyers; not for her to devise ways for career promotion; not, therefore, for her to keep *swilling* out works thick and quick for 'sales' that artists must hold to stay alive in people's memories.

Fidelity to her own well-devised style is her foremost concern. She reveals that hers is the ancient wash painting technique, popularised in more recent times by **Abdur Rehman Chughtai** (an artist from the Bengal school). A slow and laborious method in water colors, it was discarded by those who graduated to oils. The stages involved are many. First, drawing forms; next, filling in color; then washing this first color plot under a running tap of water, unsparingly on both sides. This done, the sheet of paper is put flat on a board and pasted. The wash and paint is repeated over and over till the eye approves.

"This style allows for a lot of freedom and evolving...*sepia* can quite easily turn to aquamarine or revert to *sepia* again," says the artist, supremely pleased with the result of the method.

The mystic quality of her art ensures that a lot is left unsure, that a lot is left unsaid. Like a shrouded woman who doesn't let her mystique part from her. Yet, equally true is the observation that her subjects have no set expression; "They are depicted experiencing life, my subjects are constantly looking inwards, reflecting and assessing life for themselves. Thus they show no permanent emotion." Note-worthy is the fact that the use of forms is minimal what is favoured is a lot of interplay of space. Blur upon blur of colour somehow *coalescing* into a whole...Integral. Healed.

Perhaps her most powerful art feeling is "I do not believe that every cubic centimeter should be worked upon". Seeing is believing this passionate. Heartfelt avowal of art. Even those who cannot immediately

respond to this artist's works can hardly refuse it the tribute of their interest.

Her painting is self-expression; a ready receptacle of document station.

Hyderabad, the city she grew up in was the site of her deepest disaffection. At the age of seven, she went against the grain of Muslim orthodoxy by announcing her rejection of *slam* to a very shocked father. Notions of blood bonds ("khooon ka rishta." She mocks) were swiftly dispelled by her as she declared a greater, abiding affection for her step-sisters rather than her own. In short. She cast pebbles of difference in the still pond of her Hyderabad setting. She never wanted marriage. Life is for living... and living is free; her personalized edict stayed miraculously unchallenged.

She was castaway from; she wandered and roamed. till Osho Rajneesh become her centre.

She became a *sanyasin* 13 years ago. "I began to lose my outlines and gradually got woven in to the ashram's texture of love and spontaneity." The ego ceased to be; its absence found a reflection in her artistic mien. Her paintings became meditation. Fourteen of her works displayed at the commune had no titles-to Fatima, they seemed redundant.

The faces in her paintings are elements of life huddled together and do not necessarily have a likeness to flesh and blood persons. There is one among them that resembles well-known author **Mulk Raj Anand**. "Very well!" she exclaims, but that is hardly intended. Another is positively aneroid; "Ah yes, and gaping," she acknowledges casually. Why does her work resemble **Khalil Gibran's** in 'The Prophet'? she hasn't the foggiest idea, but is stunned and flattered by the observation made by a western *sanyasin*.

She has newly embarked on paintings straight out of her sub-conscience on the man-sionettes or 'deoris', dotting her Hyderabad past. And thus grandish balustrades, cantilevered window boxes growing spindles of 'tulsi', or bay windows and alcoves appear behind them, life is still a surging. And Fatima, like the existence she paints, is not under wraps.

AUTHOR: DAYAL, VANI; Source: Femina, May 23, 1995, Bombay.

FAUSBALL M.V.

He was born on 22nd September, 1821 Jut-land (Denmark). He was professor of Indian Linguistics and Sanskrit at the Copenhagen University. **Fausball** is known for editing and publishing the texts of several important Pāli works specially of the *Jātaks*. He died on 3.6.1908. Among its works are: *Dhammapada* (text) 1885; *Suttanipāta* (text) 1885-94; *Jātakatthavannanā* (vol.I-7) (text) 1877-97 etc:

AUTHORS : ROY A.K. & GIDWANI N.N. Source : Dictionary of Indiology 4 Vols. New Delhi 1983 (First Ed.)

FAUNA AND FLORA OF HERMITAGE

Kshemendra describes a coming together of, inimical animals and birds in loving atmosphere of the *āśrama*

of Agastya. When Rāma approaches the hermitage of Agastya, there is an atmosphere of peace and serenity, of holiness, utmost friendliness towards one and all, radiating as it were from all the sages and Agastya principally, that makes even the trees and plants in the area, not to talk of the animals and birds, emulate their virtues. Rāma remarks that his heart leaps up in joy to behold this rare spectacle. The trees, with the swarms of bees on their tender leaves like rosaries of beads in the fingers, wearing a garment of bark as it were, the twigs serving as holy twigs, are almost sages so transformed. The natural inveterate enmity between the lion and the elephant is set at rest as also that of the snake and the peacock. They are completely transformed from their *tāmasik* attitude into a subtle *sāttvik* mood, nay, a step further advanced, they exchange friendly looks and offer an abundance of love and affection mutually:

*Br̥ṅgākṣamālāvalaya vyāgra pallava pāṇayah .
Prasānta vairarājasīm śimhebhaphani barhinām
preapraṇayini ceṣṭā nirvikāraiva dṛśyate*

Rāmāyaṇa mañjarī 3, 464-448

Like the sky beautified by the moon, character and bearing is beautified by the control of senses, and the quality of mercy and intense feeling for suffering by sacrifice and the desire to give away. Animals, birds and reptiles in sculpture or painting are shown as opposites come together, wherever the attitude of universal love of a sage is sought to be illustrated.

Aśavghoṣa describes the peace reigning supreme in the surroundings of hermitage of sage Kapila where even wild beasts so ferocious moved peacefully with the innocent deer as if taught humility and love by the sages there who were their common refuge: An early ṣuṅga sculpture from Mathurā shows a rishi almost in friendly conversation with birds, snakes and deer.

*Api kṣudramṛgā yatra śāntāśceroḥ samam mṛgaih
Śaraṇyebhyastapasvibhyo vinayaṁ śikṣitā iva.*

In the panel from Deograh representing

Naranārāyaṇa where Viṣṇu in the guise of a sage, is expounding the highest truth, the atmosphere of the *tapovana* is vividly presented by the snake, the deadliest receptacle of venom, in the vicinity of the innocent and harmless pair of deer, and also by the tiger, with its terrible teeth, ordinarily a great source of fear, but here unable to exit it. This same idea is also repeated in later sculpture, as for instance in case of Śiva as teacher for sages themselves, seated under the large spreading banyan tree as Dakṣiṇāmūrti. The representation of Dakṣiṇāmūrti from *Kāverīpākkam* showing the innocent deer and venomous serpent together like the deer and tiger together, and cat surround by mice in Arjuna's penance at **Mahbālipuram**, is all more or less a glorification of the *prabhāva of tapas* or penance. It is by *tapas* that Arjuna got his *Pāśupata* weapon. It is by penance that the **Bhagīratha** brought down the Ganges, the heavenly river. It is by penance that Bhṛgu, the son of **Varuna**, realised the truth of the Absolute. It is by penance that *Viśvāmitra* attained the impossible, became a Brahmarishi, and rightly as *Bhavabhūti* says: *Vaśiṣṭhaḥ - Satyamidrśo - viśvāmitraḥ yadvācām*

*visayamatītya cetasaṁ va Paryāyātparamatiśāyā-
nasya vā yat. Brahmarṣau tadīḥ durāsade samiddhaṁ
tejobhirjvalati mahattvamaprameyaṁ.*

Mahāvracharita 4, 15.1

In Bharhut there is a sculpture of an ascetic seated in the company of animals. It is the *Bodhisattva* in the *Bhaisa Jātaka*, who, though born with a silver spoon in his mouth, had given up all his wealth and treasures for a life of renunciation in a hermitage on the Himālaya with his sister, and so impressed even the animals by his simple life. When *Śakra*, just to test him, stole the share of lotus fibers intended for the meal of the *Bodhisattva*, even the animals joined the *Bodhisattva's* sister in taking an oath to vindicate their innocence in regard to the disappearance of the fibres, till finally *Śakra* revealed himself to apologise and explained to the *Bodhisattva* that he was only testing him. Such high notions of personal conduct in an animal like a monkey, normally ever so fickle and ready for mischief, only reflects the high potency of the atmosphere of virtue in a hermitage of true ascetics, who have completely obliterated passion and desire for things and live abstemiously. The sculpture graphically represents the emphasis on this aspect of saintly life and its influence. It also has to be brought in the context of *satya* or truth worshipped as the Almighty by *satyavachā* son of Rathītara. This story of the oath taken by each denying the stealing of the fibres is all from the *Mahābhārata* from the *Anuśāsanaparva*. Kshemendra has given a beautiful epitome of this styled *bisastainya* or the stealing of the fibres in his *Bhārtamañjarī*. It is here the seven *rishis* and Arundhatī who, at a time when there was a severe drought for years, famished and hungry without food for ever so long, were offered wealth to acquire food by king Vṛishadarbhi, but, as, the *rishis* considered *pratigraha* or receiving a gift from a king as detrimental to their power of penance and against the principle of *tapasyā*, preferred to go hungry. The king arranged for golden fruit to be thrown in their way hoping they would collect at least these. But the sages who had no such desires, would not touch them. *Śakra* himself appeared as a fat and sleek young ascetic called Śunahsakha and joined their company. The king angry with the sages for their so rejecting every effort of his to help them in that period of drought, created a demon to look after a lotus lake of lotuses. The *rishis* when they sighted the lake, wanted to feed themselves on lotus fibers, but, the demon would not allow them to enter the lake till he knew who they were. Each one individually introduced himself and Arundhatī as well. When the demon asked a second time the name of Śunahsakha, the sages got enraged, and reduced him to ashes. They collected enough lotus fibers for all of them, laid them on the bank to partake of them after their bath and ablutions, but what was their surprise when they reached the bank and found the fires missing! When a thing badly needed lost, even the most beloved and intimate have suspicions among themselves, and each one took an oath by trying to utter imprecations regarding whoever stole the fibres. Śunahsakha, however, made a strange statement that

whoever had stolen the fibers should give a very beautiful girl to an immaculate *brahmachārī*, sacrifice of great lusture and repository of the *Veda*. The *ṛishis* at once said it was wish of his own and fixed the theft of the fibers on him, which he readily accepted with a smile, assuring them that he wanted save the *ṛishis* from accepting what they would not even in dire starvation, if they knew that the demon who watched the lake was created by Vrishadarbhi to thwart them. He had reduced him to ashes and removed the lotus stalks. He revealed himself as Indra, and in the aerial car that arrived, he took them all to heaven:

*Sā ca kṛtyā hatā ghorā Devo'haṃ Tridaśeśvaraḥ |
Ityuktvā nijamāsthāya rūpaṃ Saptarṣibhiḥ saha
Velladvimānamālokaṃ nākaṃ nākapatiriyau.
patigraphanivṛttānāmeva mujjvala cetasām |
Vibhātya laulyā bharaṇā vṛttiḥ sarītoṣa śālinām.,*

Bhārata mañjarī 13, 1605-1615.

The description of the trees of the *āśrama* welcoming guests in their own way acting like *ṛishis* is graphically described by Harshadeva. Jīmūtavāhana is all praise for the peace of the penance grove where the difficult Vedic texts were discussed by sages who were the very embodiment of contentment, that cut green *samidh* twigs while reciting Vedic hymns to memorize them, even as the young hermit maidens filled the channels at the roots of the plants with water from the adjoining streams. The trees thus appeared to address sweet words of welcome to the guests through the humming of their bees, offer salutation with their heads bent under the weight of their fruit which also served as offerings and by scattered flowers as if they were offering worshipful *arghya* to the visitors to the hermitage. He wonders whether the trees had been taught the proper mode of reception of guests by atmosphere of the *ṛishis*:

*Madhuramiva vadanti svāgatami bhṛṅga
śabdairnatimiva phalanamraiḥ kurvate'mī śirobhiḥ.
Mama dadata ivāghyam puṣpavrstīḥ kirantaḥ,
kathamitiṭhi saparya siṅsitāḥ śākhino 'pi.*

Nāgānanda 1,12.

This is not a wonder as the trees reciprocate the love and affection of the *ṛishis* themselves. The very appearance of the trees and the atmosphere around indicates this.. The barks of the trees for preparing their clothes have been cut by the sages with utmost compassion, the larger and the tough parts being left out in their kindness, the water from the cascades is pure like the sky though here and there are a few broken old water-pots of gourd, scattered here and there by the hermit boys are their tattered waist zones of plaited *Kuśa* grass, even the parrots on the trees here repeat exactly the Sāma hymns by constant listening to the utterance of the hermits' intonation of the *Veda*:

*Vāso'rtham dayayaiva nātipṛthavaḥ kṛttāstarūnām
tvacahi Bhgnālakṣyajarav kamaṇḍalu nabhhsvaccham
payo, Nairjharam Dṛśyante truṭito- jjhītāca bahubhir
mañjyah kvacinmekhalā , nityā karṇanyā sukenaca
padam sāmnāmidam paṭhyate.*

Even *Vanadevatās* in the forest are influenced by the

attitude of the sages, their universal love and affection, their heartfelt welcome to the gusests, and in every way follow their example. The female ascetic Ātreya is astonished to find that as she enters the colony of sages presided over by *Agastya*, *Vanadevatās*, even from a distance, welcome her with an offering of *arghya* of tender shoots, fruits and flowers, flowers, are scattered in adoration and the utterance is so sweet. Enjoy here this penance grove to your heart's desire. This is indeed a happy day for me. The meeting of the good with those great merit. Here is the cool shade of the trees, sweet water and food appropriate for hermits, fruit or roots whatever. Everything here is entirely yours and for any of this you depend on none:

*Aye vanadevateyam phala kusuma garbheṇa
pallavāghr yeṇa dūrānmāmupatiṣṭhate.*

Uttararāmacharita 2,1.

The *Vanadevatā* continues. The attitude is one of love; restraint in speech, is ever so sweet, ever so modest; the mind by nature is so auspiciously good and this friendship so blameless; the flavour of this is unaltered from the beginning to the end. This is the secret of the guileless attitude of the good:

*Priyapṛāyā vṛttirvinaya madhuro vāci niyamah;
prakṛtyā kalyaṇī matiranavagītaḥ paricayaḥ
Rahasyam sādḥūnāmanupadhi visuddham vijayate.*

Uttararāmacharita 2,2

The *ṛishis* endowed with such simplicity, kindness, grace and super-celestial power were far beyond the celestials themselves. They were no doubt devout, and whole row of *ṛishis* starting with Bhṛigu are described by Kālidāsa as waiting in attendance to enquire of Viṣṇu whether he had a good sublime slumber *yoganidrā*, for four months on his serpent couch; and the Lord in his turn graces them with his eyes so bright and purifying:

*yoganidranata viśadaiḥ pāvanairava lokanaiḥ
Bhṛgvādīnanugrahaṇtaṃ saukhaśāyanikānmunīn!*

Raghuvamśa 10,14.

But it should not be forgotten that Bhṛigu is the same *ṛishis* who to prove to the world the superior nature of Viṣṇu in his infinite patience, grace and mercy, went one after the other Brahṁā , Śiva and Viṣṇu, where the utmost disrespect, kicking on the chest, was shown in the case of Viṣṇu who, instead of getting ruffled enquired kindly of the *ṛishis* whether his hard chest had hurt his tender foot:

*Padau te komalau divyau maccharīra samāgamāt.
Kiyaduhkhamt samāpannau na jānāmi dvijottam.*

This so touched Bhṛigu that he at once declared Viṣṇu as the supreme in the trinity.

The *ṛishis* were so great that the celestials themselves chose to be born of them. Kaśyapa is the classical instance of a *ṛishi* from whom so many celestials were born through Aditi. The couple, Kaśyapa and Aditi, the father and mother of the gods, is graphically described by kālidāsa through the mouth of Dushyanta. This is the cause as described by the great sages themselves of the twelvefold lustier in which *Sūrya* manifests himself (*dvādaśa ādityas*), of the lord of the three worlds who enjoys the highest of

the offerings in sacrifices as Indra, thought of taking birth, it is this same *Aditi kaśyapa*, remote from *Brahmā* only by one generation, namely, daksha and *Marīchi*:

*Prāhurandvādaśadhā sithitasya munayo yattejasaḥ
kāraṇaṁ. Bhartāraṁ bhuvananatryasya saśuve,
yadyajñābhāsvaraṁ yasminnātmabhuvah paro'pi
puruṣaścakre bhavasyāspadaṁ dvandvaṁ
Dakṣamarīci sambhavamidaṁ tatsrasṭurekāntaraṁ*

Abhijñānōśākuntalam 7,27.

The vedic story of how *Mārtāṇḍa* among the forms of *sūrya*, was left out by *Aditi* but again was born of her is significant. *Sūrya*, as *Indra* had put it to *Bharadvāja*, is the central important theme of the *Veda*, himself becoming the guru of *Yājñavalkya* for the exposition of *Śukla Yujurveda*, being also of the nature of *Trayōvidyā* i.e. the three *Vedas*, the three *guṇas* and the three *mūrtis*, *Brahmā*, *Vishṇu* and *Śiva*, is the son of *kaśyapa* and *Aditi*. *Indra* is *kāśyapeya* and *Āditeya Upendra* or *Vāmana*, one of the *avatāras* of *Vishṇu*, is the offspring of the same couple. It is *Vāmana* who encompassed the entire universe as *Trivikarma* that overcome the might Of *Bali* to restore *Indra* to power

Garuḍa, the one most powerful not only among birds but even among the celestials, who even on his birth almost mystified the gods that could not understand his power and lustre and at their request reduced his fierce lustre:

*Everṁ śtutaḥ suparṇastu devaiḥ sārpiṇṇastadā
Tejasah pratisamhāra mātmanah sa cakāra na
Mahābhārata*

1,23,27.

who could easily fight and rout even the *Dikpālas* and put to shame even *Indra*, who himself sought his friendship, and the blow of whose *Vajra* could just touch a feather of his wing,

*Rṣermānaṁ kariṣyāmi vajraṁ yasyāsthisambhavam
Etatpatraṁ tyajāmyekam*

Mahābhārata 1,33,20-21.

who is his fight with *Airāvata*, as *Kṛṣṇa* fought *Indra* for *Pārijāta*, could by a single pat fell unconscious the celestial elephant itself on the *Raivataka* mountain, who could carry the *Maṇiparvata* mountain itself (Fig. 94) and the *Pārijāta* tree like a small *tulasī* plant to *Dwārakā*, was the son of *kaśyapa* by another of his consorts, *vinatā*. *Aruna*, lustrous dawn, the precursor of *Śurya*, is also *Vainatya* through *kaśyapa*.

The great *Śeṣha* who carries the entire world on his thousand hoods, who is the very incarnation of might, endless as *Ananta*, signifying one of the greatest aspects of *Paramātmā*, along with other great *Nāgas* like *Takshaka*, was bork of *Kaśyapa* through *kadrū*, the whole reptile family being called through their mother *kādraveya*. By *tapasyā* *Śeṣha* became at the request of *Brahmā* the great supporter of the world with all its mountains and forests, oceans, villages and cities:

*Imām Mohini śailavanopapannām sasāgara-
grāmavihārapattanām tvaṁ śeṣa samyak calitaṁ
yathavat saṁgrhya tiṣṭhasva yathācalaḥ syāt.*

Mahābhārata 1, 38, 19.

AUTHOR: SIVARAMAMURTI, C ; Source: *Rishis in Indian Art and Literature* New Delhi 1981.

FOLK - ART AND CONTEMPORARY WORLD

The story of Indian folk art is the story of the development of India's culture and the Indian way of life. As the physical needs of human beings grew and they moved from the jungle to a thatched home, from living in small groups to living in communities, so did their emotional and intellectual needs. Not content to look only after their physical needs, they started filling their world with music, dance and imagery. They discovered the creative urge within themselves-compelling and strong. They drew heavily from nature and started adorning, not just themselves, but everything around them, to create a more beautiful and harmonious world. This search for harmony, for beauty, was reflected in every sphere. Each such response to the world around became part of this vibrant way of life-evolving, refining, searching for perfection, a process which continued generation after generation, changing, yet somewhere remaining the same. Since its inception itself was 'a joyous response' to the world around, the very essence of the Indian way of life became 'celebration' of life and its various milestones.

As the needs of the community grew, items of utility were hand-crafted from available resources, and then further embellished. Since these items were part of everyday life, the art forms around them harmonised with the rhythm of life of the Indian people. So whether these were simple reed mats, or textiles, or earthen pots, or jewellery, these art forms became inextricably linked with the Indian way of life and India's culture. Created and refined over centuries as they were, and with so much involvement in process of creation, these hand-crafted objects often had an inexplicable tranquility and meditative ness about them.

Poetry and romance, myth and legend, and ritual, all came as a response to the world around. Seeking unity and harmony with nature, the folk idioms of singing, dancing, painting, and developed without any self consciousness. These were an outcome of a simple desire to share and to celebrate, where more than the quality, participation mattered, more than the individual, common experience or the community mattered. **Thus evolving out of the substance of daily life, these powerful art forms permeated the very life they came out of, creating a strong cultural fabric where interdependence and community were more important than the individual.**

It is this strength to keep assimilating and thereby enriching itself that has kept folk tradition as a vital living force. This has in fact been one of the ways in which Indian has tended to be different from many other countries-this ability to assimilate and 'make one's own' each new wave of change or external influence. This has remained as the lifeline of this country, giving it a unique Indianness, and adding to the diversity of Indian culture.

Indianness As A Way Of Life: Indianess is not just being born in India, it is the way we look at life, the way we respond to things, that commonness of the Indian mind, the way of living, the values which despite differences in language, religion, clothing, geographical situation, make us Indian. When we look at the clouds, or when it is time for harvest-whether in Bengal, Rajasthan or Tamil Nadu- we may use different languages to express ourselves, but the thoughts and emotions are essentially the same. It is this Indianness we play upon when we want to attract the tourists or boast about Indian. It is glimpses of this India which are shown in the Festivals of India- the mystery and romance of our myths, legends, palaces, our crafts, our performing arts, folk dances and songs, the temple rituals and their symbolism. This is the real India, where the masses live.

So it comes out that in India the term 'folk art' is actually synonymous with Indianness. The style of living has been inherently aesthetic and consistently creative-starting from dawn when the woman washes and decorates the entrance to the house with white, ochre and red, lights the lamp in the *puja* room and starts the day's work using vessels moulded and created by the village artisan. In the quiet afternoon, she embroiders the various coverings or, according to the season, sings folk songs while working in groups. On special occasions there are other rituals, many of which have more aesthetic than religious significance. At dusk the lamps are lit and, with the end of the day's routine, the activity in the temple courtyard begins with people converging there. During the monsoon they listen to stories relating to Krishna and celebrate his birthday. In autumn the **Rām Leela, Durgā Pūjā** and **Sharad Poorṇimā** are celebrated. Then comes **Deepāvalī**, the festival of lights, before winter sets in. Finally winter ends and, with the arrival of spring, celebrations start afresh. The mood is always set by nature. In fact, nature and people remain continually in harmony. All this happened naturally-the crafts, the arts and life style merged so beautifully while sustaining each other.

It is this Indian way of life-our culture permeated with folk art in its various expressions- that has been our strength. Why are we having to talk about its preservation? Is it dying or being destroyed? Are we wanting it to be so, or is it happening as a result of factors beyond our control leaving us watching ashelpless spectators? May be we are not even aware of it or, if we are, then we attribute it to the inevitable process of change, even at the expense of losing our basic 'Indianness' along with the things we agree must change.

The Impact Of The West: This five thousand year old civilisation has taken the onslaught of invaders, plunderers, and conquerors but still did not collapse or get destroyed. In fact each time it enriched itself by assimilating elements of the life of these people. By adding on and not just replacing, India's character was actually strengthened. It was a nation proud of its identity and culture, sure enough of itself to take from others and yet not feel threatened.

Unfortunately, what thousands of years of invasion could not do, a few decades of colonial subjugation and subsequent independence seems to be succeeding in doing. Somewhere the 'white sahib' managed to enslave the spirit of a people who had rejoiced in being themselves-even though freedom from 'slavery' was brought about through the use of a unique characteristic of the nation-its spiritual strength. This was the use of satyagraha or non-violence, and the movement to use hand-spun cloth, signifying self-reliance and self-sufficiency. It is ironical that the nation became free but the spirit remains enslaved.

One of the things we should be concerned about is that modernisation is not being interpreted as openness and looking at alternatives, thinking afresh and selecting, but toeing the line laid down by the materially rich nations in the West. **Unfortunately, economic factors play such an important part in people's lives that those who have more wealth become role models for the economically weak.** If the moral fabric or the self esteem of a nation also happens to be low, then the strength to be oneself goes. This inferiority complex has taken such strong roots, that we feel to catch up and progress; we not only have to take the technology of the West but also adopt western life-styles, however unnatural and unsuited these may be to our psyche and context.

While the urban population got exposure to the Western material world and frenziedly started moulding itself according to the model supplied by the West, the villages continued to grapple with the problem of daily existence, of keeping body and soul together. Despite the severe negatives of the caste system and the zamindari system, rural Indians continued to have interdependence and sharing as major means of survival. The village somehow retained this integrity of structure and way of life with its craft and rituals and the ambience where the community is central. The real India survives in its villages

Folk-forms which convey the Indian ethos are important tools of expression that can continue to be relevant. A craft or art which continues to fulfil a need of the people -whether a physical need or a need for expression- will retain its basic vitality and sense of purpose. If it doesn't, then decay sets in, and the art or craft and the way of life it represents is on the road to destruction.

Perhaps this is what is happening on the Indian scene, mainly because of thoughtless urbanisation and industrialization and the lack of concern with retaining the basic aspects of our culture and folk forms which are so fundamental to the Indian way of life. These have in the past and, I believe, can continue in the future, to be part of the life of the people, and provide a link with our traditions. When I say urbanisation, I am talking about the model being western; the Indian social order of interdependence breaking up, the nuclear family and the individual becoming stronger, the qualities of humility, self-effacement, gentleness, etc., which are so much part of the Indian psyche, being replaced by aggressiveness, self-projection and

ambition. Globalisation is not only globalising our economy but our identities as well.

In the same way, instead of helping us to use machines and technology to achieve our economic goals while yet retaining our Indian way of life, industrialisation has led to mass migration from the villages to the cities and alienation from our traditions and basic way of life. It has led to wholesale abandoning of much that held our society together through tradition and folk forms.

As the last straw, the powerful audio-visual media, which could have helped us in networking and communicating with the people in this vast country and in rebuilding the nation and its self esteem, has become a willing irresponsible tool to destroy the values, thoughts, creativity and identity that is left. The West, with its power and prosperity, has always seemed so storing and so desirable. Hence the desire to imitate. Instead of a synthesis of the best of both, there is a replacement of so much that is good and Indian, without thought and without incubation time.

In rural India where the masses still live, these folk forms are still very much part of their way of life. In fact, even in the cities this is still partly true, though what remains perhaps is more religious ritual and ceremony.

Defining Development Our Own Way: In the context of development, folk art as an expression of life the people acquires a tremendous significance. On the one hand we believe that as an expression of life in India, the folk forms convey a very developed and evolved way of life- interdependent, aesthetically beautiful and meaningful. On the other hand we talk about the rural areas as under-developed. I think, particularly in this context, it is very essential to look at what we mean by developed and evolved way of life- interdependent, aesthetically beautiful and meaningful. On the other hand we talk about the rural areas as *under-developed*. I think, particularly in this context, it is very essential to look at what we mean by development. Development means, to unfold, to advance through successive stages to a higher, more complex or more fully grown state. Anybody talking about development has the enormous responsibility of being clear about where development is needed, of what kind and what the objectives of such development should be.

The areas relating to literacy, education, superstition, population control, the rights of women, health care, poverty, etc. need to be addressed. Development has to mean economic development and strengthening the infrastructure in the rural areas so that people can optimize their efforts and manage their daily lives better, and thereby have time for more creativity and fulfillment in life. It should not mean the destruction of the folk forms and the way of life these represent.

This is not an attempt to romanticise village life nor is this a sentimental, patriotic rhetoric of 'My country is great'. This is an anguished plea, that growth is possible where the roots are strong and the identity is clear. We have to draw upon the strengths of our

existing systems and add on to those. Uprooting old traditions and implanting new sensibilities will destroy, not help development.

While the world is now waking up to recycling and environmental issues, these are the very issues which have been part of everyday life in India-worshipping the tree, the sun, the river, the earth, using plates made of leaves, drinking out of earthen cups, decorating with vegetable dyes, using organic manure, picking up fallen branches for fuel; all are indications of not only a culture harmonized with nature, but also of many elements that the West is only now waking up to.

Which other country has celebrated nature as we have? The six seasons of the Indian calendar through poetry, painting, music, and dance. It is time we reinstated our self esteem and pride and transmitted this pride to our youth and children. It is amazing that on the one hand international organisations are funding projects to document alternative medical practices and on the other, the supposedly more educated and enlightened sections of our society are abandoning these. We are ready to learn 'Kalaripayattu' the Kerala art of self defence from which 'Karate' and other such forms are said to have evolved.

We are in the age of information technology where 'communication' is the key word. We are in the advantageous position of having indigenous indigenous life styles and forms which contain within them the distilled wisdom, values and aesthetics of the past, and at the same time having access to all that the West has to offer by way of technology and thought which we can learn from. Can't we be discerning enough to hold on to what is our own and add on what is good from the West? Such growth is possible only when our roots are strong and deeply entrenched in the soil of our own culture. Once again, we must do what we have done in the past-assimilate, synthesise, enrich and grow, but remain Indian and retain our 'Indianness'.

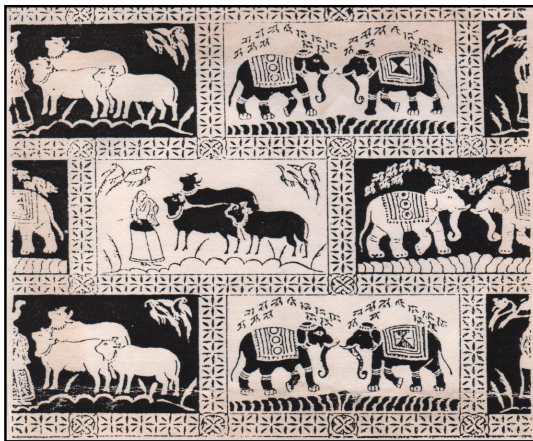


Figure 1

(Chandra has evolved a new integrated teaching methodology using the performing and fine arts, and the crafts to give education and personality development a new dimension.)

(**Chandra Jain** has been working with children from all social levels. She has a Masters Degree in Philosophy and a Post Graduate Diploma in foreign affairs. She is trained in the performing arts as well. She has been on the expert panel of NCERT)

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FOLK-ART- TRADITION (IN PROTO-HISTORY)

The patterns of folk art transcend time. The concept and designs recur with an unerring eye for the beauty and catchy evocation of people's innermost expression in simple styles. It is not a wonder that one would among the currently fashionable objects of art an echo of the very old traditions. The terra-cotta art style of the most ancient civilisations of our country has been chosen to illustrate this trend because it is the one art form which has been most abundantly found from the earliest times and this abundance makes its study comprehensive. The current trends in terra-cotta art style are derived from the protohistoric terra-cotta and pottery styles to a very great extent as world appear from close observation of both. This article offers a survey of the ancient tradition in the hope that it may create an interest for that kind of study.

Clay Ware In Baluchistan And Sind: As early as the pre-Harappan times- from about the fourth millennium BC (about six thousand years ago), in **Baluchistan** the artists began to create a variety of shapes in clay and decorated them with colours and motifs. The common shapes were bowls with inverted rims, cylindrical pyxides, squat pots etc. They used a variety of colours- black, red, yellow, blue, and green. A few centuries later other pre-Harappan sites in Baluchistan were flooded with wheel-made wares with a variety of **tempers** and **slips**, giving them a distinct look. Most interesting and significant are the motifs and designs that the clay-smiths came up with in these early days. These included both geometric and zoomorphic decorations like sigmas, Ws, comb-patterns, intersecting circles, bulls, tigers, birds, fishes and naturalistic motifs like the pipal leaf. A few simple techniques of decoration like thumb-nail incision on number of cruder, simpler, coarser wares can also be distinguished among the protohistoric assemblages at these sites (Nal, Quetta, kechi-Beg, Damb-sadaat and other traditions).

Handmade as well as wheel-made pottery existed in the Sind region also almost contemporaneous to Baluchi cultures. The motifs here are primarily geometrical and mostly the ceramics were plain. The shapes were rimless and neck-less to begin with. However, shapes acquired maturity with time. At an important early cultural site, **Amri**, we find artists creating such designs on ceramics as overlapping scales, hatched triangles, natural motifs like the pipal and willow leaf, and animal figures like the antelope or the ibex. One would like to point out a geographically distinguishable factor here that while ceramic of northern Baluchi cultures furnished polychrome potteries, the southern Baluchi cultures as

well as those of the Sind region lying in the south came up with bi-chromes. It was at the notable site of Kot Diji in Sind that we have the evolution of a Pre-Harappan culture which directly transcended into the Harappan. Here we have the gradual development of a fine, thin, wheel-made, well laminated pottery with colour ranging from pink to red. Decorations are fresh, fine delicate and mainly geometric.

Pottery From Rajasthan And Haryana: Coming



Figure 1 (Pottery From Rajasthan And Haryana further east to Rajasthan, we have another tradition of wheel-made pottery from the Pre-Harappan times (pre-2500BC) at the famous site of **kālībangān**. There are six main types of fabrics found at the site. Of these, one type, the fabric 'A' is the predominate one which is also distinct from the tradition of pottery found at Kot Diji and other Pre-Harappan types West of the Indus river. It is red or pink in colour with black or bi-chrome black-and-white painting. The other of red and black. The painting displayed on Fabric 'A' wares are both natural and zoomorphic having plants, fish and cattle motifs. The other varieties mainly represent geometric patterns like the Kot Diji pottery. Besides there were elaborately incised or combed decorations on the insides of open bowl or basins- a feature noticed in some earlier Buluchi wares. So, at **kālībangān** we have evidence for the evolution of a pottery style in Fabric 'A' distinct from those evolving in Baluchistan, Sind and Punjab. Further east, in the Indo-Gangetic plains, in Haryana especially, we encounter a group of sites showing close affinities with the Pre-Harappan culture at **kālībangān**. In terms of ceramic Styles, the **kālībangān** tradition along with those sites in the Indo shapes as well as motifs, which were common to the pre-Harappan ceramics both east and west of the Indus.

Harappan Pottery: Once the Harappan culture dawned in Baluchistan, Sind, Punjab and Rajasthan, we have a further proliferation of pottery style and decoration. Shapes like goblets with a painted base, cylindrical vessels with multiple-perforations, S-profile jars, dish-on-stand; big storage jars began to come out of the potters' wheels in numbers. The majority of Harappan wares are plain. However, a substantial number bear a red slip with painting in

black embellishing motifs like intersecting circles, scale pattern rosettes, pipal leaves, peacocks, fish cattle snakes, deer, trees and so on, most of which were already favoured and adopted by Pre-Harappan potters East and West of the Indus. What was new was the variety of 'animal in landscape' which had faint links with the formalized 'landscape with animals' found among the pottery from the Baluchi site of Pirak Damb which again had affinities with the ware from Iranian Highlands. But the general techniques and colour of the Pirak Damb ware are vastly different from- the mature Harappan pottery. Thus, one finds that the pottery traditions of both Baluchistan of previous times and those East of the Indus valley were blended and got represented in the mature Harappan milieu. The technical aspects of wheel-patterns and firing were also typically Pre-Harappan Baluchi but the stolidity of the Eastern regions had crept into the Harappan pottery, subduing the finery and sensitivity of the finest Baluchi pottery. Unlike the thin delicate kot Dijian ware, the Harappan black-on-red is thick and heavy. Most of the representation of Harappan pottery reflects an inclination for the utilitarian aspect and sometimes this assumes a heaviness due to insensibility.

The above survey clearly highlights the abundance and variety of pottery found at the protohistoric sites by excavations. It is evident that here is an art- craft tradition belonging to the folk levels in the early second millennium BC. We encounter the gradual evolution of this folk-art tradition into a necessary and common-place craft later on. The fine creations of the pre-Harappan potters on the one hand and the more stolid, practical Harappan ones, on the other, indicate this. The early artists regarded their creations as special. A survey of the ornamentation on their pots reflect their awareness and love for their surroundings and their ability to recreate natural beauty through brush strokes, often with stylisation. But by the mature, urban Harappan days, the ceramics were necessarily mass produced as objects of daily requirement. Much of the earlier sensitivity and artistry was lost. Some of the old glory is reflected in the pottery from **Lothal**, the famous Harappan site in Gujarat. They exhibit rare artistic expertise. A comprehensive study of the shapes and especially the motifs that the pre-Harappans and Harappans brought into their repertoire should be highly interesting. An enquiry reveals the genesis of common, established ceramic traditions both in shapes and in motifs, which came to reign in the Harappan cultural milieu in the north-west and western parts of the Indian subcontinent. To this tradition we owe much of our present ceramic culture of different regions in the country. The continued study of these traditions could also provide an insight into the ethno-social background of the foremost folk-art of the earliest cultures. The brevity of this paper allows only a few points to be raised: there is ground to believe that in most cases, the finer, delicate ceramics were meant for ritualistic uses especially to do with burial;

at most sites we have the presence of coarser wares as



well as stone ware which might have had more

Figure 2 : (Harappan Pottery)

practical uses; the painted geometric and zoomorphic graphics highlight not only the convenient brush-strokes cooked up by artists but also represent some symbolic aspects of faith and culture like the Pipal leaf, bulls, horned deity and may be even the fish scale; in these representations we find an excellent blending of what was beautiful to the eye and aesthetically conceived in natural patterns on the one hand, and emotions, faiths, institutionalised symbols, on the other. Finally, among the pottery shapes one can again discern an eye for utilitarian as well as decorative pieces which again make for an interesting study of the earliest societies in our subcontinent from which the present Indian draws more than we are normally aware of.

AUTHOR: DASGUPTA, DR. NUPUR; Source: Mādhym Vol. XI No. 1, 1996, Bangalore.

FEMALE-PHYSIOGNOMY AS EVOLVED IN KĀLIDĀSA'S LITERATURE

Kālidāsa has, on many occasions, found opportunities to describe the charms of the physical feature of woman. While doing so he has paid attention to practically every part of her body from hair on the head to the nails on her toes. Some of the physical features like the lower lip, the breasts, or the hips figure more frequently in his descriptions than the others, the neck (*kaṇṭha*, *Kumāra*.I. 42) and loins (*jaṅghā*, *Kumāra*. I. 35) figuring probably only once.

It is therefore very surprising that Kālidāsa on no occasion makes even so much as a passing reference to a woman's nose in any of his works.

Kālidāsa's references to the limbs of woman may broadly be divided into four types: (1) A limb is compared with some object, e. g. a face is said to be like a lotus (*Kumāra*. VIII. 19, 23, 58), the eye-brows are said to be like waves (*Megh*.110*Raghu*. XVI.63), the things appear like the trunk of a banana tree (*Raghu*. VI. 35 *Mālavikā*. III.10), etc.; (2) A particular form or a particular quality of a limb is stressed broadness of the eyes (*Śāk*. III.5; *Kumara*.I. 46), thinness of the waist (*Megh*. 88; *M ā I* III.17), depth of the navel (*Vikram*.IV.7; *Raghu*. WVI.63), red colour of the finger (*Kumāra*.VII.76). etc.; (3)

Describing the decoration of a particular limb : a leaf or flower is placed on the ear (*Kumāra*. III.62; IV.8), a mark of sandalwood or some other ointment is put on the forehead (*Kumāra*. V.55; VIII. 40), the feet are dyed with the *alaktaka* juice (*Vikram*. IV.16; *Kumāra*. V.68), etc.; and (4) Mention of the condition of limb in certain situations : shoulders drooping due to fatigue (*Śāk*. I.29), breasts losing their compactness due to grief (*Śāk*. III.9.), body bending down a little due to the heaviness of breasts (*Megh*. 88; *Kumāra*. III.54).

Of the different types of references noted above, it is understandable if a reference to the nose is not made in the context of decorating or ornamenting the limbs. A flower cannot be placed on a nose, nor is the nose to be dyed with red colour. Scholars are of the opinion that nose-rings or other similar ornaments for a woman's nose were not common in Indian before 1000 A.D. But this does not mean that even the existence of the nose which forms a notable feature of the face should have been completely ignored. We find many occasions, especially in the *Kumārasambhavaṃ*, where a reference to Pārvatī's nose could have easily come up.

When the religious rites in connection with Pārvatī's marriage were in progress, she leaned forward, as instructed by the priest, to bring her face close to the smoke. At that time the smoke which went past her cheek and reached the ear appeared to the poet like a blue lotus adorning it (*Kumāra*. VII.81). In this description Kālidāsa has made a reference to Pārvatī's ears, and cheeks, but not to her nose. He says that the smoke was of 'desirable fragrance' (*iṣṭagandhā*), and yet he is not inclined to say that Pārvatī's nose found full satisfaction due to the agreeableness of the smell, or that, she made a little extra effort with her nose to have some more fragrance!

Pārvatī desired to have Śiva for her husband. In order to achieve this objective she began rendering service to Śiva when he was practicing austerities. On one occasion, when Pārvatī was on her way to the place of Śiva's austerities, the poet found that a certain bee, whose desire was whetted by the sweetness of Pārvatī's breath, began to hover round her *bimba*-like lower lip (*Kumāra*. III.56.). In this way, the closest that Kālidāsa look his bee to Pārvatī's face to have the sweet smell was her lower lip, not a little beyond to her source of the fragrance!

When Pārvatī realized that mere service to Śiva was not enough to obtain him as her husband, she started practising severe austerities herself under the open sky. When rainy season arrived, the first drops of rain which fell on her head, in their downward journey, stopped for a while on her eye-lashes; next, they struck against the lower lip, and were shattered when they hit against the elevation of her breasts; from there they stumbled on the folds on her stomach, (as if on the speed-breakers) and finally reached her navel (*Kumāra*. V.24). Thus ended the long journey of the rain-drops from head to navel with four stations in between. The description is charming no doubt. But

no drop look a slightly different course to trickle down from her nose to the lower lip!

The bee in the *Śākuntala* also, like its counterpart in the *Kumārasambhava*, is inclined to neglect the nose of a woman. A certain bee dared go so close to *Śākuntala*'s face as to touch her eyes, to hum sweetly in her ears and to kiss her lower lip (I.23), but never turned its attention to her nose (to have the sweet smell which must have issued from her breath).

When a heroine of Kālidāsa, e.g. Mālavikā (IV.9), or Pārvatī (V.74), got angry her lips throbbed. In fact in the town where Pārvatī grew up, all women, when angered, twisted their eye-brows and threatened their lovers with fingers, besides expressing their emotion with throbbing lips (*Kumāra*. VI.45). But neither any of Kālidāsa's heroines, nor any other woman figuring in his works got her nose red due to excitement!

On one occasion Kālidāsa has gone dangerously close to making a reference to his heroine's nose, but has, in fact, not. The Yakṣa of the *Meghadūta* experienced an imaginary embrace of his wife during which he felt her warm breath. Here was an opportunity for the poet to say if he wanted to, that their noses met. But the only thing he says is that their 'limbs met' during the close embrace (*aṅgnāṅgaṃ uṣṇocchvāsam Samadhikataro -cncḥ vā- sinā dūravartī samkalpais tair viśati* ..Megha. 99 (108). The only place where Kālidāsa has actually made a direct mention of the nose, not of a female but of a male, is when while describing Śiva practicing austerities he says that Śiva concentrated his eyes on the nose (*netraiḥ ...lakṣyikrtaḥgrāṇam...* *kumāra* III.47;cf. *Gītā : sampreksya nāsikāgrāṇam svam* VI.13).

Kālidāsa's silence on a woman's (or a man's) nose as contributing to the charm of her appearance is strange in view of the fact that in India attention was paid to nose since the Vedic times. The Dasyus are referred to as noseless' (*anāsāh* R.V. V.29.10), apparently in disapproval. In Pāṇini's times the nose having a bent was called *avaṭīṭa*, *avanaṭa*, or *avabhraṭa* Pāṇini (V.2.31). A Person having the opposite of it, according to Patanjali, was a *tuṅganāsa* (on P.I.3.2.) 'having a prominent nose' or *kalyāṇanāsikā* or '*nāsikā* (fem.) (on P.IV.1.55) 'having an agreeable nose'. In the Mahābhārata, Upamanyu describes Aśvin deities as *sunasau* 'having handsome noses' and Yudhiṣṭhira is distinguished as *cārughṇa* (I.180.20) 'having a pleasing nose'. The commentator Nīlakaṇṭha assigns first place to the *nāsikā* 'nose' while giving his idea of the six limbs of Sairandhrī (Draupadī) which were 'prominent' (*śadunnatā* – Mbh. IV.8.10 : Bom. Ed. IV.9.10). The epic poet does not fail to call attention to the 'beautiful nose' even of a fallen hero. Indrajit's failing head is said to be *sunāsa* (Mbh. III.273.23) as also of Aparājita, son Dhṛtarāṣṭra (Mbh. VI.84.21), and Nīla (Mbh.VII.30.25).

In the light of this information it is not understandable why Kālidāsa has totally ignored a woman's nose in his works.

(A.S. ALTEKAR, *The position of Women in Hindu-*

civilisation 1956 pp1 956 301-303; in *Indian and cultural History* 1960 Vol. II p 153)

AUTHOR : MEHANDALE , M.A. ; Source: *Śruti - cinitā - maṇih*, Prof C.G.Kashikar Felicitation volume. T.M.V. Pune 1994.

FESTIVAL AND NATURE

The sanctity of certain moments and periods of time by association with memorable events, holy persons, and notable psychic experiences is the basic idea underlying the observance of sacred days and festivals, as well as the undertaking of pilgrimages to places considered specially sacred. Both are instruments of enrichment of the inner life and are so acknowledged by human nature, which is the same all the world over. But the distinction of Hindu attitude in this respect in the thoroughness with which the principle is worked out in the programme of devotions and pious exercises for every month and almost every day. As a none-sympathetic European savant observes: 'There is not an object in heaven and earth which a Hindu is not prepared to worship-sun, moon, stars; rocks stocks and stones; trees, shrubs, and grass; seas, pools, and rivers; his own implements of trade; the animals he finds most useful; the noxious reptiles he fears; men remarkable for extraordinary qualities, viz. great valour, sanctity, virtue, or even vice; good and evil demons, ghosts, and goblins; the spirits of departed ancestors; an infinite number of semi-human and semi-divine existences; inhabitants of the seven upper and the seven lower worlds- each and all come in for a share of divine honour or a tribute of more or less adoration.'¹

Foot Note:-1 Monier- Williams, Brāhmaṇa and Hinduism, p.350.

Recognition Of The All-Pervading Divine: This worshipful attitude is due to the cardinal Hindu tenet that one divine Intelligence pervades all, and that links and filiations join all forms of life, past and present. The *śvetāśvatara Upaniṣad* (VI.11) speaks of 'the one God, hidden in all things, pervading all, inner spirit of all beings, the overseer of all actions, who dwells in all creatures, the witness, sentient, all alone, and devoid of attributes.' It is this idea which underlies the oblations to the *pitṛs* in which not merely the ancestors of the offerer, but all conceivable relations in this birth or any other, in whatever form of sentient being they may now be, are invoked in the *tarpaṇa* rite during the fortnight sacred to the manes. 'The gods, the *yakṣas*, as also the *nāgas*(serpents), the *gandharvas*, the *psarsas* (celestial beauties), and the *asuras* (demons); the cruel ones (beasts of prey), the snakes, the creatures of fine plumage, trees and beings of crooked gait, birds, the *vidyādhara*s, and the *jalāhāras* (aquatic beings); and those that move through the sky, the beings that have no food, those addicted to sin or practising virtue-for their satisfaction this water is offered by me'-so runs a *tarpaṇa mantra*. And the five great daily sacrifices incumbent on the householder are made in honour of the gods, the sages, the fathers, humanity, and all other creatures. And as regards the observance of festivals or sacred days, the racial

memory persons went on accumulating as the ages passed, and as new groups of men persons went on accumulating at the ages passed, and as new groups of men were added to the original stock.

Religious Character Of Hindu Festivals: All Hindu festivals, whether magical or traceable to nature-or vegetation-myths in their origin, are now predominately religious in character and significance. Like many of the deities of our pantheon, the rites and customs as well as the cults have undergone a process of evolution. The origins of many of them are lost in the gloom of a remote past. In many cases new ceremonies have been grafted on old occasions. There are many which though traceable to archaic prototypes, have suffered a change which bars recognition of the old in the new. But all alike bear witness to the wide-spread popular faith and interest in the exercise of piety and devotion- in fasting, in vigils, in worship, in ablution, in offerings to the manes, in gifts to holy persons, and in practice of austerities and physical hardships as benefiting the spirit within. They also show how festivities lent joy and zest and variety to life's monotonous routine

FESTIVALS RELATING TO PERIODS OF TIME AND SEASONS

The new year of the Hindu-calendar, which runs from about the middle of April, begins the business year in many parts of India with suitable auspicious rites. The husking beam is idle on this day and is adorned with rice-paste markings. The commencement of the four mythical archaic ages (*yugas*)- *satya*, *tretā*, *dvāpara*, and *kali*- is also commemorated, respectively, on the third day of the bright fortnight (*akṣaya-tṛtīyā*) in Vaiśākha, the ninth day of the bright fortnight in Kārttika, the dark thirteenth day of Bhādra, and the full moon day in Māgha. The Caitanya era begins on the full moon day in Phālguna, on which day the great Vaiṣṇava teacher was born. The vikrama samvat begins on the day following the *divālī* (*dīpāvalī* the festival of lights), that is, the new moon day in Kārttika. As the name of Agraḥāyana or Mārgaśīrṣa signifies, the year may have begun in the remote past in mid-November, as it did in Siam (Thailand) till recent times. The *navānna* (new rice), a ceremony of first fruits, is performed after the harvest has been gathered, and is accompanied with *śrādhā* and offerings to all creatures, birds of the air, and beasts of the field. It serves the purpose of a thanksgiving service on one of the appointed days in the calendar. In the Deccan it is named *poṅgal* (rice-cooking); for three days *Indra*, *Agni*, and *Gaṇeśa* are worshipped, and decorated cattle are taken in procession. And not only the first eating of the new rice, but the reaping of the harvest, the sowing and transplanting of paddy-stalks, the planting of trees, as also the digging of tanks are done on auspicious days.

Like the beginning of the year, the advent of the seasons also was marked by suitable celebrations. These had their origin in remote *Vedic* times, when three four-month celebrations were observed-the first

at the close of winter or the beginning of spring (Phālguna), which was sacred to Viśvadevāh, (All - gods); the second at the beginning of the rains in Āṣādhā, which was sacred to Varuṇa; and the third autumn (Kārttika), when the first fruits were offered to the deity together with goat and ram as well as phallic emblems. This last is observed as a period of varied austerities. The *cāturmāsya* (four-months) begins from the waxing eleventh or the full moon in Āṣādhā or at the *saṅkrānti* or solar transition to Śrāvaṇa and concludes after four months on corresponding days of Kārttika.

Solar Transition And Other Auspicious Times: In later times, the day of transition from one month to another, the *saṅkrānti* day, has been held sacred; two of them are specially so, one being the day on which the sun passes to sign of Aries (Meṣa), i.e. the end of the year, and the other being the day on which he enters Capricorn (Makara), when the month of Māgha begins. These are called respectively the *mahāviṣṇva* and the *uttarāyaṇa saṅkrāntis*. On this latter day, pilgrims in hundreds and thousands gather at the month of the **Bhāgīrathī** -the Gaṅgāsāgara as it is called - to have a bath at the river's entrance into the sea. There they the (hermitage) sage Kapila, who, according to the Paurāṇic legend, had burnt to ashes the sixty thousand sons of Sagara, who were subsequently redeemed by the waters of the celestial Gaṅgā as it flowed over their ashes along the channel pointed out by Bhagīratha, in recognition of whose great efforts in *bringing* the river to the earth, it was named the Bhāgīrathī. This day, the day of *pauṣa-pārvaṇa*, is preeminently festive in Bengali homes. In Assam it is called *māgha-bihu* or *bhogāl ī-bihu*, the festival of feasts. Bonfires are lighted. The round of feasts and mirth continues for nearly a week. Formerly, pastries of different kinds were made and served to friends, neighbours, and relation. The *mahāviṣṇva saṅkrānti*, which closes the year as well as the month of the layman's asceticism, saw in past times the gruesome practice of self-torture. Men with hooks in the muscles of their back whirled from a rotating bar at the top of a long pole, which was set up in the market place. This practice (*caḍaka-yātrā*) has now wholly disappeared due to legal ban. But during the month preceding, non-Brāhmaṇa householders, specially followers of the **Gorakṣa Nātha** cult, adopt an ascetic life in large numbers even in these days. They put on the sacred thread and the ocher robe and conclude the period by a pilgrimage on foot to some famous shrine of Śiva, such as of Tārakeśvara near Calcutta. These ascetic pilgrims on their way receive presents from householders, carry rice and green cocoanuts as votive offerings to the deity, and as they trudge on in different groups, send up shouts of glory to their deity. The Assam celebration of the *saṅkrānti* is known as *naṅgālī-bihu*, the festival of amusements. It makes the close of the festival season at *māgha-bihu*.

The last day of the month of Bhādra is the artisans' holiday, when all those who tools set them apart and

offer worship to their patron deity Viśvakarman (the architect of the universe), the Indian Vulcan. Culinary operations are on this day suspended, and fried rice and confectionery are substituted.

Two fortnights are held in special esteem, the fortnight sacred to the fathers (*pitṛpaḥsa*).

Among the months some are reckoned specially sacred and suitable for acts of piety. These are Kārttika, Māgha, and Vaiśākha. All through these months the morning bath in some sacred stream is considered highly meritorious.

Importance Of The Moon In Timing Religious

Observances: Of the two heavenly bodies (the sun and the moon) that apparently revolve round the earth, the moon, because of its many changes in form- the sixteen digits that it passes through-has everywhere afforded convenient periods for timing the religious observances. The *Viṣṇu Purāṇa* (I. 22) says: Brahmā appointed the moon to be the monarch of planets, plants, sacrifices, and penances. The moon-feasts, *darśa-paurṇamāsa*, comprised two day's sacrifice at the new moon and day's at the full moon. It was the prototype of all sacrifices prevalent in ancient India. In Sanskrit plays, kings are represented as making an offering (*arghya*) to full moon as it rises in the east. In the Hindu calendar, all the fifteen phases of the moon, lunar days or *tithiṣ* are distinguished as occasions for particular ceremonies. Every *tithi* has special association and appropriateness for particular observances or worship of a certain deity. The first and eight days as well as the end of the fortnight are days of rest from studies, especially the Vedic.

FESTIVAL OCCURRING ON DIFFERENT LUNAR DAYS

The first phase after the new moon in Kārttika is known as the gamblers' *pratipad*. On this day, in the streets of a city like Banaras, knots of people gather round the dice-box in a public place and try their luck. Success in the game is believed to be a happy augury for the coming year.

The bright second lunar day in Kārttika is known as *bhrātṛ-dvitiyā*, when sisters invite their brothers home, put sandal-paste marks on their forehead, feast them, and present clothes to them. These marks of affection are also reciprocated by the other party.

The great festival of the second lunar day of the bright fortnight in Āṣādhā is *ratha-yātrā*, when the car-journey **Jagannātha** with **Balarāma** and **Subhadra** is celebrated with great éclat in the towns of Orissa and Bengal. A hundred thousand or more pilgrims flock to the small town of Puri. Three cars, constructed a new every year and draped with cloth, blue, red and white for Jagannātha, Subhadra, and Balarāma respectively, and adorned with floral wreaths, flags, and festoons, are dragged over the board path with thick-rope by pilgrims of both sexes and of all stations in life, with the Rājā of Puri sweeping the road before the car. The return journey takes place amidst like splendour eight days later. The car-festival in Puri is the most famous of its kind; but there are like celebrations not merely in the case of

Viṣṇu but of other deities as well at their notable seats, such as Śiva's at Bhubaneswar and Rameswaram, Mīnākṣī's at Madurai, of both Śiva and Viṣṇu at Kancheepuram (Kāñcī). At certain places the image taken out in the car is different from that installed in the shrine and is known as the *yātrā-mūrti* (the procession-image).

The *akṣaya-tṛtīyā* in Vaiśākha is considered a pre-eminently sacred day in the year. Many tradesmen start their year's business on this day. Gifts of pitchers filled with water, together with sweets and seasonal fruits, are held to be conducive to the benefit of departed ancestors.

The fourth day waxing in Māgha belongs to Gaṇeśa (*Gaṇeśa-caturthī*) as does the same in Bhādra.

On the fifth (*śrī-pañcamī*), Sarasvatī, the goddess of learning, is invoked. This day waning in Āṣāḍha is also marked out for the worship of the serpent-goddess Manasā and the eight *nāgas*.

The bright sixth is sacred to Ṣaṣṭhī, the mother of Kārttika or Skanda, the divine warrior. As the protectress of children, she is adored with particular devotion by mothers wishing well of their progeny. There are, in her honour, special rites of worship with special designations in seven of the twelve months, that is, in all except the first, third, fourth, eighth, and tenth. The *pūjā* in Jyaiṣṭha is called *āraṇya-ṣaṣṭhī*. On this day matrons in parties go out of the village to a banyan tree in a neighbouring jungle, and hold a sort of picnic as a part of the function. This day sons-in-law are invited and entertained with food and clothes, whence it is also called the *jāmātī-ṣaṣṭhī*. *Chaṭ* is purely a folk-festival observed in Bihar and Uttar Pradesh, and also in other parts where the people of these provinces settle. It begins on the bright sixth of Kārttika. Observing fast on this day, woman in gay clothes proceed to a sacred stream singing, attended by musicians with pipe and tabor; and carts laden with plantains follow. The fruits are dipped in water and taken back home, and on the following day the fast is broken. The festival, held as it is in autumn, the 'season of mists and mellow fruitfulness', is observed by house wives having or desiring a home full of happy children.

The seventh lunar day of the bright fortnight is fixed for solar worship, and during its observance various kinds of restricted fare are prescribed in the twelve months of the year. Beginning with the *saṅkrānti* before Agrahāyaṇa to the end of the month, the deity is invoked every Sunday, under the name of Mitra in a small pitcher placed on a small earthen platform, wherein grains of barley and pulses and mustard sprout up and exhibit the power of the god who causes the growth of these *raviśasya* (*ravi*, sun; *śasya*, corn).

The eight is Śakti's own day, as also the ninth. The *aṣṭamī* day, both dark and bright, is of significance and value to the Hindus, presumably because it is the middle point of lunar phases, and quite a number of religious observances pertain to it during the year. To Vaiṣṇavas it is a red-letter day in the calendar on account of the birth of Śrī Kṛṣṇa (*janmāṣṭamī*) which, according to the *Bhāgavata*, took place on a

dark and stormy night in Bhādra, and immediately after, for safety, the divine babe was conveyed by Vasudeva across the Yamunā from Mathurā to Gokula. At the seats of Vaiṣṇavism, e.g. Vrindaban, Dwarka, Nathdwara, Puri, and Manipur, the day is celebrated with éclat. The *aṣṭamī* of the following bright fortnight is *Rādhāṣṭamī* or the day of the birth of Rādhā, Kṛṣṇa's consort. On the *aśokāṣṭamī* day in Caitra, tiny buds of the *aśoka* (sorrow-free) plant are taken by housewives to ensure freedom from sorrow. This is also the day for bathing for bathing in the Brahmaputra. In Āśvina, during the great *pūjās*, the *vīrāṣṭamī* is observed by woman desiring heroic sons. The dark *aṣṭamī* is also appointed for worship of Śītālā, the goddess who presides over smallpox. In the month of Kārttika or Agrahāyaṇa, there is the festival known as *goṣṭhāṣṭamī*. On this day cows are worshipped and sumptuously fed.

Like *janmāṣṭamī*, *Rāmanavamī* (the bright ninth in Caitra) celebrates the birth of Dāśaratha Rāma, and it is observed by Vaiṣṇavas of the Rāma cult with fasting of rites of worship. Although Hindus are characterized as worshippers of five deities, viz. Sūrya, Gaṇapati, śiva, Viṣṇu, and śakti, by far the largest number, in North India at least, worship one or other of the two human incarnations of Viṣṇu: Rāma, the ideal king and householder, and Kṛṣṇa, the embodiment of the ideal of harmony, detachment, and selfless activity. Corresponding to *Rādhāṣṭamī*, there is *Śītānavamī* -- the bright ninth in Vaiśākha. *Śītā* is said to have risen from the furrowed soil, and was born of human parents. To the ninth waxing also belong two Bengali variants of the Durgā worship, viz. that of Jagaddhātṛī (protectress of the world) in Kārttika and of Annapūrṇā (goddess of plenty) in Caitra.

The day following *janmāṣṭamī* is celebrated as *Nandotsava*, or Nanda's great joy at his supreme luck in receiving the babe Kṛṣṇa and thus becoming his foster-father. On this day a magnificent procession used to be taken out at Dacca.

The tenth day of the bright fortnight in Āśvina, the *vijayā daśamī* (the *daśamī* of victory), concludes the *Durgā pūjā* celebration. Peace on earth and goodwill among men, reunion and reconciliation, obedience to superiors, love and embrace to equals, and blessings to juniors distinguish the spirit and functions of the day. On the same *tithi* in Jyaiṣṭha, the river-goddess, Gaṅgā, is worshipped, and along the banks of the sacred river purificatory immersion is performed by masses of people.

The eleventh day of the dark fortnight as well as the new moon are suited to oblations to the manes. Both the eleventh and the twelfth days are sacred to Hari. On the eleventh waxing in Āṣāḍha begins Viṣṇu's sleep (*śayana-ekādaśī*); in Kārttika, his rise (*utthāna-ekādaśī*) is celebrated; and in Bhādra, it is the day on which he changes side (*pārśva-parivartana*). These days, as also the *ekādaśī* in Māgha called after Bhīma, the famous Pāṇḍava prince, are specially observed with fasts. Between the Āṣāḍha and the Kārttika

eleventh waning lies the *cāturmāsya*, the four month's practice of austerities and privations.

The fourteenth day of the dark fortnight belongs to Śiva and to Śakti. The *mahālayā*, which closes the dark fortnight in Bhādra dedicated to the fathers, is the All Souls' Day.

The new moon in Kārttika, the darkest night of the year, is fixed for the worship of Kālī, the terrible, destructive form of Śakti. It is interesting to note that the Kṛṣṇa festivals, such as the swing festival in Śrāvaṇa, the *rāsa* or dance in a circle with the milkmaids of Vṛndāvana in Kārttika, the spring festival (*dolā-yātrā* or *holī*) in Phālguna or Caitra, and the bath festival (*snāna-yātrā*) at Puri in Jyaiṣṭha, mostly occur on full moon nights and suggest mirth, sport, and revelry. The full moon in Āṣāḍha is *gurupūrṇimā*, the day of worship of the teacher or preceptor; and that in Āśvina called *kojāgara* is spent in vigil and is sacred to Lakṣmī.

Sacred Fasts And Pūjās: Among fasts the most widely prevalent is that of *Śivarātri* or *Śivacaturdaśī* in Phālguna. It is indeed declared an obligatory fast. The worship of Śiva goes on in the four watches of the somber night in spring, with milk, curd, honey, and clarified butter. Worshipper gather at the Śiva shrines—particularly at Banaras, Tarakeshwar, Baidyanath, Walkeshwar (near Bombay), and Rameswaram. The notable shrines of Śiva—of Mahākāla at Ujjain, Candranātha at Sitakund (near Chittagong), Paśupatinātha in Nepal, Mallikārjuna at Sri Sailam in Kurnool District, the five-faced image at Ekaliṅga in Udaipur, and of the elemental images at Tiruchirapalli, Chidambaram, Tiruvannamalai, Tiruvallur, and Kalahastiattract vast concourses of pilgrims.

By far the most popular of the festivals are connected with certain annual *pūjās*. Gaṇapati worship is performed with great splendour and gorgeous procession in Mahārāṣṭra. More extensive, however, is *Śrī-Pañcamī* or *Vasanta-Pañcamī* in Māgha. On this day Sarasvatī, the goddess of arts and letters, all white in colour and seated on a lotus and carrying a guitar (*Vīṇā*) and books, is invoked in almost all parts of India. Educational institutions and academies of art naturally take lively interest in this celebration.

Holī, Durgā Pūjā, And Navarātra: Western travelers visiting India are somewhat shocked at the noisy processions, the clash of cymbals, the beating of drums, the unsightly figures covered with red powder, and the jets of coloured water thrown at passers-by that characterize the *dolā* or *holī* festival. These features are, however, almost common to carnivals in all countries. In the higher ranks of society, the observance takes a more refined aspect—songs and music, floral decorations, and sprinkling of perfumed water. But the festival which surpasses all others in its wide appeal, and reaches its acme of fervour and festal mirth in Bengal, is the *Durgā-pūjā*. The *Devī-sūkta* shows its Vedic origin; and in the *Caṇḍī-saptaśatī* of the *Mārkaṇḍeya Purāṇa*, the worship of the earthen image of the goddess is described. The composite

imagery of the supreme Śakti – the powers of all the gods centred in one, the Mother of the universe—with her offspring, the goddesses of learning and wealth and the gods of success and prowess; the lion in deadly grapple with the demon that centaur-like bursts from the fierce buffalo-form; the semi-circular tablet at the top showing the primal deities and the incarnations; the artistic grouping; and the harmonic idea are peculiarly Bengali. This imagery is subsequent to Buddhism in its later Mahāyānic phase of multifarious icons, and historic tradition traces its origin to Rājā Danujamardana. Sculptural relics of antiquity prove the all-India in vogue of the Durgā cult, and even in the Deccan and North India, where this imagery is not set up for adoration, there prevails the *navarātra* or the autumnal nine-nights' worship with the consecrated pitcher of holy water and the bunch of nine kinds of herbs and roots (*navaPatrikā*). The Jains also have their nine-nights' ritual. In North India and in Mysore, the Dusserah (*dassarā*) or the tenth day of the *pūjā* is a festive occasion. In ancient times Hindu princes used to set out on expeditions on this auspicious day. Its special feature is the pageant known as *Rāma-līlā*. This tableau exhibits the characters of the *Rāmāyaṇa* on platforms set up at cross-roads and market-places. Rāma is said to have vanquished his enemy through the grace of Durgā and shifted the worship from spring to autumn. The worship of Durgā in Caitra or spring (whence the name *Vāsantī Pūjā*) is now becoming rare. The autumnal (*śārāḍīya*) function also, as performed by individual householders, is tending of late to be thrown into the shade by the *sarvajanīna* or communal type.

Sacred Days For Holy Bathing: The living force of Hinduism is manifest even in these days at the venues of ceremonial bathing along the banks of the sacred rivers, such as Gaṅgā, Yamunā, Godāvarī, Narmadā, Sindhu, Brahmaputra, Kāverī (Vṛddha Gaṅgā), Gaṇḍakī, Kṛṣṇā, Sarayū, Tuṅgabhadrā the Gaṅgā of the South), etc. The occasions of these baths shown in the almanac are numerous. The *saṅkrānti* or the day of solar transition from one sign of the zodiac to another is a day of bathing. So also is a solar or lunar eclipse. Every *Pūjā* day is held sacred for the purpose. The months of Kārttika, Māgha, and Vaiśākha are especially regarded as purificatory. The *dassaharā*, the bright tenth in Jyaiṣṭha on which the Gaṅgā is worshipped, is said to purge ten kinds of sins, committed by the body, speech, and mind. For the whole month of Māgha, hundreds of thousands of pilgrims gather at the confluence of the Gaṅgā and the Yamunā at Prayāga (Allahabad). They put up in huts and thatched cottages and bathe thrice a day. *Sādhus* (holy men) and ascetics flock from all parts of the country. Austerities are practiced and scriptures are read and explained. The *Maunī amāvāsya* (the new moon of silence) is specially observed by the sojourners at Prayāga. At *makara saṅkrānti* (winter solstices) a bath in the Gaṅgā with the offer of radishes prevails in Bengal. In the Deccan, bathing in the Kṛṣṇā, the Kāverī, and the Godāvarī is accompanied

by the offering of cocoanuts. The dark thirteenth in Caitra is known as *vāruṇī*, and women bathe in the Gaṅgā and offer green mangoes on that day. Similarly, in the Karatoyā, the Mahānandā, and the Brahmaputra bathing is prescribed on special days.

The Kumbha-Melā: The most imposing bathing festivals are the *kumbha-melās* (*melā*, congregation), which are attended by millions of *sādhus* and *mahantas* (heads of religious organizations) of different sects from all parts of India. According to the Purāṇas the *kumbha* or jar of nectar rose at the churning of the ocean in the beginning of creation. In the scramble between the gods in pursuit and the demons in flight, some of its contents splashed out of the jar held by Dhanvantari, the patron of the healing art, and fell on four spots, namely, at Haridvāra or Haradvāra (Hardwar), Prayāga (Allahabad), Ujjayini (Ujjain), and Nāsika (Nāsik). By rotation the *kumbha-melā* is held at these places, the function in the twelfth year at each place being called the *Pūrṇa* (full) and the intermediate ones, six years after the full ones, being called the *ardha* (half). At Hardwar the fair continues for about a month and a half in Phālguna and Caitra, when the sun passes to Aries and Jupiters is in Aquarius. At Prayāga the period is Māgha, and the highest merit attaches to the bath on the new moon day. Jupiter is then in Aries and both the sun and the moon are in Capricorn. The bath at Ujjain on the bank of the Śiprā is fixed for the month of Kārttika, when these planets are in Libra. At Nasik on the Godāvarī, which is said to be the Gaṅgā of Gautama, the function is timed in Śrāvaṇa, when the three planets are in Cancer. The final bath is everywhere taken on the new moon day. At these festivals one visualizes the soul of India, the glory of the ascetic life, and the living faith that people still have in religion and religious observances. There are processions of *Sādhus*, seated in decorated palanquins, on richly caparisoned elephants. Ascetics march in endless files, some naked and ash-covered, some with matted hair coiled into a high peak, blowing enormous copper-horns. Munificent gifts are made by kings and merchants, and food, cloth, and blankets are given away on a lavish scale.

FESTIVAL OF LIGHTS

Most picturesque by its contrast of light and darkness is the *Divālī* (*Dīpāvalī*) or the festival of lights in Kārttika, about twenty days after the *Durgā Pūjā*. It is held on the dark fourteenth and the following night on which Kālī (the Black One)—a form of Śakti—and Lakṣmī are worshipped. Against the background of the black night-sky, millions of lights shine on parapets, cornices, house-tops, at doors and windows, on temples, towers, and hill-sides. Lamps are hung in the sky in small baskets from pole-tops. They rise tier above tier along the banks of rivers with continuous flights of steps as may be seen at Banaras and Mathura. The custom is to keep these sky-lamps burning all through Karttika to light the path of departed spirits across the sky. During *Divālī* fireworks are displayed, and on tiny rafts of reeds

earthen lamps are set afloat and are carried down the streams.

Days Commemorating Great Spiritual Leaders: Besides the *pūjā* days, there are also days commemorating incidents in the lives of great sons of India, her eminent spiritual figures. In modern India, the birthdays of Guru Nānak, the first Guru of the Sikhs, on the Kārttika full moon, and Guru Gībind Singh, the tenth Guru, on the bright seventh of Pauṣa, are celebrated by the Sikhs and their admirers and friends. The bright fifth of Vaiśākha is the day of the birth of śāṅkarācārya. The great Vaiṣṇava teachers Rāmānuja, Vallabha, and Madhva are commemorated by their followers at Kancheepuram and Srirangam, at Nathdwara (in Udaipur) and Bombay, and at Udupi and other Kannada-speaking areas. The commemorative functions that obtain amongst the Bengal and the Assam Vaiṣṇavas, the followers of Caitanya and śāṅkara Deva, together with the special *pūjās* prescribed in their Smṛti works, make up a separate calendar. Rāmānanda, Kabīr, and Dādū, devotees and reformers who strove to break down exclusiveness and formalism, as well as Tulasīdāsa, Rāmādāsa, and Tukārāma have their places in the national calendar.

Recent additions to the hagiology are Raja Rammohun Roy, Swami Dayananda, Sir Ramakrishna, Swami Vivekananda, Tamil śaiva saint Ramalinga, Swami Ramatirtha, Sri Aurobindo, Mahatma Gandhi, Sri Ramana Maharshi, and others. The sacred days of religious communities of recent origin like the Brāhmo Samāj and the Ārya Samāj are also finding place in the year's calendar. For it is thus in all ages that man's memory of the past and present experience jostle with and pass into each other, and between them weave the fabric of racial heritage.

The Hindu festivals and sacred days have their counterpart and complement, so to say, in those of the communities within India proper or outside in Greater India professing any of the religions that originated in this country—in those of the Jains and Buddhists and Sikhs, or of the peoples of Nepal and Siam, in which Hindu and Buddhist practices draw near and mingle. These observances of neighbouring countries and sister communities have certain kindred as well as distinctive features. In the Buddhist festivals the stress is laid on monarchism or asceticism. The Jaina observances are largely those of a community of wealthy merchants, who value peace and amity and whose ceremonies are marked by pomp and pageantry. Compared with those of the Vedic times, later Hindu ceremonies, it has been remarked, are private rather than public functions. In the festivals of Nepal or Siam, the features of public and state ceremonies are more in evidence; such features, in a larger measure, were the characteristics of the festive occasions of India in her days of past glory and regal power.

Sacred Days Of The Buddhists: The Buddhists celebrate the New Year's Day on the Phālguna or Caitra full moon day. They have four days of fasting in the month, called the *uposatha*, namely, the two

quarter moon and the two terminal days. The latter two go back to the Vedic *darśa* and *paurṇamāsa* sacrifices, the other two being later additions. The *Dhammika-Sutta* enjoins the observance of the fourteenth day from the new moon in the short month and the fifteenth in the long month as fast-days. Business houses, school, and courts of justice are then closed; hunting and fishing are prohibited. The eight precepts are followed with special care. Confession of sins, absolution by the monks present, recital of the *Pātimokkha*, and abstention from creature comforts are some of the features of the day's routine. The *pātihārika-pakkha* is an extra fortnight of the three months of *vassā* (*varṣā*), particularly the first half of the 'robe-month' (*cīvaramāsa*), during which the practice of the eightfold path is inculcated. The *vassā* or the rain-retreat seems to be derived from the second four-month celebration of the Vedic society, the *Varuṇa-praghāsa* sacrifice. To avoid hurt to green herbs, vegetables, and minute creatures, *bhikkhus* used to stay in one place and look after the *vihāras*. It began either on the Āṣādhā (June-July) full moon or a month later and had to be kept strictly for three months. This *vassupānāyika* had a solemn close, the *pavāraṇā*, when there was confession of sins followed by atonement. *Kaṭhina* or *Kaṭhinatthara* succeeded immediately, and robes were given by believers to the *bhikkhus* of the Saṅgha. These robes were made of raw cotton and were hence designated *kaṭhina*. From the full moon days of Kārttika and Phālguna the two other four-month celebrations began, and monks were directed to stay, during the former, in *pannasālās* (*Parṇasālās*), for mutual instruction and to read the *bhāna* to the people, and during the latter, under the trees, that is, in the open air, while out on peregrinations. The three most notable events in the life of Buddha, viz. his birth, enlightenment, and *mahāparinibbāna*, occurred at full moon in Vaiśākha, and his promulgation of the Wheel of Dharma (*dhammacakka-pavattana*) at full moon in Māgha. He renounced his home at the new moon in Kārttika. All these days are honoured by Hindus also, who too revere Buddha as the ninth incarnation of Viṣṇu.

Hindu And Buddhist Festivals Of Nepal: Hindu and Buddhist rites show a curious mingling in the Nepalese observances. Under Gurkha rule the old national festivals of the Newars have declined in importance. These comprised the building of cars, making masks, painting, and dancing, and descended as a duty from sire to son. Beginning with the New Year's Day in Vaiśākha, popular festivals of the present day bear the stamp of Hindu ceremonies, but they are joined by Buddhists also.

Śeorātri (*Śivarātri*) is a fast on the first day of Phālguna. *Biskati* or *Bhairab-jātrā* is in honour of Śiva, the guardian deity, who is also reckoned among Buddhist gods. It comprises dancing and buffalo sacrifice and is held at night, except every twelfth year when it is held in the day-time. *Gāi-jātrā* on the first day after full moon in Śrāvaṇa is observed by cow-worship and is akin to *goṣṭhāṣṭamī*. The Buddhists observe the festival for a fortnight, from the fifth day

before the full moon to the tenth day after it. Temples and *vihāras* are visited, wax trees representing the Boltree at Gaya are carried, and offerings are made to the many Buddhas. Images and pictures are exhibited in the *vihāras*. There are the four quarterly *banhrā-jātrās* in Vaiśākha, Śrāvaṇa, Kārttika, and Māgha, when alms are given to the *banhrās*. Amitābha's image, taken from the temple, is on view; *Indra-jātrā* is held in the capital for four days before and after the full moon in Bhādra. A great Buddhist holiday is the birth of Svayambhū on the Āśvina full moon. The most important festival is the great *Macchendra-jātrā*, when the image of *Macchendra Nāth* (**Matsyendra Nātha**) is bathed and taken in a car in procession, and later after unrobing, his shirt is exhibited. The small *Macchendra-jātrā* and the Neta Devi Rajatra take place in Caitra. The *Nārāyaṇa* festival is kept by Hindus and Buddhists alike.

Religious Observance And Sacred Days Of The Jains:

Among Jaina observances the *Pajjusaṇa* is the most important. It is akin to the *Cāturmāsya*, and is traceable, like the Buddhist *vassupānāyika*, to the Vedic *Varuṇa-praghṇāsa*. After one month and twenty nights of the rainy season have elapsed, the *pajjusaṇa* begins and is observed as a prolonged period of fast. The last three days of the dark half and the first five days of the bright half of Bhādra (with one day back in some Śvetāmbara groups or *gacchās*) are most sacred, and the period ends with *samvatsarī*, the closing day of the Jaina year. Taking whey or milk or hot water only, or fasting on alternate days, are variations of the fare for those observing partial fast (*dayā* or *samvara*). The fast is prolonged for a week more by Digambara (sky-clad) Jains. Readings from the *Kalpa-Sūtra* and the life of Mahāvīra are given in the *upāsarā* (monastery). Laymen practise *poṣaḥa* or the ascetic life temporarily and put on scarf and loin-cloth, like the Caitra *sannyāsins* among Hindus of the Goraksa Nātha sect.

On the eighth and fourteenth days of the fortnight, during the *pajjusaṇa*, *poṣaḥa* is regularly observed by some householders, just as some Hindus do, and is spent in fasting and meditation. On the *samvatsarī* day, men and women assemble separately in *upāsarās* adjoining temples, sit on the floor, and listen to expositions of the tenets of their faith and the twelve vows it enjoins; forgiveness for any wrongs done is asked for and quarrels are made up. Ascetics privately confess in the small rooms of the monasteries and do the yearly hair-plucking.

The event of the third day of the *pajjusaṇa* is the evening procession, organized by the śvetāmbara sect, in which the manuscript of the *KalpaSūtra* is taken in an elephant-trolley from the temple to the house of the person who makes the highest bid to have this honour. For the whole night his family and friends sit round the small table, on which the scripture lies, and sing and play music. The next morning the holy book is returned in procession to the temple. In the procession, a wooden elephant on a wooden trolley bears on its back row upon row of red and blue flags, a Brāhmaṇa

holds a silver mace followed by boys with silver sticks, and a little girl on a horse carries the sacred book wrapped in brocade followed by boys carrying *ārati* lamps and groups of women singing. And on the book rests a coconut marked in red with the *svastika*. On the fourth day of *pajjusaṇa*, which, according to the Digambaras, is the birthday of Mahāvīra, a cradle covered with brocade is taken out in procession, instead of the scripture, by the *śvetāmbara* sect, though, according to them, the birthday of Mahāvīra is on the bright thirteenth of Caitra.

The day of liberation of Mahāvīra is the *Divālī*, which among Jains lasts for four days commencing at the end of Āśvina. The material lamp kindled is a remembrance of the spiritual light went out at Mahāvīra's *mokṣa*. In honour of Lakṣmī jewels and ornaments are polished on the first day; on the second, sweets specially prepared are left at the cross-roads to propitiate evil spirits; the third, *amāsā* (*amāvāsya*), is the great day of Mahāvīra's *mokṣa*. On this evening is performed the worship of new account-books, *Śaradā pūjā*, as it is the last day of the business year, in the following manner: A Brāhmaṇa priest puts an auspicious mark on the forehead of the Jaina householder. 'Śrī' is written many times in lengthening rows so as to form a pyramid. A very old coin or a rupee is placed on the new account-book by way of *Lakṣmī pūjā* along with rice, fruits, betel leaves, and nuts; and red powder is sprinkled over all, and the words '*lakṣa lābha*' (gain of a lac) are repeated. The first day of the bright fortnight of Kārttika begins the new year.

In Caitra and Āśvina the Saint-wheel (*siddha-cakra*), an eight-sided brass or silver disc, with figures of *triratna* (knowledge, faith, and conduct) and the five *parameṣṭhins* (*sādhū, upādhyāya, ācārya, arihanta*, and *siddha*) with *arihanta* at the centre, is carried from the temple to a lake or tank and ceremonially bathed once on each of the eight days of the eight days of worship. A feast concludes this *jala-yātrā* (water-journey). At the full moon in Kārttika, Phālguna, Caitra, and Āṣāḍha, pilgrimages to the hills of Śatruṅjaya (former Palitana State), Sametaśikhara (Pareshnat in Bihar), Girnar (junagadh), and Mount Abu are held to confer great merit. From the full moon in Āṣāḍha to that in Kārttika, monks stay at one place and do not move about; the nuns also do the same. This is analogous to the Buddhist *vassā* and the Hindu *cāturmāsya*.

The *jñāna-pancami*, the bright fifth of Kārttika, is a day on which all books are dusted and freed from insects, and then sandal-wood powder is sprinkled on them. The bright eleventh of Mārgaśīrṣa (Agrahāyaṇa) is generally chosen as a day of silence and fasting (*maunagyārāsa*). The fast is broken after the worship of eleven pieces of each of the eleven articles used in reading and writing, such as pen, book, ink-pot, etc. Eight days before the Caitra full moon, women, to obtain conjugal felicity, take vows, at the chief places of pilgrimage, to restrict their fare to one kind of grain and boiled water, or to one dish, or to eschew butter or molasses. *Molākata*, that is abstaining from salted

food, is also believed to gain a kind husband. *Aṭhama* (*aṣṭami*), *amāsā* (*amāvāsya*), *ponemā* (*pūrṇimā*), and the fourteenth of either fortnight are days of fasting to devout Jains, just as they are to the Buddhists.

Añjanaśalākā or fixing of mental eyes on the forehead, followed by anointing with saffron, is the ceremony of consecration of an image. It is rare in these days for it is expensive. Still rarer, for the same reason, and occurring only once in twelve years on a large scale, is the lustration of Govmaṭeśvara at Shravanabelgola in Mysore State. The statue, carved out of a solid block, is about fifty-seven feet high. From a scaffolding on three sides a mixture of milk, curd, melted butter, saffron, etc. is poured on this immense figure. The privilege of first doing it is won by the highest bidder at an auction. *Rākhi* (*rakṣā*) *bandhana*, the binding of a friendly knot on the wrist, on the Śrāvaṇa full moon day, is a rite among Hindus as well. The Jains in their turn observe many Hindu fasts and festivals with modifications, such as the *holī*, Dusserah, and *makara-saṅkrānti*. On *Śītalāṣṭamī* day Jaina women offer drawings of eyes and money at Hindu shrines of the goddess; they do not cook at the usual oven, but take a cold meal. Among Jains the Hindu *bhrātr-dvitiyā* takes on the form of two functions in Śrāvaṇa, the brother's and the sister's part being respectively known as *virapasaṇī* and *bhāibij*.

Place Of Festivals And Sacred Days In National Life: A survey of the festivals and sacred days observed by the Hindus in all parts of the country from Kashmir to Cape Comorin, from Gujarat to Manipur, and across the border in outlying countries, in Nepal, in Tibet, and in distant Siam, even though executed on a modest scale, would require a considerable volume. To include those of all the peoples and tribes that profess any of the religions that had their origin in India and pre-eminently those of the Buddhists, Jains, and Sikhs would take up ampler space still. But there are affinities and points of contact which prove the kinship of the communities and a common ethos and mental atmosphere shared by them. For this reason a connected account of these festivals or sacred days is full of ethnological significance. The Hindu festivals furnished and still furnish points of contact and bonds of community among inhabitants of this extensive tract. When exploration for scientific ends was rare, these brought into prominence the beauty spots, the inaccessible extremities of the Indian subcontinent.

The shrines and confluences, forests, hermitages, and snow-clad mountain-tops, which pilgrims visit, serve to acquaint the masses with the features of this epitome of the world. They have an idea of the unity of the land, with its long distances, many races, various languages, and numberless customs.

These festivals enshrine and keep alive the men and the ideals that have left their impress on the history of the race. For three days, from the waxing first in Bhādra, *arghya* or honorific offering to Agastya, who Aryanized the south and whose statue has been found in distant Java, is still made. Bhīṣma, the selfless

celibate hero, is still venerated as one of the great forefathers of the race, and on the eighth waxing of Māgha all posterity is bidden to do him the duty that his own offspring would have performed. The dark fourteenth in Jyaisṭha commemorates the Hindu ideal of wifely devotion in Sāvitrī, who revived her lifeless husband through a boon obtained from the god of death by her steadfast constancy to her husband. In the observance of the birth or death anniversaries of the spiritual leaders like Buddha, Śaṅkara, and Caitanya, the present pays its homage to the makers of the past and draws periodical inspiration from a recital of their achievements in the realm of the spirit.

AUTHOR: BHATTACHARYA, BATUKNATH.

Source: *The Cultural Heritage of India* Vol.IV.RKM Institute. Calcutta 1937.

FEMALE VOCALIST-PRABHA ATRE

Perhaps the city of musical heritage, contributed in a big way to make an acclaimed of a girl who had no musical background to speak of. **Prabha Atre** is well known name in Hindustani music today, but few know anything more about this artiste who prefers to remain away from the are lights. A graduate in Science and law, Atre chose music for her doctorate as well as for life, and has been teaching music as professor and head of the department of music at Bombay's **SNDT Women's University** for over a decade now. "I was destined," says **Atre**, slowly drawn by my listener towards a career in music even as a teenager singing in the **Ganesh Chaturthi festivals** of Pune. "well her destiny has taken her up the right path it would seem, as the Padmashree that she received in 1990 and the **Sangeet Natak Akademi** award in 1991 testify.

Atre received her training in music through the traditional gurukul system, from the late Suresh Babu Mane and his illustrious sister. Hirabai Barodekar, both of the **Kirana gharānā**. She also drew inspiration from the styles of the renowned maestros, **Amir Khan** and **Bade Ghulam Ail Khan**, while completing music courses like Sangeet Alankar and Sangeet Praveen, all of which contributed to her emergence as a musical personality. **Atre** has been performing in public since 1955, but her involvement in music goes beyond this in that she has also been involved in research over these years. She has imbibed the styles of other *gharānās*, to enrich her own *khayal*. A boardbased interest in music has also led her to acquire proficiency in the lighter and semi-classical forms of **Hindustani classical music**, such as the **ghazal** and **bhajan**.

Has her versatility come in the way of the perfection and purity of particular forms? Quite the contrary," says **Atre**, "it only brings clarity in the rendition of each one. Although Indian music encourages the blind limitation of tradition, it also expects one to go beyond and leave his stamp as a creative artiste, as different from his teachers and contemporaries. Sufficient insight and maturity are necessary for this."

It is possible to enjoy the music of the Kirānā school even if one is not an informed listener, **Atre** points out

"The base of my style is very much Kirānā," she says, "but it has a modern context. My thinking has been enriched by every kind of music from over the world. Moreover, I do not accept anything blindly in the name of tradition. Objectivity, analytical ability and selectivity are some of the things that reflect in my creativity."

The cerebral approach does not, however, mean that her music can be understood and enjoyed only by a knowledge audience. It also has a universal appeal that endears itself to the lay listener as well. In fact, **Atre** believes that the uniformed listener offers the greatest challenge to the musician. For instance, the appreciation exhibited by a European audience, whose discipline and receptivity, **Atre** feels, has to be seen to be believed. But of course, she admits, it is the genuinely informed listener who is in a position to gauge the artiste's skill as a performer.

Teaching music and writing about music complements her performance, she feels, "It brings clarity and precision in one's thinking and action", she says. Her writings in Marathi, have been compiled and published in book form- *swaramayee and swaralee*. Nearly 200 of her compositions await publication as a book.

For **Atre**, the *bandish* of Khayal is a part of the musical material and not a basic structure of the entire development of the raga. She also feels Khayal is the only form that lets you free yourself from words. However, not for her the mutilation of words and distortion of emotional content. Where the melody is unlikely to do justice to the lyrics, the latter ought to be discarded, she feels. Which is why she prefers rendering her own compositions herself.

AUTHOR: Staff - Reporter . Source: IE Sunday Magazine, Jan 30. 1994 Pune Branch.

FERGUSSION JAMES

He was born on 22.1.1808. He was educated at the Edinburgh High school and privately. He come to India and joined at first the family business at calcutta. He then worked for ten years in his indigo factory, and made sufficient to retire upon. He traveled extensively in India for seven years from 1835to 1842and studied styles of architecture. He left India, in `1845, and spent the rest of his life in Britain studying and writing on architecture of various countries. He was made the vice-president of the Royal Asiatic Society, of great Britain. He died on 9.1.1886.His works include *Tree and serpent worship in India 1868; cave temples of India* (with James Burgess) 1880; *History of Architechure in all countries 1874 etc.*

AUTHOR: ROY, A.K.GIDWANI, N.N.; Source: Dictionary of Indology 4 Vols. Delhi 1983 (First Ed)

FESTIVALS OF DESERT

Teej (July-August) is probably the best known festival which marks the onset of Monsoons. Women are attired in full festive dress play on flower decorated swings, Similarly, *gangaur*, (March-April) is another festival concentrating on women. On this occasion, Women pray to goddess pārvati, and a

procession in full regalia is taken on through the city. Also in Feb-March is elephant polo, an occasion, when the pachyderm is used for playing polo. continued- p.

Festival Of Marwar. It is held in every October the 'Māṇḍ'rāga recreates the haunting melody of the desert also local dances. 1) Ramdeo ji cattle Fair at Nāgaur 2) Shitalā Mātā Fair at kāgā 3) Gangaur Fair at piper 4) Mallināthri cattle Fair

Jaisalmer: Sonar kilā or Fort built by Raval in 1156 A.D. at the top of Trikuts Hill. There is a group of five Jaina Temples within the fort built between the 12th and 15th centuries.

Havelis or town-Mansion of Jaisalmer are particularly celebrated for their architecture. *Patwan ki Haveli* is best known for its latticed façade.

Salim singh ki Haveli was built about 300 years ago which has a beautifully arched roof with superbly carved brackets in the form of peacocks.

Sam, 45, Kilometer away, is known for its pond dues and is the venue for the desert Festival in the month of February.

COMPILER: PADMA SUDHI.

FESTIVALS OF INDIA WITH PERFORMING ARTS

Durga-pūja: October 3-6 Calcutta, The goddess is worshipped in specially decorated *paṇḍāls* before her image is set afloat in the river waters (see in Detail in Dussera also)

Ganesh-Festival: Aug 31st All-India. The elephant headed god is sculptured in Thousands by local artistes in Bombay and Pune, the celebration of which is symbolized as national integration by **Lokamānya Tilaka**,

Hemis Festivals: July 9-10 Ladakh, Guru Padma Sambhava's birthday is commemorated with mask dances at **Hemis monastery** Leh.

International Flower Festival March-May, Sikkim. : Exploring the rich flora of the state including its many hundreds of orchids, and a celebrating of its arts and handicrafts.

India International Trade Fair-Festival: (November 14-23, New Delhi.: A major trading fair of Pragati Maidan that also has selecting of handicrafts on a sale, and a programme of national and international events.

Temple Ekalingaji: (Near Abu 22 km away): Chiselled out of sandstone and Marble, a complex of 108 temples enclosed by high walls, it was built in 734 A.D. The temples is devoted to the family deity of the rulers of Mewar.

Khajuraho Dance Festival: March 7-13, Khajuraho, Madhya Pradesh. An annual festival of classical dances that has some of the country's finest talent participate in a programme set to the backdrop of the famous temples;

Elephanta Festival: Feb 22-24, Bombay, the famous Elephanta Island is the venue for a festival of classical Music and dance.

Navarātri: October 17-18. Vadodra-Gujarat, celebrated all over India, in Vadodra the festivals

reach a new peak through folk singing and dancing. (Gujarat)

Onam: September 9, Kerala and Andhra Pradesh. Decorated swings, flower decorated motifs a special cuisine for the occasion. Onam is the time to be in these states, specially in Trivandrum.

Ratha Yātrā: July 2 Purī, Orissa, A commemorative journey of Lord Jagannath in chariot in which hundred of Thousands of people participate. The chariot is made with the cannons of Indian Temple architecture and with *Cala Mūrtis*.

Tarnetar Festival: August 31, September 2, Surendra Nagar, Gujarat. A local fair to commemorate the marriage of Mahabhārata's characters of Arjuna and Draupadi which makes these an auspicious occasion for picking out prospective spouses.

Trichur Pooram: May, Kerala. The harvest in Kerala provides visitors with the opportunity to see some of the tradition of rituals, songs, dances and festivities that constitute this celebration.

COMPILER: PADMA SUDHI; Source: From the Pamphlets of Min of Tourism Government of India New Delhi 1992.

FICTION AND ITS PHILOSOPHY IN YĀJÑAVALKYA

1. It is fortunate that the present writer should have found a topic, namely one dealing with the philosophy of Yājñavalkya, as a topic peculiarly fitted to go in the commemoration volume in honour of **Dr. Ganganatha Jha**. The life and work of Dr. Ganganatha Jha remind us of the sage Yājñavalkya, at every stage. Like Yājñavalkya, **Dr. Ganganatha Jha** hails from Mithilā, and like Yājñavalkya, he is an *Advaitin*. Any one who might have read his recent lectures on *Advaita* philosophy delivered at Baroda might find how much justification there is in calling **Dr. Jha** a present-day representative of the philosophy of Yājñavalkya.

2. It would not be improper here to go into a very short résumé of the philosophical teachings of this great ancient Maithila Philosopher, the philosopher of the *Bṛhadāraṇyakopanishad*, Yājñavalkya. For a full account of his personality and teachings, the reader may be referred to the present writer's "*Constructive Survey of Upanishadic philosophy*," pp. 19-21, and 55-59.

In order, however, to understand the full significance of Yājñavalkya's philosophy of Fictions, which is the topic of the present essay and which has been scarcely dealt with in that volume, it would just be well to begin by noticing a few points of his philosophy to serve as a background for the picture of his fictionalistic philosophy. We know how Yājñavalkya regard the Ātman as both the ontological substratum of all existence, as well as the epistemological nucleus of all knowledge.¹ He is the *fons et origo* of all existence, and is also the source to whom all perceptions are to be referred. Another way of stating his ontological doctrine is his very characteristic theory of Emanations. This involves, that the only reality in the world belongs to the

Ātman, everything else being merely derivate, and a fatuity(Ārta).² From the heights of his Advaitic philosophy, as has been pointed out in the “constructive Survey”, **Yājñavalkya** is led even to regard Transmigration as unreal; for as the Soul is eternal, from what would it transmigrate, and to what? ³Also we know, how he regards consciousness itself, from the purely philosophic point of view as a fleeting phenomenon.⁴ This however, does not prevent him from regarding the **Ātman** as νόησες νόησεως the eternal self-spectator, the only reality in a world of phantoms.

The passage in which **Yājñavalkya**’s philosophy of Fictions comes out particularly is the celebrated one from the second chapter of the Bṛhadāraṇyakopaniṣad, 4th *Brāhmaṇa*.⁵

3. Yājñavalkya is telling his wife Maitreyī that it is only where there is an-it-were duality, that one is able to see another, to hear another, to smell another, to know another, but where, to the realiser, the whole world is the **Ātman**, by what and what could be perceive, by what and what could he think, by what and what could he hear? How could he know the Knower who knows all things? This passage has got an eschatological context no doubt, because **Yājñavalkya** is having a conversation with his wife Maitreyī in regard to departing consciousness, but it could as well as be extended to the epistemological sphere. Just before this passage, **Yājñavalkya** had almost

confounded Maitreyī by telling her that after death it seemed as if consciousness was itself lost. Maitreyī felt perplexed and asked him how this came to pass. **Yājñavalkya** hastily excused himself from answering the question by saying that sufficient unto the day was the wisdom thereof,⁶ and then, as if by tangent, gave out his great fictionalistic doctrine which is couched in the passage above referred to. **Yājñavalkya** tell us that because all perception, audition, thought, imagination, and so forth, take place only when there is as-it were an “other,” in the absence of such an “other,” such acts of perception and the rest would be impossible altogether. Hence, **Yājñavalkya**’s philosophy requires that there must be an as-it-were, a semblant duality, before any psychological act like that of perception or thinking becomes possible. But experience shows that this, “other” is of an unenduring and the perishable character. Hence, we have to conclude for the epistemological act, the duality presented must be only as-if-were duality, and not a real duality at all: it is only as-if there was an “other”, pitted against the “one”. The object is a non-end, if taken away from the subject; it is only the one that exists. This is what we might call the nucleus of **Yājñavalkya**’s philosophy of fictions.

4. In regard to the position thus reached there are two further points worthy of note. In the first place, the philosophy of fictions is connected with the impossibility of making the Knower the object of knowledge. He, who is the supreme knower of all things, how is it possible for him to be known? This is the first chief strand in **Yājñavalkya**’s epistemological

doctrine. Another is the modification which **Yājñavalkya** later⁷ introduces in the same Upaniṣad wherein he relieves his original absolutistic solipsism by granting that when it is said that we do not know any other object, in fact, we know it and yet know it not. We see and it not; we hear and hear it not; and so forth. Hence, the original philosophy of fictions which threw a doubt upon the existence of objective reality by may be granted for psychological purposes; this is possible because, says **Yājñavalkya**, the instruments of perception, namely the organs of sense, do not cease to function. Hence, because the energies of the senses remain in the act of perception, we must grant that there must be some sort of existence for psychological purposes; but as the only real existence for all ontological purposes could be the **Ātman**, the external reality that we are talking about must be of the nature ‘*iva*’ of a mere fiction or an appearance.

5. This is the outcome of understanding the full implication of the particle ‘*iva*’ in the passage of the Bṛhadāraṇyakopaniṣad which is the main topic of the present essay. Let us see how the passage originally quoted is interpreted by the three great commentators on the Upaniṣad, Śaṅkara, Raṅgarāmānuja, and Mādhva. The passage has, we have pointed out above, an eschatological context no doubt, as it comes immediately after the exclamation of **Yājñavalkya** to Maitreyī that there may be no consciousness after death. But it is not necessary to restrict it to the eschatological universe of discourse. The question of **Ātman**, according to **Yājñavalkya**, could be discussed not merely from an epistemologically point of view, Śaṅkara, recognizes this, and tell us that two states of knowledge could be conceivably imagined; one the state of Vidyā, and the other the state of Avidyā. In the state of Vidyā there is absolutely no existent outside the **Ātman**; but in the state of Avidyā we might suppose that there is a “heteros” apart from the perceiving subject, But this “heteros”, says Śaṅkara, is only of a fictional character:-

*Yatra yasminna vidyā kalpate, Kāryakāraṇa saṁghātopādhi janite viśesātmani khilyabhāve, hi yasmāt davaitamiva paramārtha to’ dvaite brahmāni dvaitamivabhinnamiva Vastvan taramātmāna upalakṣyate itaroghrātā itareṇa ghrāṇenetaraṁ gharātavyaṁ jighrati tathā. sarvam pūrvavat! Iyam vidyāvadavasthā! Yatra tu Brahmadevyayā’ vidyā nāsamupagamitā tatra Ātmanvyatireke nānyanyā bhāvah! yatra vā Asya Brahmadevyāḥ sarvaiḥ nāmarū ādyā tmanyevap praviṣṭamātmāiva saṁvṛtāṁ, yatra vā ` evamātmāivā- bhūttattatra kena prakāreṇa kaṁ ghrātavyaṁ ko Jighret? Tathā paś nīyāt.*⁷

Hence, Śaṅkara, concludes that real knowledge is knowledge where the trinity of the perceived, the perceiver, and the perception vanishes:-

*Tasmāt paramr thāt maikatvpratyaye kriyākārāphala pratyayānupapatth. Ato virodhād brahma vidāḥ kriyāṇ- āṁ tat sādhanānām catyantameva nivṛttiḥ, kenacit kalthmcit kaścitkatham cinna jighre detyarthaḥ.*⁸

Raṅga - Rāmānuja agrees with Śaṅkara that the

passage need not be interpreted merely from an eschatological point of view, but he tells us that the particle 'iva' may be understood as implying the inconceivability of the independence of external reality. He furthermore tells us that it is only when the individual soul receives grace from the Paramātmā that is able to know all things, or even the Paramātmā himself:-

*Yena paramātmāṇā prasanne nānugṛhītaḥ sarvajñō bhavati paramātmā prasādmantareṇa paramātmā duḥkhabodha Ityarthah.*⁹

Madhva, on the other hand, restricts, the passage to the eschatological sphere, substitutes, the concept of positive dependence for Raṅga- Rāmānuja's inconceivability of independence, and tells us that it is impossible to know God Hari, a personal Being, through whom the individual soul knows all things:-

*Iva śabdah pāraṇtryārthaḥ yatra yadi muktau asya jñāninaḥ sarvaṁ karaṇādikamātmāivābhūta savavya-tirekeṇa kimapi nāsīt! Tattarhi kena karaṇena kim jighredityādi dhyeyam gandhādiviśaya bhogo na Syādityarthah! yeneśvareṇa idam sarvaṁ jīvo vijānāti tam harim kena vijānīyāt tajjñānaṁ ca na syādityarthah!*¹⁰

We thus see from a review of the different expositions of the Yājñavalkyan dictum how the particle 'iva' has been interpreted in different senses by the three great commentators: by Śāṅkara, as implying a theory of semblance; by Raṅga- Rāmānuja, as designing the inconceivability of the independence of external reality; and by Madhva, as implying the positive dependence of reality upon a personal being.

6. A justification for the way in which Śāṅkara has tried to interpret the Yājñavalkyan dictum comes from an altogether unexpected quarter, the philological-philosophical. **Vaihinger**, an expert German philosopher, pointed out some years ago that exactly analogical expressions were used to designate the fictitious character of reality in the four chief European languages. We have, for example, the *quasi* in Latin, *comm si* in French, 'ὅς' ἐι in Greek, and *als ob* in German, from which last, **Vaihinger** christens his philosophy. It is unfortunate that **Vaihinger** did not know the use of the particle 'iva' in Sanskrit exactly on the same lines as the above usages. It would have been a matter of great interest to **Vaihinger** to note in the passage of Yājñavalkya, which we have above quoted, that the particle 'iva' is used exactly in the same sense in which *als ob* is used in German. As we shall see a little later, by reference to certain passages from Kant, as well as to **Vaihinger's** philosophy of fictions, there is no escape from or no alternative to, interpreting Yājñavalkya's dictum in a like fictional manner.

7. In his work "Die philosophic des Als ob", which was first penned in 1876, but which for various reasons, could not see the light of day till some years later, **Vaihinger**, while illustrating his philosophy of fictions, draws upon the various works of Kant to show how he first received the inspiration for his fictionalism from Kant. Kant to Vaihinger was a great luminous orb, at which he could light his own

philosophical torch. By reference to the different works of Kant, **Vaihinger** points out that the only real interpretation of Kant is a fictional interpretation. It is neither an idealistic, nor **Vaihinger**, The philosophy of 'As IF', P.91, a rational, nor an empirical, nor a properly critical interpretation, which, according to him, would give the real explanation of the philosophy of Kant. This, according to him, must be explained only from the fictional point of view.

Kant's belief in the dual world of noumena and phenomena supplies us with the basis wherein to seek the roots of the fictionalistic philosophy. When Kant tells us that we must suppose "as if" there is a Creative Reason in the world, when he tells us that the will must be regarded "as if" free even though we cannot say anything about it from the phenomenal point of view, when he says that each man should behave "as if" he were a member of the kingdom of ends, a kingdom which represents the idea of a complete totality of ends combined in a system,¹¹ when he says that we should regard the Moral Law as sacred "as if" it were a Divine Commandment,¹² when, finally, in the Critique of Judgement he tells us that we must suppose "as if" there was a Perceptive Intelligence for which there would exist no contingency for adapting particular laws of nature to the understanding,¹³ we see how **Vaihinger** wants to stress the purely fictionalistic trend running throughout the Critiques of Kant. It was this philosophy, he tells us, which was his primary inspiration for fictionalism. We may see like wise how Yājñavalkya's philosophy of 'iva' exactly corresponds with such a fictionalistic interpretation. Though there is no actual "heteros", we have heard how, in fact, the Ātman is to be regarded as the sole reality, while all other things are merely "ficta."

8. The question arises what is the nature of these fictions? **Vaihinger** has taken great pains to discriminate the nature of these fictions. He tells us that a fiction is a conscious and unreal assumption¹⁴ made for practical purposes. It differs from a hypothesis,¹⁵ inasmuch as a hypothesis can be verified, but a fiction can never be verified. Hence, even though a fiction is a conscious assumption like a hypothesis, it is unreal because it cannot be verified, while a hypothesis may be real because it is capable of verification. All scientific discoveries are made of hypotheses; but fictions do not enable us to make discoveries. All the human sciences are replete with illustrations of such fictions. Mathematics, Physics, Logic, Ethics, Metaphysics, Religion, in fact, all sciences are infected with ficta¹⁶. All the sciences take certain unreal assumptions for granted, and weave their superstructures thereon. The nature of the sciences themselves is as fictitious as the assumptions which they make. **Vaihinger** points out how the concept of a point in mathematics and of an atom in physics is a fiction: there is nothing in reality to correspond either to a point or to an atom. Concepts and judgments, individuals, are equally fictitious. The syllogism of Logic is evidently a fiction. Matter and Mind are fictions. The monad, which is so much

talked about in philosophy, is of a fictitious character. The Divine Right of Kings is a fiction. The War of All against All, upon which **Hobbes** dilated, is also fictitious. The Absolute, which is regarded as the highest notion of philosophy, is of the nature of fiction. Value and End are fictions likewise. Infinites and infinitesimals equally share in the nature of fiction. All averages, all types, all symbols are fictitious in character. All categories, all concepts like Duty and God, are equally well fictions. Thus, says **Vaihinger**, all Logics and Epistemologies, all Metaphysics Ethics, all Mathematics and Physics, in fact all sciences are infected with ficta. These are conscious errors made only for "practical" purposes. In the latter point he agrees with Pragmatism,¹⁷ but he differs from Pragmatism in his conception of Double Truth,¹⁸ about which presently.

9. It is needless to say that if Yājñavalkya had lived in these days, he would have given us the very expressions which **Vaihinger** has used as illustrations of the philosophy of fiction from the various sciences. Yājñavalkya concerned himself only with the subject-object relation in the various psychological processes, and told us that the subject alone was real, while the object was of a fictitious character. There is, however, one important difference between the fictionalism of **Vaihinger** and the fictionalism of Yājñavalkya. White **Vaihinger's** fictionalism is sensationalistic,¹⁹ Yājñavalkya's fictionalism is Ātmanic. When **Vaihinger** was asked as to what remained when all his facts became fictions, and when the challenge was thrown at him that all thus become facts *optimi juris*,²⁰ **Vaihinger** retorted by saying that there were two entities about the reality of which we might say we were certain, namely, the flux of sensations, and the laws of identity and contradiction.²¹ Now, every psychologist tells us that a bare sensation²² is a mere fiction. What, then, would prevent us from saying, when **Vaihinger** tells us that the "flux" of "sensations" is the ultimate reality, that he is dealing with a double instead of a single fiction? The "change" as well as the "sensations" are fictions, and hence the flux of sensations must be a double fiction. This is not so with Yājñavalkya's Ātmanic experience, where the eternal Knower is the *fons et origo* of existence, as of all experience. Thus, even though **Vaihinger** posits a double truth like Yājñavalkya, there is an important difference between the two. **Vaihinger's** double truth consists, as he elsewhere inconsistently puts it, of the world of matter and the world of conscious.²³ It is this very conception of "double truth" in **Vaihinger** which the Pragmatists were concerned to refute. The Pragmatists only say that truth is successful error, and error is unsuccessful truth. Thus all truths, according to them, are some kind of error and all errors some kind of truth. To **Vaihinger**, there is a double reality. On the other hand to Yājñavalkya reality consists of lower and a higher kind, the lower being the world of human experience, and the higher the world of Ātmanic experience. This double truth of human and Ātmanic experience, of Avidyā and Vidya, corresponds closely to the phenomenal and the

noumenal of **Kant**. **Kant** has thus far greater linkage with Yājñavalkya in the matter of this doctrine of double truth than **Vaihinger** can ever have. **Vaihinger's** fictionalism is sensationalism gone mad become inconsistent, while Yājñavalkya's fictionalism is based upon the rock of Ātmanic experience. Both are fictionalisms no doubt, but the one a sensationalistic fictionalism, while the other is an Ātmanic one. There is as little similarity and as much difference between the fictionalism of **Vaihinger** and the fictionalism of Yājñavalkya as between Dog and God, the same alphabets no doubt, but the one an absolute anti-type of the other.²⁴

AUTHOR: RANADE. R. D.; Source: G.N.Jha commemoration Volume, Poona, 1937.

Footnotes:-

¹ Bṛh. II.4. II

² Ibid III. 4.2, and III.5.1.

³ Ibid II.4.13.

⁴ Ibid II.4.12.

⁵ Ibid IV.3. 1-6.

⁶ Ibid II.4.13.

⁷ Ibid IV.3.23-30

⁸ **Vaihinger, The Philosophy of 'As If'**, P.91.

⁹ **Vaihinger, The Philosophy of 'As If'**, p.280.

¹⁰ **Grundlegung zur Metaphysik der sitten, quoted in vaihinger, The philosophy of 'As If'**, p.289

¹¹ **Watson, Selections from Kant**, p.248

¹² **Vaihinger, The Philosophy of 'As If'**, p 312.

¹³ **Watson, Selections from Kant**, p.339

¹⁴ **The Philosophy of 'As If'**, Autobiographical Introduction, p. xlii.

¹⁵ **Vaihinger, The philosophy of 'As If'**, Autobiographical Introduction, p. xlii.

¹⁶ **Robinson, Anthology of Recent Philosophy**, p. 588

¹⁷ **Vaihinger, The philosophy of 'As If'**, 'Preface to the English Edition, p. Viii.

¹⁸ **Robinson, Anthology of Recent Philosophy**, p.595

¹⁹ **Robinson, Anthology of Recent Philosophy**, p. 590.

²⁰ **F. C. S. Schiller, Mind N. S., Vol. XXI, pp. 99-100.**

²¹ **F. C. S. Schiller, Mind N. S. Vol. XXI, p. 96.**

²² Cf., e.g., **James, Text-book of Psychology**, p. 13

²³ **Vaihinger, The Philosophy of 'As If'**, Autobiographical Introduction, p. xlv.

²⁴ **Schiller, Mind N. S., Vol. XXI, p. 103**

FILM HISTORY OF NEW WAVE

The early stages of the evolution of any language must necessarily be a process of trial and error; in other words, of experiment. Thus it would be right to say that the pioneers of the cinema were all experimenters. The cinema having been from the outset a visual medium of mass communication, experiment here took a special form. It was directed mainly towards tapping latent responses in the audience. It did not call for the evolution of new symbols, but for the pinpointing of familiar fragments of visible reality and endowing them with a particular meaning in a particular context. The audience was expected to 'read' a film in the way its maker intended it to be read. A film was thus a string of shots which

worked like words and sentences and chapters in the unfolding of its story. And once it was realised that a cinema was a direct relation of the epic and the drama suitable for consumption by a large and varied public, the grammar of film making developed in a remarkably short time.

This rapid growth was possible because of a three-fold pressure on the film maker. There was, first, his own urge for self-expression, common to all artists. Then there was the need to establish rapport with an audience, which brought it in line with the performing arts whose traditions stretched back two thousand years. This second pressure led to the evolution of a simple but forceful language, and to a choice of subjects with a broad appeal.

The third pressure was that of commerce. From the very beginning right down to the present, film makers have had to depend on sponsorship to provide them with the means of expression. It was really a case of mutual dependence: the film maker made his film from which the sponsor hoped to make a profit. Luckily this profit motive did not prove such a crippling handicap for the artist, because it was soon realised that, as in all other performing arts, it was possible in cinema too to strike a satisfactory balance between art and commerce.

The question of esotericism simply did not arise in the early days. The cinema was accepted by all concerned as a popular art which drew its sustenance from the paying public. It was as simple as that. In the circumstances, naturally, all experiment was directed towards enriching the language in order to heighten its impact. The fact that we laugh at the films of **Chaplin** and **Keaton** is not just because they were funny men doing funny things in funny situations, but because they were great artists and great experimenters who discovered the cinematic methods to turn a funny scene on paper into a funny scene on the screen.

There is no such thing as an effect for its own sake in the films of the old masters. The true artist is recognisable in his style and his attitude, not in his idiosyncracies. Occasionally, a great artist failed to make contact with his audience. Such was Erich von Stroheim, and we now know the reason for it. Stroheim was trying to purvey a ruthless cynicism to a public which was simply not ready for it. Today Stroheim emerges as a giant, a true experimenter.

Experiment in the period of sound was directed precisely towards the same end as in the silent era—namely, how to make the medium more eloquent. The pressures were the same as before and the progress just as rapid.

Sound, as we know, brought the cinema closer to nature. It also did something else. By introducing the spoken word, it took away some of its universality and introduced an element of regionalism. The concept of a national cinema with a national style emerged more forcefully now than in the silent period. No wonder that the nation most noted for its sophistication should at this time have seen the most sophisticated developments in its cinema. For experiment on an

adult level in the early period of sound, one has to turn to France and, more particularly, to Jean Renoir.

It is significant that **Renoir** has named only one director as his mentor: **Erich von Stroheim**. It was not Stroheim's cynicism that Renoir imbibed, but his sharp observation of human behaviour, his use of details, and his fearless probing of truth. These are qualities which one associated with the serious novel rather than with the erstwhile cinema. The film that best epitomises **Renoir** is *La Regle du Jeu*, made in 1939. More than any other film, *La Regle du Jeu* contained the seeds of the avant-garde that was to emerge twenty years later. Under a genial and relaxed exterior, the film was a mordant satire on the French aristocracy of the time. There was a lot of talk in it, but it could never have been a play; there was much searching analysis, but it could not have made a novel; even the screenplay reveals only a fraction of its treasures. *La regle du jeu* is wholly cinematic. Its plot is of a kind that defies summarization in seven words (Hollywood's one-time criterion of a good screen story). Although perfectly comprehensible on the surface, *La regle du Jeu* is a difficult and demanding film. In its various layers of meaning, it achieved a density which was unknown in the cinema of its time. One has constantly to read between the lines and, like all great works of art, one has to go back to it again and again to discover fresh nuances of meaning. Even if there had been no technical and syntactical innovations in the film, *La Regle* would still have been an *advanced* film by virtue of its content alone. But there are other innovations as well, and they are so well integrated into the texture of the film that one hardly notices them. For instance, deep focus—a common enough device nowadays—was used by Renoir for the first time in *La Regle du Jeu*. This came about when **Renoir** found that the nature of the story occasionally called for different actions unfolding simultaneously in the same in different depths of field. The only way in which equal emphasis could be bestowed on these actions was by extending the focus to cover a greater depth than was customary in indoor photography of that time.

Within a few years of **Renoir**, and independently of him, another innovator—this time in the United States—was to use deep focus extensively in his very first film. In *Citizen Kane*, **Orson Welles** wanted an overall sharpness in all his images, and his gifted cameraman Gregg Toland had to devise new lenses in order to achieve it. Welles wished, in a sense, to 'spare no details' in this ruthless study of an American tycoon.

Both **Kane** and **Regle** treaded on too many corns for their own safety, and both were denied immediate success at the box office. Today no one questions their right to be regarded as milestones in the history of the cinema.

The first emergence of a school with a name happened in Italy in the immediate post-war years. The Neo-Realists were led by writers who were professed Leftists **Zavattini**, **Sergio Amidei**. Their experiment consisted in bringing the film story down

to the level of everyday reality. To match the treatment with the concept, directors like **De Sica**, **Rosellini**, **Lattuada** and **Castellani** took their cameras out in the streets and engaged non-actors (mostly) to play leading roles. We know that the films won both success and acclaim, but perhaps not enough thought has been given to the reasons for it. The main reasons were three—(a) the writers had superbly organosed classical structures; (b) they were deeply human in content; and (c) the directors, particularly **Rosellini** and **De Sica**, were first-rate craftsmen with years of solid achievement behind them. If *Bicycle Thieves* looks shoddy, it is only on the surface: the post-war film stock and processing in Italy were both less than satisfactory. Anyone who studies a film by **Ed Sica** will marvel at the ease and fluency of his mise-en-scene.

The fifties found Hollywood shaking in its shoes while TV slowly lured the movie theatres. The only experiment that took place at this time had to do with the inflation of the screen ratio. The adult and serious work in the cinema was confined to a handful of directors in Europe and—as **Rashomon** proved—in Japan.

This was the time of the emergence of the New Wave in France. On the crest of the wave rode some young critics from the staff of the most distinguished film journal in Europe—*Cabiers du Cinema*. The reason why the New Wave happened in France and not elsewhere is the same as why *La Règle du Jeu* happened in France: it is the only country in the world where a departure from the norm in art is not immediately scoffed at.

Not that all the New Wave directors were unconventional to the same extent. Some of the early films of **Claude Chabrol**, for instance, have the surface of slick Hollywood products. **Truffaut's** beautiful *400 Blows* has passages of great originality; but the structure beneath the apparently episodic story is fairly conventional. The one thorough going iconoclast in the group was **Jean-Luc Godard**. As an innovator, one has to put him not far below **D.W.Griffith**, and any analysis of the NewWave unorthodoxy must in the end boil down to an analysis of the methods of **Jean-Luc Godard**.

Godard decided that films could be made cheaply and quickly, and then set out boldly to work out what conventional items of expense could be dispensed with without destroying the essential purity of the art form. In effect, this was a fresh exploration of the fundamentals of filmmaking, and it involved the questioning of all known methods and trying out new ones in their places. As *Breathless* and subsequent films proved, **Godard** was perfectly justified in applying rough and ready methods to films which dealt basically with unconventional people in an unconventional era. In other words, the **Godard** from grew out of the **Godard** content has always embraced some aspect of contemporary European youth—journalist, soldier, prostitute, working girl, intellectual—caught in the whirl of modern living. The syntax is new, the pace and rhythm are new, the

conception of narrative is new. **Godard** is the first director in the history of the cinema to have totally dispensed with what is known as the plot line. Indeed, it would be right to say that **Godard** has devised a totally new genre for the cinema. This genre cannot be defined, it can only be described. It is a *collage* of story, tract, news-reel, reportage, quotations, allusions, commercial short, and straight TV interview—all related to a character or a set of characters firmly placed in a precise contemporary milieu. A cinema of the head and not of the heart, and therefore, a cinema of the minority.

The means by which **Godard** able to discard plot is simply by doing away with the kind of obligatory scenes which would set the audience speculating on possible lines of development. This forces one not to anticipate but only to watch and absorb.

Let me give an example. *Masculine-Feminine* opens in a restaurant where a boy and a girl, sitting at separate tables set at twenty feet apart, strike up an acquaintance. They talk, but since the camera is at a distance from them, and since there is heavy traffic on the street outside seen through the glass door, we do not make out what they are saying. **Godard** here reverses convention by keeping the noise of the traffic deliberately and, if I may say so, realistically, above the level of conversation. This goes on for some time when suddenly a man gets up from another table, walks out of the restaurant, and is immediately followed by a woman who takes out a pistol from her handbag and shoots him down at point blank range. The boy and the girl make some inaudible comments on this, and the scene ends. It remains to add that the boy and the girl continue to be the focal point of the film, while the murder is never brought up again.

At a cursory viewing, it would be easy to dismiss the scene as pointless and incoherent. But on second thoughts (or perhaps second viewing), it might begin to dawn on one that the scene not only presents actuality in a more truthful way than one is used to in the cinema, but it also makes some valid comments on our life and times. Film grammar tells us that essentials should be stressed, and enumerates the various audio-visual ways of doing so; but what if a director has a totally new angle on what is essential and what is not? In the scene just described, what has been established beyond dispute is that a boy and a girl met in a restaurant and talked. What they said is, to **Godard**, inessential.

It is also established that while they sat talking a woman murdered a man (Husband? Lover?)—inessential within their sight. Now, it is customary for directors to arrange background action for their scenes where such action is called for. This usually takes the form of unobtrusive but characteristic bits of business which make up a credible atmosphere without disturbing the main lines of action in the fore-ground. But what if someone uses an extremely violent bit of action in the *background*, if only to suggest that we live in an age where violence is all around us? And the youth pair's apparent unconcern—does it not suggest the apathy to violence which can grow out of a

prolonged exposure to climate of extreme violence? It is important to note with **Godard** the reversal of convention is not a gimmick or an affection, but a positive and meaningful extension of the film language.

Godard is fully aware that he treads on dangerous grounds when he drops all pretence of telling a story. But being as much concerned about the audience as anybody else, he provides attractive handholds for them to latch on to in the absence of a story line. Among these are the telling details which breathe life into the shots, superb acting from all the performers (stars even—for what else is **Jean Paul Belmondo**), and quick changes of mood achieved with wit, grace and style.

In his recent films, **Godard** has sacrificed art for politics; but even in his best and most characteristic early works, he has been a bad model for young directors simply because his kind of cinema demands craftsmanship of the highest order, let alone various other equipments on an intellectual plane. In order to turn convention up side down, one needs a particularly firm grip on convention itself. This **Godard** had, thanks to years of assiduous film studying at the Cinematheque in Paris. Those who have seen his first short story film *Every Man is Called Patrick* know what a sure grasp of narrative he had before he made *Breathless*.

The late sixties have seen the collapse of the System in Hollywood and the rise of young unconventional directors in place of the Old Guard. An *Easy Rider* shows how far Hollywood can move away from convention and yet pack them in. The new US youth audience is of course a special breed. We cannot yet measure exactly what drugs have done to alter the response of this audience. Part of the success of a film like *Easy Rider* must be due to a qualitative change in this response. At the same time, one should not discount the presence in the film of elements which would be affecting for a conventional audience with its conventional demands. *Easy Rider* may not have a story, but it does, after its own fashion, make a statement, and a moving one at that. It also has its quota of sex, some violence, a pop song the background, and three superb performances by potential stars.

It is significant that in the cinema of the west the veering towards unconventionalism has been exactly simultaneous with the growth of permissiveness. All young directors, whether in Europe or USA or Japan (even Eastern Europe, as some Czech films have shown) have exploited this permissiveness in their so-called off-beat films. It is also significant that 'fragmentation'—a modish cinematic device which chops up a scene or a statement--- has rarely been applied to scenes of sexual encounter. In other words, the new experimentalists and iconoclasts abroad have come up--- thanks to changed social attitudes--- with their own formulae for survival in a commercial set-up. So the breaking of convention goes merrily along, while the box office is taken care of by permissive sex.

Which brings us to our own country where, alas, such permissiveness is still a long way off. And yet the New Wave is being talked about and the off-beat film on the way to become a reality.

The first question to ask at this point would be : how does one define off-beat in the context of Indian cinema; or, more specifically, Hindi cinema, since much of the activity seems to be centred in Bombay?

The ingredients of the average Hindi film are well known; colour (Eastman preferred); songs (six or seven?) in voices one knows and trusts; dance--- solo and ensemble--- the more frenzied the better; bad girl, good girl, bad guy, good guy, romance (but no kisses); tears, guffaws, fight, chases, melodrama; characters who exist in a social vacuum; dwellings which do not exist outside the studio floor; locations in Kulu, Manali, Ooty, Kashmir, London, Paris, Hong Kong, Tokyo.... Who needs to be told? See any three Hindi films, and two will have all the ingredients listed above. This may well be the classical nine *rasas* prescription carried to its nth limit of crudity. But the fervour and frequency with which this prescription is applied suggests that it has become like a game with a set of rules which is being played by both the backers and the makers of the films, and played in a spirit of intense and engrossing rivalry. Although one may play for very high stakes and lose, one never thinks of questioning the rules of the game, as one never questions those of bridge or chess or cricket.

In the circumstances, assuming that you are given a chance to make an off-beat film in Hindi, you will have made one by just leaving out any four of the ingredients listed above. And such films are made from time to time (*Anand*, and the first part of *Mera naam Joker* are recent examples). But surely this is a far cry from the off-beat in the European sense? This provokes my second question : is an avant-garde in the European sense a viable proposition in India? In France, the **Malraux** ministry at one time subsidized some eminent but 'difficult' directors. **Bresson** was one of them. Is there any likelihood of such such subsidy here, assuming that we too have 'difficult' directors of the widely acknowledged caliber of **Bresson**? I doubt it.

If one studies the young *avant-garde* abroad that functions within the 35 mm commercial set-up (as opposed to Underground, where the normal laws of supply and demand do not operate), one notices the element of permissive sex applied as a safeguard in nine cases out of ten. The established serious are spared this constraint simply because their own guarantee of reliability, which usually also implies the guarantee of a well thought out, well made, well cast, well advertised product.

We, in India would be wise not to ignore the implications of this overall pattern. I am thinking particularly of the young iconoclasts who hope to find that 2 or 2½ lakhs of rupees for the non-conformist masterpiece they have been dreaming of. I should have thought that such a sum of money would be a burden for an artist to carry for any length of time. I am glad that the Film Finance Corporation have ; and it is

because they have done so that it now devolves on the film makers to bear in mind certain limitations they have to face, the 'conventions' that even they have to follow. Having worked for twenty years on as many films, and seen both success and failure over a wide range of subjects, I think I have earned the right to set out what these conventions and limitations are.

Two assumptions are necessary before we can proceed: one the off-beaters will have no access to permissive sex for a long time yet, and two art theatres will come into existence to provide an outlet for their films when the need arises. In other words, we shall continue to toe the puritanical-hypocritical line, and not depend wholly on normal channels of distribution and exhibition.

I think one has also to assume that when our young film makers talk of non-conformism, they are not thinking of minor deviations from the norm, but of radical ones. Whatever the extent of deviation, they have to remember that off-beat, like most other things in life, comes in three varieties---good, bad and indifferent anybody else, he provides attractive handholds for them. The second has no chance of success anywhere at any time. Trash of the *conventional* type may succeed, but never the off-beat. I understand the new film makers are pinning their faith on the perceptive minority, and the hunt is to track them into patrons of the proposed art theatres. Do these film makers seriously believe that this minority is tucked away in odd corners of the country and have only to be ferreted out of their holes to make a beeline for these art theatres? MY own belief is they are all around us, within easy reach and in enough numbers to make two-lakh proposition pay, waiting for the right kind of off-beat movie to turn up. What is this right kind of off-beat? Here, I am afraid, the film makers do not help us very much. They talk of experiment without clearly specifying what lines the experiment is to take and how far it is to go. One only hears of low budget, of short shooting schedules, and of the avoidance of stars. One also hears occasionally of improvisation, and of doing away with the story. Experience would suggest that some of these are mutually annihilating concepts. But let us first examine them, starting with the most dangerous and deluding concept: Improvisation.

To me the word can mean one of two things: one, the film maker has thought it all out, but because he has not set it down on paper for others to read, he can *pretend* be improvising. This is a form of artistic dishonesty which may or may not work against the film. But when one works with small funds, *writing it down beforehand cuts costs*. The second meaning: the maker does not want to think ahead because he is confident of being inventive at the last moment. This provokes the following set of questions: (a) If the film maker is not thinking of the film he is about to make, what is he thinking of? (b) If he does not think ahead, how is he going to plan and work out how much it is going to cost? and, (c) If he does his thinking at the last moment, where is the time for the others to think-- the actors, the cameraman, the

assistants? Or is the thinking of all these people of such small concern that it can be dispensed with?

Every director who is not a hack improvises to a certain extent within a defined scheme. Actors' gestures, camera movements, camera set-ups, bits of dialogue, background action--not all of these can be set down in advance precisely on paper. Striking ideas may turn up at the last moment and be used. But the person who talks of improvisation as a guiding principle in film making is more likely than not to be incapable of thinking at any time.

Let us now take the convention of the story. Considering its lusty existence for well over two thousand years, it seems naive to believe that last ten years or so have somehow seen the demise of the story. Only when human beings undergo mutation to a new species will their normal collective demands be replaced by something else. The love of narrative, in no matter what disguised form, is too deeply in the human species. It is true that the audience has changed in the last fifty years, and equally true that film makers have discovered a hundred different ways of telling a story where there were only a dozen. This is a phenomenal growth compared with, say that of literature. The development of language from, **Griffith** to **Godard** in films is roughly equivalent to that from Chaucer to **Joyce** in English literature--a matter of 600 years as against 60 in the cinema. **Godard** ushered in the contemporary idiom. This idiom has been partly absorbed into the film language of today. But in spite of changed idiom, the convention of narrative in whatever shape or form has remained. Every film is *about* something--usually about people, who pass through various phases and events which give the film a shape. This, to me, is a story. Anyone who thinks that a story is a lot of plot that twists and turns and rises and falls has got the wrong definition for today. By discarding the story altogether one would be destroying the very basis of a film that a lot of people are expected to see and like.

I would even suggest that a film maker who wishes to use the modern idiom has even greater need of a simple framework. As I understand it, the modern idiom is marked by a greater density than the old one. More is said in less space and less time. A terse, muscular, elliptic idiom. But the trouble is that for an audience to catch up with it, there is a difficulty that is inherent in the film medium itself. Let me explain by drawing a comparison with literature. Here is a random extract from *Ulysses*:

Flood of warm jimjam lickitup secretes flowed to flow in music out, in desire, dark to lick flow, invading. Tipping her tepping her toapping her topping her. Tup. Pores to dilate dilating. Tup. The joy the feel the warm the. Tup. To pour over sluices pouring gushes. Flood, gush, flow, joygush, tupthrop. Now! Language of love.

This cannot be read like light fiction if one is to make any sense of it. A reader who refuses to grapple with this kind of language is free to shut the book and put it away. One who does not must be prepared to take his time. *But a filmgoer's time is not his own*

time. Everything in the cinema, every kind of film-comic, tragic, light, serious, conventional, experimental- unreels at the constant speed of twenty-four frames per second. One cannot shut the film and think. One cannot go back to that passage, savour that imagery or turn of phrase, ponder over that allusion and trace it to its source.

If this is understood, my plea for a simple subject to go with a modern idiom will also be understood. After all, even Joyce needed the framework of a classical myth. Even the most elite minority audience will look for something to get their teeth into. Assuming that our *avant-garde* do not wish to alienate this audience, they will have to provide a balm along with the irritant. Such a balm is a simple subject, and such another is a star.

Perhaps the shrillest voices of the new film makers have been raised against the stars. I do not know what definition of a star these film makers have been using, but mine goes something like this: a star is a person on the screen who continues to be expressive and interesting even after he or she has stopped doing anything. This definition does not exclude the rare and lucky breed that gets five or ten lakhs of rupees per film; and it includes anyone who keeps his calm before the camera, projects a personality and evokes empathy. This is a rare breed too, but one has met it in our films.

Suhasini mulay of *Bhuvan shome* is such a star; so is Dhritiman Chatterji of *pratidwandi*; so are the two girls of *Uski Roti*. The advantage of having such a star, especially for the off-beat film maker, is truly immense. One has only to remember the magnetism lent to unconventional films by actors like **Belmondo, Jean-pierre Leaud, Anna Karina, Jeanne Moreau, Czybulski, Jack Nicholson**. There is only one director in the world who has made an absolute fetish of using non-actors, and anyone who has seen a **Bresson** film and observed the Bresson faces knows with what care he chooses his 'types'. Care in the casting of actors-- professional or non-professional-is a *sine qua non* of the healthy existence of an *avant-garde*.

And care in craftsmanship too. By craftsmanship I do not mean the superficial gloss, which one can well do without. I mean the most effective use of the means at one's disposal. I am thinking particularly of the avoidance of the kind of shoddiness which is the equivalent of clumsy prose in writing which can mean either lack of education or clear thinking or both. If the shooting is haphazard, if the images are shoddy, how can it all add up to an effective and meaningful statement? By inspired editing? Is it possible to arrange a series of clumsy sentences into meaningful literature?

One can cut out the conventional story with its conventional line and substitute a patchwork of ideas *a la Godard*. But even a patchwork has its own aesthetic laws, violating which will only result in a grotesque. And we know what *that* means in art. 'Take the head or a horse, the torso of an elephant, the hind legs of a camel....' began **Da Vinci's** recipe for

drawing a monster. It is doubtful if the discriminating minority will go for a hybrid if they can find the meat in a conventional movie.

The temptation to try and get away with it is strong in the unconventional film maker. Since there is no norm for off-beat, his work cannot be measured against one therefore, he can always *claim* that he has done something new and meaningful. But unless his claim is endorsed by the perceptive minority, the work of art will remain un-vindicated. Individual responses are of small ultimate value to a film maker. If his one claim is justified, sooner or later endorsement will come from perhaps an even wider circle than he bargains for.

Unfortunately, the kind of movement that we need here must set its targets in the present and not in posterity. That is why the film maker must be prepared to deal with the collective mind. With collective response. This collective response is a peculiar thing which may have nothing to do with what a certain member of the film maker's coterie thinks of his work. Let us say that X is the individual response that extols this work, and Y the one that runs it down. X will provide the film maker with the boost that all artists need, and Y the exasperation that is also his heritage. Both X and Y may be contained in the Collective response, but the sum total of response is likely to be neither X nor Y, but Z--a third new entity. All film makers aim at arousing that mysterious thing of the mind in the audience called empathy, which is the opposite of being left cold; Z is in direct ratio to this empathy. And it is Z which ultimately decides the fate of a film even under ideal conditions of making and showing it.

In the circumstances, the only sensible thing for the artist to do is to be objective to the extent that he may rise above his personal idiosyncracies. The audience will put up with the showiest of directors provided his matter justifies his manner. The modern idiom, unless backed by a genuinely modern attitude to life and society, is apt to degenerate into gimmickry and empty flamboyance. **Renoir** revealed this attitude in *La Regle du Jeu*, so did Welles in *citizen kane*, so does Godard in film after film. It is necessary to point out that the New Wave was marked as much by a new syntax as by a new syntax as by a new philosophy.

All in all, I am less worried about the film makers aiming too high- which is not a bad thing- than aiming the wrong way. I am not sure I am happy about the minority audience syndrome either. This seems suspiciously like a defensive manoeuvre on the part of the new film makers. Why not aim wider? I do not know of a single film maker who has been dismayed by a wide acceptance of his work.

However, if the film makers insist on this elusive minority, they must remember that this minority, in India is likely to be somewhat less educated filmwise, and for obvious reasons, than its European counterpart. This audience will expect, firstly, a modicum of craftsmanship, which can be achieved within a low budget and a short time only with the

help of knowhow and meticulous planning; secondly, they will expect a star or stars (vide my definition), and thirdly, a subject with the basic attributes of contrast and 'interplay of credible human emotions capable of arousing empathy. The film should also cover the conventional minimum of a ninety minute span without undue and obvious padding. One can think of shorter features only under conditions of lowered seat prices to go with them. This is logical. In the book trade, for instance, other things being equal, a slim book costs less than a fat one regardless of author and quality.

Among recent films, *Bhuvan shome* is cited widely as an off-beat film which has succeeded with a minority audience. My own opinion is that is whatever success it has had not been because of, but in spite of its new aspects. It worked because it used of the most popular conventions of cinema which helped soften the edges of its occasional spiky syntax. These conventions are: a delectable heroine, an ear-filling background score, and a simple, wholesome wish-fulfilling screen story (summary in seven words: Big Bad Bureaucrat Reformed by Rustic Belle).

However, there may be a pointer here for the new film makers. *Bhuvan Shome* may well define the kind of off-beat most likely to succeed with our minority audience-- the kind that *looks* a bit like its French counterpart, but is essentially old-fashioned and Indian beneath its trendy habit.

AUTHOR: RAY, SATYAJIT; Source: *our films, Their Films* New Delhi 1976.

FILM MUSIC PRODUCER NAUSHAD

As borrowed tunes, bawdy lyrics and animal grunts prevail over original compositions, poetry and musical rendition, the man who determined the very trend of Hindi film music during the melodic years has long retired into his world of quietude and nostalgia. For, how could the composer of such classics as *Baiju Bawra*, *Ganga Jamuna*, *Mughal-e-Azam*, *Mere Mehboob*, *Ratan* and many others, kow-tow today's musically illiterate producers?

Retired from public life but still reigning in public memory with his haunting melodies, **Naushad** remains one of India's most celebrated composers. A man who takes pride in the fact that he has not demeaned music by playing to the gallery. His musical career, ranged from *Sharda* and *Ratan* to *Mere Mehboob*. With great works like *Kohinoor* and *Mughal-E-Azam*, thrown in. **Naushad** retained his individuality even among gifted contemporaries like **Anil Biswas**, **C.Ramachandra**, **Roshan**, **S.D.Burman**, **Madan Mohan** and **Khemchand Prakash**. "Don't call us music directors. We are music composer," he says, acutely aware as he is of the chasm between his genre and what passes for film music today.

Naushad was already a rebel at the age of 17, when he left his modest, religious family for the uncharted course of a career in the fledgling film industry, "My parents were against my learning music but I secretly continued my music classes with ustads and gurus,"

he recalls "Then, one day in the year 1937, I was asked to make a choice between home and music, I told my parents, 'You keep your home and give me my music,' and left."

And he then came to the big bad megapolis of Bombay. The rest is history. Who can forget *Nain lad jaihai to manwa maan kasak hui be kari* (when the eyes meet the heart misses a beat) or the exquisite compositions of *Baiju Bawra* with which the isolated rural population identified itself?

"I had left home with the colour of Uttar Pradesh in my mind and I wanted to spread it to a wider audience through cinema. That was the when time people from Bengal were popularising Rabindra Sangeet. But **Ghulam Haider sahab**, who was from Panjab, kept promoting his music and this gave me enough inspiration to work towards my goal."

His first major work was for *sharda*. "The songs like *panchija peecheh raha hai bachpan tera*, (go, bird, your childhood is behind you) sung by the then novice who went on to become star singer **Suraiyya**, reverberated in streets. That gave me lot of popularity and strengthened my resolve to bring UP folk music to the fore."

It was, however, the innovative score for *Ratan* in 1944 that proved to be a turning point "For the first, I used *dholak* and *matka* and flute that till then were not in vogue. Even today the HMV company has made its highest sales with *Ratan* and not only any other his. "Above all, the film captured the imagination of the people in his home state which he found out later to hilarious effect.

On returning home, his marriage in to a traditional Muslim family was arranged. Because of music as a profession was socially looked down upon, his mother informed his bride's family that her son was a tailor by profession. **Naushad** was told not to reveal his connection with film and music. "So I was there sitting as a tailor and the brass band was playing tunes from *raten*," he reminisces with a laugh.

Baiju Bawra, made in 1953, was a trend-setter because of its classical- based music, "when I realised that the tunes, based on classical music, sat pat on the lips of common people, I realized this was the eternal mouse. Others would be lost with time but classical music will endure because *is me ruh aur atma ki baat hai* (it is the voice of the spirit and the soul)."

While giving the background music in *Baiju Bawra*, the songs *Door koyi gaye dhun ye sunaye*, *Tere bin chaliya re baaje na muraliya re* (somebody is singing in the distance and narrating the song without you, oh love, the lute will not play) came to me, I was lots in some other world. Vijay Bhatt saw that I had tears streaming out my eyes. I don't know what happened me..." He recalls

That year was particularly special for Naushad. Four of his films *Didaar*, *Dard*, *Aan* and *Baiju Bawra* were smash hits with chart- busting music. "Critic wrote that the four are so different that it's difficult to believe one man has give the music all those films," he recalls with a twinkle in his eyes. This is, of

course, a tribute to his versatility. And the reason- he never tampered with the originality of the situation, a lesson for those who are blind to beats and drums.

“If a beggar is singing with a *tefi*, that’s what the music instrument should be. What’s need of 100 cellos, a trumpet and band,” asks the pioneer, who was the first to use a 100-piece orchestra in India’s first colour film, *Aan*.

Naushad was unhappy at that **present** trend when composer are proving to be a national Shame. “in the meeting of performing *Rights Society* in the US, foreign delegates complained the Indians copy their member music without their permission! and don’t even credit them for the inspiration. ‘Is there any original composer in India,’ they asked”? Despite his unhappiness with popular music, **Naushad** continues to find India music the best in the world: “In American, the scientists are trying music therapy to treat maladies without administering drugs. They told me they get very good vibrations from India music. The reason is simple: *Rag Ragini*- making tune out of six basic *surs* or notes –is possible only in Indian music.”

With times changing so rapidly, and with things going from bed to worse, Naushad finds it more rewarding to bask in old glory rather than follow a new turn. He did compromise in his latest film, *Guddu*, but instead of defending what he did, he is humble enough to sound apologetic about it. By this, he demonstrates the same humility with which he at the pinnacle of his career, had offered to exchange his whole repertoire of music for one song by another great contemporary, **Madan Mohan** (*Hai isi mein pyaar ki arzoo, who zafa karein mein wafa karoon*-this is the desire of love, that she be harsh and I be faithful).

But the aura of that bygone era still holds. Film producers still queue up in front of his Bombay house to trop him in for their productions. But the silent rebel refuses to give in to the lure of money. Says he: “It is easy to lose respect but it took me five decades to earn that.” It’s not Surprising. Therefore, that he has never compromised quality for quantity in the 67 films he has done during his long career.

But the search that started with a rebellion is still on. **Naushad** is still searching for the best. The true artiste that he is, he says his best is yet to come. “I have never felt satisfied with my songs and feel I can do better. That song is yet to be composed about which I can say proudly that I can’t better it.”

For **Naushad**, life has an aim it is to flow meaning fully. In his one words: *Pyaa meri jo bujh gayi hoti, zindagi ne phir yeh zindagi hoti.*” (if my thirst was quenched, life would be no life).

AUTHOR: GHILDIYAL. SUBODH Source: IE feb 25 1996 Pune

FILM MAKERS OF KARNATAKA (AEPHABETICALLY)

A

Adoni Lakshmi Devi

Sri Andainilayam,
16-11-763 Dilshuk Nager Colony,
Hyderabad-36.

Ambaris

VHI. 7th Main Road,
Sarasvati puram, Mysore- 9.

Anant Nag

1129, “Kirankunj” 11th Cross,
West Chord Road, 11 Stage,
Rājājīnagar, Bangalore -10

Anil Kumar

90, 13th cross, 4th main Road,
Bangalore -1

Anantharam Machheri

12, Sita Vilas Choultry,
100 Feet Road, Mysore.

Annapurnna

919, 14th ‘Y’ Block,
22nd Main Road,
Jayangar, Bangalore- 11.

Aparna Nāraṅga

73, 1 Main Road,
Lower palace Orchard,
Bangalore-3

Arathi

739, IV phase,
9th Block, Jayanagar,
Bangalore- 69.

Arasu. H. T.

Someswara Building
11 Cross, Gandhinagar,
Bangalore-9

Arikesari

Varthur (Via) Whitefield,
Bangalore South.

Aswath K.S.

Kalashri IV Main Road,
Saraswathi Puram, Mysore-9

Ashok

20, Resevior Street,
Basavanagudi, Bangalore-4

Aswathanarayan, R,

3, Sadar Patrappa Road,
Krishna Singh Lane,
Bangalore -2

Aswathanarayana, V.

16, IV ‘T’ Block, Jayanagar, Bangalore-11

Aswathanarayana, Rao, Y.R.

19 Laxman Rao Road,

Bangalore-53.

Ashalatha

726, west of chord Road,
Rājājīnagar,
Bangalore-10

B

Basanth Kumar Patil

32, 3rd Cross, Govipuram Extension,
Bangalore.

Balakrishna T.N.

Abhiman Studios,
Kengeri, Bangalore South,

Bangalore Nagesh

3, 1 Cross Shankarpuram,
Bangalore-4

Baby Indira

D/o Sir M.V. Ram Chandra
28, Main Road, Zikariya colony
Madras-94.

Baby Laxmi

.D/o Sir M.V. Ram Chandra
28, Main Road, Zikariya colony
Madras- 94.

Baby Rekha

D/o Sri Sriram,
63-Sir Sriram, 63 I Block
Bangalore-11

Bhargavi Narayan

276/C, 37th 'A' Cross, 8th
Jayanagar, Bangalore-9

Bhadrachalam T.M.

1670, 'Mathru Krupa,' 2nd floor
Rajajinagar, Bangalore-10

Bhatti Mahadevappa

2218, Sudha out House, 2nd floor
Rajajinagar , Bangalore-10

Bhagawan S.K.

23, V.K. Iyer Road, Madras-28

Bheema Rao G.R.

H-38, Upstairs, 1st Main Road
C.N. Puram, Bangalore-11

Bhoja Raj

3, Anjaneya Temple I Stree,
Banglore-20.

Bharati N.

A. 35th Cross, 26th Main.
'T' Block, Jayanagar,
Bangalore-11

Brahmavara S.K.

S.Chavol.

Station Road. Hubli-20

C

Chandrasekhar C.S.

B-6th 'A' cross. VII Block,
Jayanagar Bangalore-11

Chetana Rama Rao

Ganesh Krupa' 19th cross,
Road, Mysore-4

Chi Udayshankar

Mytal Ranganathan street,
J. Nager, Madras-17

Chandra Haas

No.7, Hotel Highlands,
Bangalore-1

Candrrnna

Opp. Krishna Talkies,
Chamraj Nagar, Bangalore-18

Chandra Kala

Newberry's Road,
Madras -18

D

Dikky Madhava rao

909/1, I Main Road, Lakshmipuram,
Mysore-4

Dwarkish

27, 2nd Main, N.R. Colony,
Bangalore-19

G

Gangahar

408, I & III Block, Jayanagar,
Bangalore-19.

Guggu

Main Road, Puram, Bangalore-21

Ghindodi Leela

'Sri Shanthi Nailaya' Church Road,
P.J.Extension. Davangere City-4.

Girish Karanaad

Saraswath Colony, Dharwar-2.

Gopala Bhatt

1955. Main Road.
Doddaballapur-561203.

Guruprasad G.V.

20, III Cross. Nehrunagar,
Bangalore -20

H

Hanumanthachar B.

26, Damodara Reddy Street,
T.Nagar, Madres- 17.

Harini

42, 29th Main Road, 8th Bloc,
Jayanagar, Bangalore-41

Hema Choudhary

II Street, Aziz Nagar,

Kodambakkum, Madras-24

Honnappa Bhagavathar

190, 3rd Main Road, Chamarajpet, Bangalore-18

Honnavalli Krishna

14, 11 Cross, Vannair Street,
Trunk Puram, Madras-24

I

Indrajit (Madanagopal)

938, 1st Stage, 11nd Block,
Banashankari, Bangalore-50

Indira Devi

Dasarahalli, Tumkur Road,
Bangalore-57

Indusree

56, IV Main Road, Manjunatha
Nagar, West of Chord, Rajajinagar,
Bangalore-10

Iyer G.V.

2277, IV Cross, R.P.C. Layout,
Vijayanagar, Bangalor-40.

J

Jai Jagadeesh

802, 11 Cross, Vyalikaval,
Bangalore -3 (Ph.:29231).

Jayanthi

I Block, Chord Road, Rajajinagar,
Bangalore-10

Jayashree

104, North Usman Road,
Kamdar Nagar,
Madras-34.

Jayalakshmi

New A-8, Gokula Colony
Bangalore -54.

Jayamala

158/C III Stage, West of Chord Road,
Rajajinagar, Bangalore-40

Jaymma B.

20 11st Cross, Nehrunagar,
Seshadripuram, Bangalore-20

Jaishree Suvarna

1849, A/2, 3rd Floor, 6th A Main
Road, 11 Stage, Rajajinagar,
Bangalore-10

J o n n y

265, Byrappa II Block,
Thyagaraja Nagar,
Bangalore- 28.

Junior Shetty

19th Cross, Ramanuja Road,
Mysore-4

K

Kalyan Kumar

Plot No. 37, I Main Road,
Armuga Naikar Street,
Madras- 87.

Karanth B. V.

47, 20th Cross, VI Block,
Jaynagar. Bangalore-11

Kankanahalli Gopi

3/1 V Cross, Shankarapuram,
Bangalore-4 (ph.:608161)

Kanchan

Geetha Nilaya, Church Road
P.J. Extension, Davangere.

Kathyeni M.

83, 5th Main Gandhinagar,
Bangalore-9

Kalpana Sirur

D/o Mohinamma,
2(4), R.K. Puram,
Subedarchatram Road,
Bangalore-9

Krishnaraju

W29/16, Block 5A,
Kumarpark Extn,
Bangalore-20 (ph.:32970)

Kunigal Ramanath

Durga Bhawan, Kunigal post
Kunigal Taluk, Tumkur

L

Lalithamma R.

174, 4th Cross , 5th Main Road
Chamarajpet, Bangalore-18

Laxminarayana Murthy M.S.

14, Link Road
Opp. Super Dry Cleaners.
Seshadripuram, Bangalore- 20.

Lakshmidevi M.N.

5, Ponnuswamy Vadiar street
Minor Trustpuram,
Madras-94

Lakshmi

7 Joy Jungle, II Cross,
Srinagar Colony,
Saidapuram.
Madras-15

Leelavathi

8, Venkatarama Iyers Streets.

Madras-17

Lokanath C.H.

66, 'Rakshatha' 4th Cross
II Block, I Stage, 22nd Main
Banashathakri,
Bangalore-50

K.S. (Mysore).

11 Stage. Godulam,
Mohalla, Mysore-2

M

M. Arun

Mrs. Annapurna Nagasurtion,
Bashakar Nilaya, 10th Cross,
Waram, Bangalore-3

Suresh

Sir H.C. Nagaraj.
6th Block Rajajinager,
Bangalore-10

Shenoi

Madhu Nilaya, I Floor,
Block, Rajajinagar,
Bangalore-10

Murthy A.S.

Vth Cross, Kalamandir,
Hanumanthanagar, Bangalore-19

Mynavathi

53, Pilliar Koil Street,
Madras-26

Mythili

138/79, IV Cross Road,
Swimming Pool Extn. ,
Malleswaram, Bangalore-3

N

Narayan B.N.

276/C, 'Green Room',
37th 'A' Cross 8th Block,
Jaynagar, Bangalore-11

Nagaraj (Shrinagar).

1826,11 Cross Corner,
Malleswaram, Bangalore-3

Nagabharana T.S.

9.Sri Ramanuja Road
Basavangudi, Bangalore-4
(Phone: 604278)

Nagarathnamma

62,I Block, 19th cross,
Rajinagar, Bangalore-10

Naveena

20, M.H.B. Colony,

Nanjunagud

Neelakanta Adigs T.A.

409, H. Siddaiah Road,
Hombegowda Nagar,
Bangalore-27

P

Pandaribai

53, Pilliar Koil Street,
Madras -26

Panamma

173, Vanniyar's Street,
Madras

Padmashri

5, 'Kalakunja', 4th Main Road
Gandhinager, Bangalore-9

Padma Priya

15, Moosa sait street,
Madras-17

Padma Kumart C/o. Syndicate Bank,

33,Dickson Road, Bangalore-1

Prabhakar

18, Robertson Road,
Bangalore-5
(Phone: 51742)

Prathima Devi

2961/21, I Main Saraswathipuram,
Mysore

Pramila Joshal

341,8th Cross, Wilson Garden,
Bangalore-27

Prabhavathi Devi G.C.

36, 9th Cross, N.R. Mohalla,
Mysore.

R

Rajkumar

17 (27) II Cross Street
Trustpuram, Madras-24

Rajesh

2369, 'Prashanth,'11 Stage,
Rajajinagar, Bangalore-10

Raja shankar

M/s. Vasaki Films, 34, 1st Cross,
laalleswaram, Bangalore-3

Rama Krishna

R. No, 46, Hotel High Land,
R, C. Road, Bangalore-1

Ratnakar

788/122, 13th Cross,

Ramanuja Road, Mysore-4

Ruma Prakash

12, Crescent Road, High Grounds,
Bangalore-1.

Ramkumar

190, 8rd Main Road,
Chamrajpet,
Bangalore-18

Rajnand

Rajput Block, 3rd Cross,
No, 4671, N.R.Moh.lala,
Mysore-7

Ramesh Bhntt R.

376, Sameerapuram.
Sowmya' Upstairt, Bangalore-10

Rao N.S.

221, Behind Tank Road,
Subramanyanagar,
Bangalore-10

Rajasehkar (PBV)

78, VI Block. Rajajinagar
Bangalore-10

Ramakrishna N.K.

21, Kalasampada , R.V. Road
Viswesvarapuram,
Bangalore-4

Radhakrishna M.

94, Diagonal Road,
V.V. Puram.
Bangalore-4

Rajavardhana

18, Railway Parallel Road,
Bangalore-20

Ramesh B.

23, 6th Main Road.
Saraswathipuram,
Mysore -8 (Phone:20242)

Rajaram R.S.

38,East Park Road, Mallswear
Bangalore-55

Rajamma M.V.

3,Gopalkrishna Iyer Road,
Madras-17

B.V. Radha

32, 'Srikrishna' Kalidasa Road.
V.V. Mohalla,Mysore-12

Rama Devi

Pilliar Koil Street, Madras-26

Rekha Rao

47, 'Sharada' 11, main Road.
L.I.C. Colony, III Block.
Jayanagar, Bangalore-11

Rekha Mavinakurve

25, M.H.B. Near M.T.S.
Old Hubli, Hubli

Roja Ramani

11,Bhagirathimmai Street
T. Nagar, Madras-17

S

Devi B.

IV main Road, Sadashivanagar,
Bangalore-6

Shakthi Prasad

3385, 13th Cross, K.R. Road,
Banashankari, II Stage,
Bangalore-70

Shankar Nag

46, Lavella Road, Bangalore-1

Shankar M.P.

48/3, Manjunathe Nilaya,
Gokulnath Road, V.V. Mohala,
Mysore-2

Shiva Prakash

9, IV Cross Street, Trustpuram,
Madras-24

Shankara Rao

C/o Simpaon & Co., M.G. Road
Bangalore-1

Shubha

19, Venkatarama Iyar's Street,
Madras-19

Sharadha L.V.

528, 33rd Cross,
IV Block, jayanagar,
Bangalore-11

Shanthala

71, II Block, Jayanagar,
Bangalore-11

Shyalashri

82, Mysore Bank Colony,
Bangalore-560050

Shanthamma

30, Kundarnagar, Nangambakam,
Madras-34

Shyamala

216, M.C. Road, Vijayanagar,
Bangalore-40

Skree Vani
18/31, Moodalappa Lane
Doddamavalli, Bangalore-4

Sitharam
54, 8th Block, Chagamaraju,
Layout, Bangalore-41

Simha C.R.
32, 12th Main Road,
III Block, Jayanagar,
Bangalore-11 (Ph.:600 603)

Siddaramaiah S.
Hotel Swagath,
Near Sagar Talkies,
Bangalore-9

Somashekar B.
N/3, Maruthi Extn.
Palace Guttahalli,
Bangalore-3

Sowkar Janaki
10-A, Samrat Road, II Cross,
Madras-18

Srinath
12, 12th Main Road,
III Block, Jayanagar,
Bangalore-11

Srinivasa Murthy J.K.
103/A, 6th Main Road,
S.R. Nagar,
Bangalore-27

Srinivas Iyengar K.L.
1600/120, Nagappa Block,
Srirampuram,
Bangalore-21

Srinivas P.N.
171, Upstairs, 4th Main Road,
Vyalikaval, Bangalore-3

Srilalitha
H.F. New Hutha Colony,
Bhadravathi

Sundershan R.N.
82, Mysore Bank Colony,
Hanumanthanagar, Bangalore-50

Sundararaj
349, Ist 'B' Main,
VII Block West, Jayanagar, Bangalore-11

Suryakumar C.V.

18, Chakrapani St. Extension,
West Mambalam, Madras-33

Suresh Hublikar
406, III Block, Jayanagar,
Bangalore 11 (ph: 608464)

Sudheer
Y/174, 14th 'A' Cross
Vyaltkaval,
Bangalore-3

Sundarkrishna Urs B.
888, 3rd Main,
IV Cross, Prakashnagar,
Bangalore-21

Surendernath
20, Behind Minicom Factory,
Sarakki Village, Jaynagar,
Bangalore-69

Sureka
12-K, Karanaik Road,
Shankarapuram.
Bangalore-4

Sundarashree
5, 'Kalakunja' 4th Main Road
Gandhinagar, Bangalore-9

Sunanda
30, Kundarnagar, Nungam
Madras-34

Sudha Sindoo
460, II Block, I Stage,
Banashankari,
Bangalore-50

Sundaramma B.N.
191/A, 22nd Cross, IV Block,
Jayanagar, Bangalore-11

T
Thyagaraju B.S.
No. 7, 8th Cross, I Cross,
Ulsoor; Bangalore-8

Thoogudeepa Srinivas
1363, Sarkaji Galli
Mandi Mohalla,
Mysore-1

U
Udaya Kumar
572, III Phase, 10th Cross,
Sarakki, Jayaprakashnagar
Bangalore-69

Udaya Chandrika
15, Ramanathan Street,
Mahalingapuram, Madras

Umesh M.S.
40/3A, III Main, Prakash
Bangalore-21

Umashiva Kumar
1108, I phase, Sarakki
Bangalore-41

V
Vishnuvardhan
1203/A, 35th Cross, 26th Main,
4th 'T' Block, Jayanagar,
Bangalore-41

Viswanath B.K.
32, 'Saroj', 11th Main, 17th Cross,
Malleswaram, Bangalore-3

Vijaya Kala
923, III Block, 17th Cross,
Rajajinagar, Bangalore-10

Vijaya K.
South West Bough Road,
Madras-17

Vyshalikasaravalli
48, IV 'N' Block, Rajajinagar,
Bangalore-10

Y
Yoga Narasimha H.K.
2340, III Cross, Padavara Halli,
Mysore-12

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FILM CENSORSHIP AND GOVERNMENT LAW

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1. In Ancient India:-- In India from times immemorial song, dance and drama have been the main sources of entertainment. They have been regarded as not only sources of entertainment but as traditions which reflected our culture. There were several men and women who practiced these arts assiduously and attained a high degree of perfection and some of them have become legendary figures in there fields. India being mainly a religious country with people having a philosophical bent of mind till recently a significant characteristic that shunned material advancement these sources of entertainment also catered to the mood of the people. The result was these sources of entertainment carried a message about the ultimate reality. They developed into a high literary and artistic form and those who were involved set to themselves the ideal of reaching God through art and literature. This was the condition almost till the beginning of this century.

2. At the Dawn of this century:-- At the dawn of this century fresh winds started blowing under the influence of national leaders like **Gokhale** and **Gandhiji** and the mood of the people gradually changed. People started becoming politically conscious and their ideal was **Swaraj**. With this, song and drama changed its message from spiritual to political ideology. As these sources of entertainment i.e., song and drama did not require any vast organization and a few dedicated people would be sufficient to give a programme, there was no significant Governmental control over them and they became the main sources through country. It is at this juncture, at the beginning of this century, that the cinema made its first debut in India.

3. Film Censorship in British India:-- In the beginning no films were produced in India but the theatres exhibited a number of English and American pictures. Though India produced its first film in 1912 based on a religious theme the growth was slow and for the text two decades only the foreign films had their sway in India. There was, therefore, no need for effective censorship for a long time. The Cenematograph Act of 1918 which was amended in the next year provided only for the licensing of cinema houses and for certifying of films declared suitable for exhibition. Boards of Films Censors were set up at Bombay, Calcutta and Madras during the year 1920.

These Boards censored the films based on the rules formulated by T.P.O. Connor. It is of interest to note that these principles still hold good and are repeated in the instructions issued to the Censorship Board by the Government of India. The film Censors in those days were mainly concerned with projecting the image of the English people in the eyes of Indians. Several English films with a erotic content started trickling into India and when these films were freely exhibited complaints were made about the Boards of films Censor in India. The following complaint published in West Minister *Gazette* of November, 17, 1921 is typical one.

"One of the great reasons for the hardly veiled contempt of the native Indian for us may be found in the introduction and development of 'moving pictures' in India. A visitor to an average cinema show in England will be treated to more or less sensational drama in which somebody's morals have gone decidedly wrong, a thrilling but impossible **cowboy film**, and of course, will be afforded an opportunity to appreciate (or not) our marvellous sense of humour as displayed by **Charlie Chaplin** squirting in offending people with sodasiphons breaking innumerable windows.

"Now, imagine the effect of such films on the Oriental mind. Like us, the Indian goes to see the 'movies', but it not only impressed by the story of the film but by the difference in dress, in customs, and in morals. He sees our women on the films in scanty grab. He marvels at our heavy infantile humour – his own is on a higher and more intellectual level. He forms his own opinions of our morals during the nightly unrolled dramas of unfaithful wives and immoral husbands, our lightly-broken promises, our dishonoured laws. It is soaking into him all the time, and we cannot be surprised at the outward expressions of this absorption.

"It is difficult for the Britisher in India to keep up his dignity, and to extol, or to enforce, moral laws which the native sees lightly disregarded by the Britons themselves in the 'picture palace'.

While the Englishmen complained of the gross misrepresentation of western morals, of western culture and western civilization which have not infrequently found their way into cinema exhibitions in India, several orthodox Indian condemned scenes which are calculated to curb public morals depicted in most of the American films.

4. Principles of Film Censorship in British India:-

Apart from safeguarding the image of the white people the other aspect of censorship particularly in the thirties was to avoid exhibition of scenes and events which contained nationalist ideas. A film by name 'Mahatma' was prohibited from being exhibited on the ground that it contained controversial political ideas. Scenes relating to industrial unrest also were not allowed. Usually the following scenes were all considered as undesirable for exhibition in British India:-

(1) Rape; (2) Leading young girls astray; (3) Prostitution; (4) Feminine nudity; (5) Scenes showing women in

drunken state; (6) Exaggerated scenes of debauchery at Cabarets and Saloons. (7) Scenes based on the desecration of religious places of worship; and (8) Torture or cruelty scenes of Whites vs. blacks or vice versa. (See Liberty and Licences in the Indian Cinema by **Aruna Vasudev**, 1978).

The result was there was not much opportunity in the Indian films to propagate the idea of nationalism among the masses. It was only through song drama that **Gandhiji** revolutionised the thinking of the people as it was difficult for the Government to control effectively this media. Though there was prohibition for singing certain patriotic songs and for staging certain plays with nationalist ideas. It was difficult for the Government to effectively implement the prohibition. The vital role of the cinema in India as a factor of influencing and moulding the society started only after independence.

5. Independence and after:- With the advent of independence the people of India secured the seven freedom enshrined in article 19 of the Constitution and this has largely affected every walk of life in India. Freedom of expression and freedom of the profession form the two freedoms which have a bearing on the cinema industry and any laws relating to the imposition of reasonable restrictions on these freedoms. With the introduction of representative democracy under the Constitution of Indian politics started playing a laudable role in Indian from the foreign bondage. But now, after independence politics touched every walk of life and influenced the cinema industry also in a big way. All these aspects warranted a reappraisal of the law relating to censorship and the licensing of the theatres.

6. Cinematograph Act, 1952:- Prior to independence the British rulers cared more for safeguarding their own image in the eyes of the Indian cinema going public. While this was their main idea, efforts were also made alongside to curb the exhibition of obscene matters in the cinemas. But after independence and with the establishment of national Government, India started to make rapid progress in every walk of life. Economic growth was phenomenal. Education received an all-time high impetus and the school going children swelled in numbers. Quick travel, growing number of magazines, women education have all influenced the Indian society to such an extent that the rapid change is so astonishing to anybody. Western dress, western ideas of living have found their way into India and into the Indian movies. This development required the imposition of restrictions on the movies. The result was that the provisions of the Cinematograph Act, 1918 were found inadequate and in its place the Cinematograph Act, 1952 was enacted. The Cinematograph Act, 1952 is subsequently Amended number of times.

7. Constitution of Film Censorship Board: -- By this Act, the Central Government was given authority to constitute a Board of Film Censors consisting of a Chairman who should be a whole-time paid officer and not more than 9 other members who would not be whole-time paid Government servants but who would

be paid such allowances and fees as may be prescribed by the Government. The Act also provided for the appointment of whole-time Regional or Assistant Regional Officers at the various regional centres of films industry and for appointment of members of Advisory Panels at these centres. The principles of censorship were set out in Section 5-B of the Act which may be reproduced verbatim:--

8. Principles for guidance in certifying films:-Sec.

5-B

(1) A film shall not be certified for public exhibition if, in the opinion of the authority competent to grant the certificate, the film or any part of it is against the interests if the security of the State, friendly relations with foreign States, public order, decency or morality, or involves defamation of contempt of court or is likely to incite the commission of any offence.

(2) Subject to the provisions contained in sub-section (i), the Central Government may issue such direction as it may think fit setting out the principles which shall guide the authority competent to grant certificates under this Act in sanctioning films for public exhibition.

9. Present procedure for certification as per Amendment Act 49 of 1981:-- Under sub-section (ii) of Section 5-B of the 1952 Act, the Ministry of Information and Broadcasting has, in its Notification, dated G.S.R. 168 dated the 6th February, 1960 set out the principles which shall guide the then Board of Film Censors in certifying films for public exhibition. The said Notification was subsequently superseded by a fresh notification dated the 7th January, 1978 of the Ministry of Information and Broadcasting, Government of India. These guidelines which are now in force are Printed in Appendice of part I. (See General Contents).

10. Board of Film Certification and its Functions:--

The name of the Board of Film Censors has been changed as the Board of Film Certification by the Amendment Act No. 49 of 1981 and the number of members on the Board has also been increased in order to accommodate persons from various walks of life.

After viewing film, the Board will grant a "U" Certificate or "UA" Certificate or "A" Certificate or "S" Certificate, whichever is appropriate or direct certain scenes to be cut for granting a certificate.

11. Film Certification-Categories:-- "U" Certificate is or unrestricted public exhibition, "U" certificate cautions the parents to consider whether their children below 12 years should be allowed to see the picture, "S" certificate restricts the exhibition of the film to members of any particular profession and "A" certificate restricts the exhibition of the film only to adults.

Under clause (I) of sub-section (i) as it stood prior to the Amendment Act 49 of 1981 a certificate for unrestricted public exhibition used to be called a 'U' certificate. Now by the addition of the proviso to clause (i) by the Amendment Act 49 of 1981 this "U" certificate is split into two categories – 'U' certificate and 'UA' certificate. "UA" certificate is a certificate

under which the parents are cautioned that they should consider having regard to any material in the film whether their children below the age of 12 years should be allowed to see the film.

Another new category of certificate has also been introduced by the insertion of clause (ii) (a) in sub-section (1). Under this clause a certificate is granted to the film for public exhibition restricted to members of any profession or any clause of persons. Sometimes certain films which are of importance of medical profession etc.. are better restricted to the members of that profession rather than allowing layman to see them. A certificate of this nature is called 'S' certificate.

12. Film Certificate of categories-criticised:--The author submits that the idea behind the various categories of certification contemplated by this section is definitely laudable but is undoubtedly impracticable, particularly due to the slackness of the law enforcing authorities in this country. It is common knowledge that children of all ages are freely allowed to see a film with 'A' certificate. Indeed while in other countries a certificate for unrestricted exhibition is more sought after as it will fetch more audience from inquisitive youngsters than a film with 'U' certificate.

It is not known how a film with 'S' certificate can be restricted to members of any profession. Should they carry a certificate along with them that they belong to a particularly profession? Who should give such a certificate? These are all matters which make the law honoured more in breach than in practice. It is better that when all agreed that the certification as "UA" certificate or a 'S' certificate is difficult to be enforced, it is better abolished and the old categories of certification revived by necessary amendment.

13. Certification Board is to act judicially:-- While certifying a film or ordering excisions or modifications in the film or refusing to sanction a certificate, the certification Board will be acting quasi-judicially. The reason is that they have to carefully examine the scenes and their possible impact on the society and to come to a judicious decision as to the fitness of the film for certification.

The principle enunciated in *Rex v. Electricity Commissioners*, (1924) I K.B. 171, by **Atkin L.J.** is to be observed by the members of the Film Certification Board. The principle enunciated in the said case is to follows:

"Wherever any body of person having legal authority to determine questions affecting the rights of subjects and having the duty to act judicially, act excess of their legal authority they are subject to the controlling jurisdiction of the court exercised in these writs."

Even if the duty of the Film Certification Board is not judicial, and it is mere administrative or executive body, still the decision or order of the Board can be corrected by a court of law under appropriate writ. The law is well established on this point. See *Radha Film LTD. v. West Bengal Board of Censors*, A.I.R. 1952 Cal. 653.

14. Appellate Tribunal:--If the producer is aggrieved by the orders of the Board granting a "UA" certificate, "A" certificate or "S" certificate or directing certain cuts in the film he can file an appeal before the Appellate Tribunal constituted under section 5-C.

This new section 5-C has been substituted for the old one by the Amendment Act 49 of 1981. This new section is a welcome step in the right direction. Earlier the appeal used to lie to the Central Government where a certificate was refused etc. The Central Government was only an executive body not endowed with any special knowledge necessary for deciding the justifiability in refusing a certification etc. The position was not therefore happy and in fact in *K.A. Abbas v. Union of India*, (1971) 2 S.C.J. 242 (at page 345), the Supreme Court observed:

"We express our satisfaction that the Central Government will cease to perform curial functions through one of its Secretaries in this sensitive field involving the Fundamental Right of speech and expression. Experts sitting as a Tribunal and deciding matters quasi-judicially inspire more confidence than a secretary and therefore it is better that the appeal should lie to a court or tribunal."

In this case the Solicitor General of India has assured the Supreme Court that the Government would undertake legislation for the establishment of an independent tribunal for the purpose of deciding appeals where certification is refused etc. The Government of India have redeemed the promise they have made before the Supreme Court by providing for an Appellate Tribunal in this section.

15. Jurisdiction of the Tribunal:--Now an Appellate Tribunal headed by a retired High Court Judge has been constituted to take the proceedings of the Board in appeal to such Tribunal. The tribunal is a specialized form established for adjudicating a dispute between the producer and the Board.

16. Writ Jurisdiction of High Court or Supreme Court Straightaway—Barred. In *Ponnuswamy v. Returning officer Nammakal* (1952) S.C.J. 100 (at page 106) the supreme Court has observed that it is now well-recognised that where a right of liability is created by a statute which gives a special remedy for enforcing it, the remedy provided by that statute only must be availed of. In view of this decision, where a producer is aggrieved by the action of the Board, he must only approach the Appellate Tribunal but cannot approach the High Court or Supreme Court Straightaway. It has also been held by the Supreme Court and the High Court in various cases that where an alternative remedy is provided by a statute, nobody should invoke the extraordinary jurisdiction of the High Court or the supreme the Supreme Court under article 226 or article 32 respectively without availing that alternative remedy.

But after exhausting the remedy of appeal before the Appellate Tribunal, if a producer is still aggrieved by the orders passed in appeal by the Tribunal and he feels that his fundamental rights of freedom of expression and profession are infringed by the order of the Tribunal, then he can move the High Court or the

Supreme Court for remedy by invoking their writ jurisdiction.

17. Adults only:--Under rule 24 of the rules, a film may be certified public exhibition (i.e. 'U' certificate) or for public exhibition restricted to adults only. i. e. 'A' certificate. In fact the trends of the modern youth being what are, the producer want only 'Adults Only' certification in order to attract wayward teenagers who are prone to throng at the theater exhibiting an 'A' Certificate film. In fact the teenagers were never disallowed to enter a theatre exhibiting an 'Adult Only, movie and the law is, in this respect honoured more in breach than in practice. It is appropriate here to quote the following observations of an Enquiry Committee under the Chairmanship of **Sri Rangachariar**, appointed in 1927:--

"We all recognise that it is mainly for the parents or natural guardians of children to protect them and keep them away harmful entertainments, and we are definitely opposed to film being certified as for adults only. Such certification would only serve as an advertisement to attract the prurient, and it would be a matter of the greatest difficulty, both for exhibitors and the police, to ensure that non-adults, however defined, did not gain admittance, Certification of films for children only would be even more dangerous; adults would certainly avoid them and exhibitor would not accept them."

18. Advertising material:--One of the aspects relating to harmful influence that has escaped the attention of the Government is the quality of the advertising material of the movies. Several wall posters as well as cinema journals contain shockingly pornographic scenes which the film itself does not contain. These advertisements are intended to draw crowds to the theatre and in many cases the gullible public do see those pictures. But to their dismay they do not find the type of scene that is found either in the wall posters or in the cinema journals. The producer and others tell us that these scenes did exist when the film was shot and were subsequently removed by the censors. They tell us that advertisement material will be made ready months before the film is released and therefore they are not responsible for the advertisement they make. But the sad part of the story is that what the censors want to prevent for exhibitions in the movies is openly exhibited freely and to a greater number of people on the wall posters and in the cinema journals.

19. Cine Journals:--Several cinema stars are shown in naked form in the cinema journals whose number has grown in leaps and bounds in recent times. One more damaging development in recent times is the exhibition of male sex in order to attract the credulous teen age girls who go through these journals and watch the wall posters. Something has to be done at the earliest to curb the damaging effect of these advertisement and journals, if film censorship is to be success. In pages 42-43 of the **Khosla Committee Report** it is pointed out that in Japan the film censorship extends also to advertising material. The advertising Code in that country is designed to ensure that all publicity materials is faithful to the contents of

the film and does not mislead the public by any kind of exaggeration or misrepresentation.

20. Interpolation and reintroduction of objectionable Scenes:--There are cases where scenes objected to by censors are reintroduced at the time of exhibition and there are also cases where scenes which never figured when the film was submitted to the censors were interpolated. The following instructions have been against this objectionable practice.

The Regional Officer, Central Board of Film Censors, Madras--6, writes through his communication No.C/1, 6903 dated 11th September 1978 that off late, instances have come to notice, of films in which had been ordered to be deleted by the Censor Board have been re-introduced and even scenes of sequences which were never presented to the Censors are interpolated and shown to the public. Such interpolations will not only make the certificate liable for cancellation under Rule 29 of the Cinematograph (Censorship) Rules, but would also constitute an offence under section 7 of the Cinematograph Act, 1952 and the print is liable for seizure by the police under sections 7--A of the Act. Apart from the persons who make the interpolations, even the person who distribute and exhibit such a film are liable for prosecution. He further says such illegal acts of interpolation are likely to bring into disrepute the censorship machinery as well as the film industry. He adds that a film should be exhibited only in the form in which it was certified and any changes should be made only after the approval by the Censor Board. (Published in the Journal of south Indian Film Chamber at page 11, in the Issue dated October 1978.)

21. A fallacy in prosecuting innocent persons:--There is a fallacy in prosecuting innocent persons like the exhibitors, who are not responsible for interpolation or reintroduction of objectionable scenes. Generally the distributors and exhibitors do not know which scenes are objected to by the Censors and which scenes are interpolated. In all these cases the persons responsible are generally the producers and directors. In any case the law has to be so amended that only the persons responsible are proceeded against rather than prosecuting all connected with the industry by a deeming provision.

22. Double standards in Censorship-Legal Position:--Indian Film producers are often complaining that they are permitted to screen certain types of scenes which are freely permitted in foreign films. The producers say that is no justification for this and that the Indian film producers are at disadvantage,

Even while interpreting the guidelines, the censors are differed from picture to picture, from language to language and from Board to Board. Even scenes that are permitted by Tribunal are not allowed in subsequent Pictures. The producers also often complain that they are not allowed to quote precedents, Different ways of interpretation of guidelines lands the producer in trouble, and cause him incalculable harm. In these circumstances the producers are neither able to follow the guidelines confidently nor follow precedents implicitly.

23. Position of Law:--The present position of law is that, the Cinematograph Act of 1952 does not, in terms, lay down any distinction between standards which must be observed in censoring foreign and Indian films.

Section 5-B of the Cinematograph Act, 1952 which lays down the principles for guidance in certifying films virtually reproduces Article 19 (2) of the Constitution of India. But sub-section 5-B empowers the Central Government to "issue such directions as it may think fit setting out the principles which usually guide the authority competent to grant certificates under this Act in sanctioning films for public exhibition".

Under this authority directions have been issued by the Central Government and Para 3(ii) of the revised guidelines for censoring films is as follows:-

"The Board of film censors shall also ensure that the film is examined in the light of contemporary standards of the country and the people to which the film relates".

24. Different standards for foreign and Indian Films --Reasons explained:- The censors have taken the view that the wording of Para 3(ii) quoted above indicates that there justification for applying different standards of Censorship for foreign and Indian films, because regard must be paid to "the standards of the country and the people to which the relates".

Therefore, even having regard to the morality of the audience, different standards were applied to the two types of films i.e. foreign films and Indian films.

Also the censors appear to have felt that essentially the audience of an Indian film differs substantially from the audience which sees a foreign film. Foreign films which are mostly in the English language are usually seen by urban audiences, and even among urban communities, not many Indian can follow the story in an English film. Thus, whereas a good Indian film runs in cinema house for several months, foreign film will exhaust its box office appeal within a few days, though there have, no doubt been rare exceptions.

Para 3(ii) of the revised guidelines of censoring gives latitude to the members to examine a film and come to their own conclusions with regard to the suitability of a film for public exhibition.. While censoring a foreign film, the members are generally not keeping the Indian standards in view and are passing a foreign film even with highly passionate scenes, on the ground that from western standards the scenes are quite natural and are relevant to the theme.

25. No uniform Standards even in censoring Indian Films:--But while censoring an Indian film no uniform standards are being applied. A member with a westernised civilization and thinking may allow passionate scenes while another member with thoroughly orthodox Indian mind may abhor such scenes. On account of this, different standards in thinking of members themselves one picture with highly passionate scenes is allowed while another picture with even as reasonable passionate scene is not being allowed in the same language and by the same

certification Board. Further due to individual's judgment, and personal outlook of censors, variations were bound to persist from picture to picture, language to language and Board to Board.

In Bombay where the people and the members are highly western oriented, scenes which are comparable to western scenes are being freely allowed, while this is not the position in the orthodox Malayalam films have a more generous sprinkling of sex than the Tamil and Telugu films, though all of them belong to the south and are censored at Madras. The reason seems to be that the members who see the Malayalam Films are generally Malayalees who are more advanced in their culture and thinking than their other counter parts in the South.

The above position which negates any uniformity in the application of paragraph 3(ii) of the guidelines is an unfortunate situation.

26. Principles based on Precedents:-- To ward off this dismal situation, a suggestion was made that a picture passed by the Tribunal at least should be taken as the proper interpretation of the guidelines and all the panel members should be asked to see that picture for necessary future guidance.

This principle based on 'precedent' is still more dangerous as it introduces an element of rigidity in censorship and what is more necessary to the members is freedom but not the shackles of a precedent. If precedents were to be followed, it may sometimes be more harmful to the producers as it results in the cutting of scenes which are necessary and relevant, on the basis that such scenes were not allowed previously in another picture.

The only rational application of the aforesaid guideline could be to take each individual picture should be considered as an integrated whole and to allow or cut scenes according to their relevance or irrelevance without regard to what had happened to such scenes in another picture.

27. Important consideration in film Censorship:-- The important consideration for film censors is that a film must be judged as a whole. This is one of the principles laid down by the Supreme Court in Ranjit's case (AIR 1965.C.881). In evaluating a film in this manner, regard will have to be paid to the entire content of the film, the atmosphere created, the region portrayed and the customs and manners of the country of origin. In this view of the matter, it will not be difficult to deal with the questions of censoring foreign films.

There will inevitably be some sequences and shots in foreign films, which in isolation are in an Indian picture will raise protests and be objected to as constituting a distorted or misleading interpretation of our Indian habits and customs, but in the content of the foreign film and the society it depicts, the sequences and shots will be regarded natural and unobjectionable. For example a passionate kiss or a close embrace between lovers or spouses is an obvious instance.

At the same time there should not be an objection to a kissing shot either in an Indian film or in a foreign

film as long as it is relevant to the story and does not reach the degree of libidinousness. The overall effect, the intention of the producer, the nature of the story, the country of origin and the effect on the type of audience likely to view the film are all matters which must be simultaneously considered before deciding whether the particular shot or sequence should be passed or deleted.

In the recent times, we observe, that in many foreign countries, producers are breaking away from the prudish attitudes of a few years ago and are making fresh experiments in exploiting hitherto unexpected human sentiments. Having regard to the boldness with which many foreign producers treat human problems, it will be advisable to categories films containing too frank and intense a discussion of human relationship as films deserving the "A" certificates, instead of banning them completely.

28. Censors are not critics:-- Under the Indian Cinematograph Act, 1952, the censors are meant to examine films and pass them, so long as they are consistent with the principles laid down in the guidelines. The censors duty is not that of a critic. There may be faults in the story, characterization, technique, story ending, etc. So long they are not objectionable from the guidelines points of view, the censors have no business to ask for any cuts. If every censor member of the Board becomes a critic, in addition to a censor, there will be no end to cuts. The Censorship at best has only a negative function.

29. Censorship of Government Films:-- The Cinematograph Act, 1952 and the guidelines issued under Section 5. B thereof do not exclude a film produced by a State Government from their purview. Films produced by whatever agency are subject to the Act and guidelines and have to be certified by the concerned board.

1. Constitutional Validity
2. Need for Censorship
3. K.A. Abba's Case
4. Censorship Rules are Challenged
5. Government of India assurance
6. Supreme Court's Observation in K. A. ABBA's Case
7. Principles of Censorship
8. Test of Reasonableness
9. Instances of Restrictions
10. Lady Chatterley's Lover's Case
11. Obscenity Defined by Supreme Court
12. Censorship Vs. Freedom of Expression.

1. Constitutional Validity: Article 19 (1) (a) of the Constitution guarantees freedom of speech and expression to every citizen of India. Clause (g) thereof guarantees freedom of profession. Film Censorship and the licensing of theatres impugned upon these two But clause (2) of article 19 allows the imposition of "reasonable restrictions" on the exercise of the right conferred, in the interests of the sovereignty and integrity of India, the security of the State, friendly relations with foreign states, public order, decency or in relation to contempt of court, defamation or incitement to an offence.

2. Need for Censorship: A film makes its impact by simultaneously arousing visual and aural sense. The written word is understood by only a small fraction of the people, the spoken word reaches even fewer persons. But the film contains a complete and immediate appeal for every one. And, if post-publication penal action against objectionable films is to be taken, the remedy may be too long delayed, for before the producer can be punished and the film withdrawn, it will already have done a great deal of irreparable damage. Therefore, in the case of films censorship or pre-publication control can be deemed to be a reasonable restriction on the right of freedom of expression.

The rules relating to the film censorship must fall within the scope of the reasonable restrictions contemplated by clause (2) of article 19. Otherwise the said rules will be ultra vires the freedom guaranteed by clause (a) of article 19 (i) of the Constitution of India. Freedom of expression is a fundamental right of the Indian citizen and the film artist has the right to express his ideas and communicate them as long as in doing so he does not transgress any law of the land.

3. K. A. Abbas Case :- For a long time the censorship rules have not been questioned on the ground that they abridge the freedom of expression guaranteed by the Constitution and there is not much case law on the point on the Indian courts except the solitary case of **Mr. K.A. Abbas** who challenged the Cinematograph Act on various grounds before the murmurs indicative of dissatisfaction with the present system of censorship and a vaguely expressed intention or, at any rate, desire to challenge the censorship code by talking the matter to the Supreme Court, on the ground that the notification stifles the propagation of ideas.

12. Censorship v. Freedom of Expression:- Censorship is an extraordinary clog upon the right of freedom of expression. It is one thing to prosecute a man for publishing objectionable matter and quite another to stop him from publishing it. Once the objectionable matter is published the matter can be taken to court, but pre-censorship is ordered by an official who passes an executive order, and not by a court of law, after due adjudication of the merits of the case. Everyone knows, for instance, that pre-censorship of the press is a thing which no civilized democratic country looks upon with relish.

Indeed pre-censorship means the suspension of the freedom of right of expression and is resorted to only in the event of an emergency when the Constitution is suspended by an order of the president under Articles 352 and 358, as an extreme measure. In normal times every citizen is allowed to exercise the right of freedom of expression and he is punished only when he does something which falls within the ambit of Clause (2) of Article 19. The law frowns upon any type of punishment for an offence which has not yet been committed.

It must, however, be emphasised that there is nothing outrageous or tyrannical in a preventive

measure, provided it is not resorted to lightly and without weighing the true need of curtailing an individual's liberty in order to forestall and prevent the harm resulting from an abuse of such liberty. Article 21 of the Constitution required that no person may be deprived of his personal liberty except according to procedure established by law, but Article 22 contemplates detention without trial in certain cases. Such preventive detention is sanctioned by the Preventive Detention Act, though certain limitations with regard to the period detention have been laid down, and there are also provisions to ensure that the executive authority ordering the detention does not abuse its power for ulterior motives.

We may also draw attention to well known and often discussed Section 144 of the Criminal Procedure Code. Under this section, the District Magistrate and, in certain towns, the Commissioner of police can issue an order prohibiting the holding of meetings and processions, the delivering of public speeches and making demonstrations in public places in the interest of public order. Protests and demonstrations in front of foreign embassies may be, and sometimes have been, banned in the interest of friendly relations with foreign States. Such an order is essentially preventive and curtails the liberty of the individual before he has committed any offence. The order may also contain a penal provision which makes it punishable to contravene it. Censorship is a somewhat analogous restriction upon the right of the individual, and it must be exercised with great care and circumspection. If, as the Supreme Court has laid down, the task of adjudicating upon the obscenity of an article or a film to be performed by a court of law, than it is necessary to warn the Board of Censors that it must act with greatest caution. It is impossible to lay down absolute and universal standards of what affects the security of the State, our friendly relations with foreign States, what is decent and moral and what would amount to defamation or incitement to an offence. These are matters which have to be judged in the context of the circumstances in which the offence is committed.

Therefore, it would be dangerous to lay down what words may not be uttered or what cinema sequences may not be exhibited for any of the reasons mentioned in Clause (2) of article 19. The matter in each case must be judged with reference to its context. A great deal of latitude, for instance, is permitted in political speeches at the time of election. Criticism of political opponents can become quite bitter and violent, but the State does not prohibit the making of those speeches because there is a perfectly good law which permits the victim of slander or libel, to take action against the offender, and the State to prosecute a man who incites someone to commit an offence."

Thus, censorship being a very serious matter which abridges the right to freedom of speech the main purpose must be to serve social good but not to toe the line of the ruling party or to impose a moral code of extremely puritonic nature on the society not called for in modern times. Censorship must strike a balance

the normal life social and political contact and the prohibited field of depravity and immorality.

OBSCENITY IN FILMS

SYNOPSIS

1. Prohibited Scenes
2. Prohibited sexual relations
3. What is obscene
4. Obscene Scenes-No Uniform Rule
5. Obscene scenes-Khosla's Report
6. Kissing-Reasonableness
7. Nudity of Human form – Reasonableness
8. Indecency or Immorality-Principles laid by Supreme Court
9. Erotic Content-Policy of Censorship
10. Vulgar incidents in Films
11. Supreme Court Observations

1. Prohibited Scenes:-- In the principles communicated by Government of India under sub-section (2) of section 5-B of the Cinematograph Act, 1952 to guide the Board in sanctioning films for public exhibition it is laid down that no picture shall be certified for public exhibition which will lower the moral standards of those who see it.

In Para 2, clause (iv) of those principles in the Revised guide lines for censoring special mention has been made that human sensibilities are not offended by vulgarity, obscenity and depravity.

Mostly these prohibited scenes relate to rape, immoral traffic in women, illicit sexual relations, excessively passionate love scenes, indelicate sexual situations and scenes suggestive of immorality.

2. Prohibited sexual relations:--The scenes which are prohibited in relation to sexual relations are generally obscene in character. But it may so happen sometimes that what may be generally regarded as obscene may not in the context in which it is introduced in the film be obscene.

For example, a picture which deals with the vice of prostitution and the dismal situation in which the prostitutes are living with a message to the audience that the trade in flesh is extraordinarily cruel to the women folk, must necessarily contain scenes relating to immoral traffic in women and scenes suggestive of immorality. In the context in which those scenes are inserted they cannot be regarded as objectionable because the theme of the film itself is to denounce the vice of prostitution which is assuming alarming proportions in our country.

Similarly a film dealing with the vice of drinking and its serious consequences not only on the drunkard but also on his family and society must necessarily depict drunkenness or drinking. Such scenes in the context in which they are introduced cannot be objected to.

In this context, the following passage from **Khosla Committee's Report** is quite opposite:

"It will be readily conceded that, in judging the merits, short-comings or defects of a film, we must evaluate the overall impression it makes on the viewer. The film must be considered as a single, whole, integrated piece of work. There may, however, be certain shots or sequences which, by their very

nature or the manner in which they have been treated and introduced into the film, may be objectionable to a degree which would bring them within the mischief of the reasonable restriction clause. For instance, a flash or a brief shot lasting a few seconds in which a nude human figure is displayed in a manner strictly relevant to the theme or story of the film may be free from the taint of indecency or immorality. On the other hand the same incident if prolonged and deliberately treated with a view to titillate the senses, arouse the sexual feelings of the viewers or deprave the audience, would be objectionable and liable to be deleted. The questions that must be asked are: (a) what impact does the sequence make on a reasonable person? and (b) what was the intention or the aim of the producer in introducing the sequences?"

3. What is obscene:--Generally obscene scenes are prohibited from being exhibited. But the question arises what exactly is meant by obscenity. In *Hincklin's Case* (1868 L.R.3 Q.P.360 at page 371), **Cockburn, C.J.**, observed that "The test of obscenity is this, whether the tendency of the matter charged as obscenity is to deprave and corrupt those whose minds are open to such immoral influences, and into whose hands a publication of this sort may fail.

In *Ranjit D. Udeshi's Case* (A.I.R. 1965 S.C. 881), the Supreme Court has observed that **Cockburn's** test should not be discarded. It makes the court the judge of obscenity in relation to an impugned book etc., and lays emphasise on the potentiality of the impugned object to deprave and corrupt by immoral influences. It always remains a question to be decided in which case and it does not compel adverse decision in all cases. The Supreme Court has further observed that the test of obscenity to be adopted in India (regard being had to community mores) is that obscenity without a preponderating social purpose or profit cannot have the constitutional protection of free speech and obscenity is treating sex in a manner appealing to the carnal side of human nature, or having that tendency. Such a trading with sex is offensive to modesty and decency.

4. Obscene Scenes-No Uniform Rule:-- While certain scenes in the Indian films are being cut on the ground that they are obscene, still worse scenes are being freely shown in the English pictures that are imported into India. An immoral scene in an English picture will not have any less demoralizing effect on the audience than an immoral scene in an Indian picture. Not only this, several supposedly immoral scenes in Telugu Tamil, Karnataka pictures are being cut by the Board of film Censors at Madras, while the **Board of film Censors** at Bombay are allowing highly amorous and passionate scenes in the Hindi pictures. There is, therefore, no uniform rule applied in India with regard to obscene scenes. This matter is discussed at full length in the first chapter under the heading "Double standards in censorship-legal position".

5. Obscene Scenes-Khosla's Report:--In **Khosla Committee's** report, it is observed as follows on this point:--

"The argument can best be understood by illustrating it by means of concrete examples. A kiss between lovers of the opposite sexes is not permitted in Indian films, but is permitted if the film were produced in a foreign country. In the West where censorship operates, a kiss even if it is passionate, is not looked upon as indecent or objectionable. But there are instances when even the **British Board of Film Censors** has thought it fit to direct the deletion or the reduction of a shot in which kissing was shown. Instances of this have been cited in Chapter III of this Report.

6. Kissing Reasonableness:--Open mouth kissing between lovers and the kissing of a woman's breast were deleted. Also a prolonged sequence of passionate kissing is often modified by the British Board of Film Censors. But a kiss as such is not considered objectionable and is not banned. The Indian censors have, not permitted the kiss even when it is exchanged in the most chaste manner between a mother and her son or a father and his daughter. The question is whether a kiss is, by itself and without reference to its context, obscene and, therefore, comes within the ambit of the reasonable restriction clause of the Constitution. No court of Law will hold that a kiss by itself, irrespective of the circumstances in which it takes place or the individuals between whom it is exchanged, is indecent or immoral.

7. Nudity of Human Form Reasonableness: -- In the same way, nudity of the human form may or may not be indecent. If there is, for instance, a brief shot of a woman undressing and entering a bathing pool as in the film, *The Visit*, no suspicion of indecency or immorality attaches to the shot which is relevant to the story. On the other hand, there are many scenes of cabaret performances or strip-tease sequences in Indian as well as foreign films which are obviously introduced in order to titillate the scenes and thus make the film commercially saleable. Many of these scenes would be declared obscene even by the most liberal-minded judges.

It, therefore, follows that any law in regard to censorship must come within the ambit of the reasonable restriction clause; also any directions issued or rules made under the Act must satisfy the test of reasonableness. As to what is reasonable must ultimately be decided by a Court of Law. In issuing directions to guide the censors, care must be taken not to exceed the norms or limits of decency, which are generally accepted by reasonable members of the society. An examination of the various items under 'Application of General Principles' will show that many of them are clearly beyond the ambit of the reasonable restriction clause, and it will be difficult to defend them in a court of law."

8. Indecency or Immorality Principles laid by Supreme Court:-- In *Ranjit D. Udesh v. State of Maharashtra* (A.I.R. 1965 S.C. 881), the Supreme Court laid down certain Principles and in *Khosla's* Committee Report, it has been observed as follows:-- "The supreme Court laid down the following principles which must be carefully studied and applied

by our censors when they have to deal with a film said to be objectionable on the ground of indecency or immorality:--1) Treating with sex and nudity in art and literature cannot be regarded as evidence of obscenity without something more.

2.) Comparison of one book with another to find the extent of permissible action is not necessary.

3.) The delicate task of deciding what is artistic and what is obscene has to be performed by the Supreme Court and so, oral evidence of men of literature or others on the question of obscenity is not relevant.

(4) An overall view of the obscene matter in the setting of the whole work would of course be necessary but the obscene matter must be considered by itself and separately to find out whether it is so gross and its obscenity is so decided that it is likely to deprave corrupt those whose minds are open to influences of this sort and into whose hands the book is likely to fall.

5.) The interests of contemporary society and particularly the influence of the book etc., on it must not be overlooked.

6.) Where obscenity and art are mixed, art must be so preponderating as to throw obscenity into a shadow or render the obscenity so trivial and insignificant that it can have no effect and can be overlooked.

7) Treating with sex in a manner offensive to public decency or morality which are words of our Fundamental Law judged by our national standards and considered likely to pander to lascivious, prurient or sexually or precocious minds must determine the result.

8) When there is propagation of ideas, opinions and informations of public interests or profits, the society may tilt the scales in favour of free speech and expression. Thus books on medical science with intimate illustrations and photographs though in a sense immodest, are not to be considered obscene, but the same illustrations and photographs collected in a book form without the medical text would certainly be considered to be obscene.

9) Obscenity with a preponderating social purpose or profit cannot have the constitutional protection of free speech or expression. Obscenity is treating with sex in a manner appealing to the carnal side of human nature or having that tendency. Such a treating with sex is offensive to modesty and decency.

10) Knowledge is not a part of the guilty act. The offender's knowledge of the obscenity of the book is not required under the law and it is a case of strict liability.

Films which cannot be considered obscene, falling within the mischief of the above principles but which may be considered in bad taste and, therefore, not good mental problem for the young people can be easily rendered innocuous by the device of classification. The censors will refuse to certify the film for universal exhibition and will mark it fit for exhibition to adult audiences only. No one has the fundamental right to communicate harmful or excessively erotic matters to persons of tender minds who are

AUTHOR: REDDY, RAMA P., Source: *The Indian Cinematography Code*. Hyderabad, 1982

FILM – CENSORSHIP FROM THE POINT OF VIEWS OF SPECTATORS SOCIAL –LAW

This is quite apart from the fact that parents, teachers and guardians can keep children away from influences considered harmful for minds which have not yet developed what is called 'adult discount' in relation to matters expressed freely and in an uninhibited manner.

We may give instance of two Indian and four English films to illustrate the point. In the film **FARZ** there is a long sequence of a rollicking dance performed by a young man and a young woman who are infatuated by each other. The dance suddenly explodes into the narrative of the story and appears to have no relevance or connection with it. In the course of this dance, the two young people roll down a slope clasped in each other's embrace. The boy frequently presses his cheek against the pointed breast of the girl who is wearing a very tight brassiere. At one moment the boy springs up to suspend himself by his hands from a tree branch and enfolds the girl with his legs. The whole sequence is extremely suggestive, though we doubt if a court of law would pronounce it obscene.

But many, aren'ts might feel that their young children should not see this type of dance because they have not yet developed sufficiently adult minds, capable of offering resistance to an erotic appeal of a somewhat suggestive nature. The Chairman showed this film to an audience of college boys and girls and discussed the matter with the viewers afterwards. Most of them said that the dance was in bad taste and completely discovered from reality. Some of them said that the sequence was obscene and should have been deleted from the film, while others were of the view that it was only evidence of bad test of the producer, who, in his anxiety to make the film a box-office success at any price, had introduced it into the film.

The other film is **MAN KA MEET**. In this film we are concerned with the story of a country bumpkin who, at the commencement of the story, prepares to go to receive an award for his outstanding story, prepares to go to town to receive an award for his outstanding achievement in agriculture. In the train by which he travels, is a party of young school or college girls who are talking a pleasure trip. The heroine is dressed in scanty clothing, exposing a larger part of her torso, while her trousers hold her nether limbs in a tight and revealing grip. The girls begin teasing the country yokel who is innocent of town ways and has never flirted with girls. Gradually the tempo of the dancing and the erotic capers becomes more intense and the heroine dances in a way which has now become usual in Indian films, shaking her hips backward and forward and side-ways and making her bosom quiver and shake in a most suggestive manner. No school or college girl would dance in this manner in front of a stranger, nor is such dancing at all

resorted to by any of our young people. The dance of the heroine and some of the other girls may almost be called the performance of a unilateral act of coitus. The whole sequence is irrelevant. It lacks narrative continuity with what goes before and what comes after, and it is in extremely bad taste.

But perhaps a court of law would not pronounce the sequence obscene within the meaning of the word as interpreted by our Supreme Court. In fact the Advisory panels who saw the film did not consider it objectionable, though strangely enough they took exception to the phrase '**Sachhe Prem Ka Talabgar**' on the ground that the word 'talabgar' is suggestive of money and therefore the association of love with money contains an implication of prostitution and consequently of obscenity. But those who know Hindustani will at once realise that 'talabgar' has no connotation of money but merely means a seeker.

Both these films should, in our view, have been declared films fit for exhibition to adult audiences only. They need not be banned nor need the censors order the dances of the dances in them on the ground of obscenity, because the dance, though extremely vulgar, may not strictly speaking be declared obscene. There is no doubt that the producer introduced these shots because salacious sequences of this type contain an appeal for the masses. But the film can be adequately dealt with, on the ground that it may tend to deprave the young mind, by refusing it a 'U' certificate.

In a somewhat different category are four western films which deal with erotic themes or which contain somewhat erotic and suggestive sequences. **THE FOX** is based on D. H. LAWRENCE'S story of the same name. The film deals with a lesbian relationship between two women, one of whom is completely lesbian and the other bisexual. No order to communicate the theme of the film more effectively, the producer has introduced one or two incidents which are not found in **Lawrence's** written story. There is for instance, a scene in which the two girls kiss each other in a very passionate manner.

There is also a scene in which a young man makes love to March who is the bisexual girl in a barn, and lastly there is a scene in which the two girls are shown in bed together, clearly indicating that they are taking part in a homosexual experience. The film is extremely well directed and very well acted. The impression it leaves on the minds of the viewers is vivid and deep, but it is certainly not lascivious nor something that would tend to deprave. The film is perhaps somewhat heavy fare for the very young mind, but for the adult audience it cannot be considered obscene or provocative of immorality, even though it deals with an unnatural sex practice. Films of this type can well be certified fit for exhibition to adult audiences.

In the same category we would place the film '**WEDDING SWEDISH STYLE**' directed by **Ingmar Bergman**. This film depicts a village marriage with all the roistering and rollicking

behaviour of unsophisticated semi-drunken country-folk participating in a rare festive occasion. The film has no moral or message but is an extremely sensitive and tidy work of art, bringing to the viewers a slice of life. There is not a shot which is irrelevant or a sequence which has been introduced for a purpose extraneous to the theme of the film. The somewhat raw and earthy behaviour of the people in the film may not be considered fit fare for the very young mind, but we can see nothing objectionable in it for an audience which has developed 'adult discount'. The film, therefore, can well be certified fit for exhibition to adult audiences.

The film **Blow Up** is another film of this type. Here too, there is no attempt to deprave the mind, to titillate the senses or to make an appeal to the prurient in the audience. It is a realistic story of an incident in the life of a photographer who takes life as it comes, but whose main occupation is with his professional work. He has no inhibitions about sex, and his approach to an erotic experience with a woman is motivated by the mental attitudes which are now seen to be conditioning the patterns of behaviour among most young people in the western world. Although there are shots in which a woman's bare breasts are shown, they are not introduced in order to titillate the senses but as an essential part of the story.

Indeed, the woman neither seduces the young photographer, nor is seduced by him. But the free and uninhibited way of love depicted in the film may justify an "A" certificate instead of a "U" certificate. The last film to which we draw attention is *A VISIT* in which **Marlene Dietrich** is shown undressing and entering a bathing-pool in a completely nude state. The shot is very brief and has relevance to and an intimate connection with the story. The effect on the audience is certainly not in any way harmful or immoral. To delete the shot would do harm to the narrative of the story because the picture must be judged as a whole according to the principles laid down by the supreme court. We feel there is the film which need be deleted and the film can be certified even for universal exhibition.

9.) Erotic-Content policy Censorship: Our present policy of censorship with regard to films with an Erotic content has been neither logical nor constitutionally legal. It has also been unfair to and unduly constrictive placed on kissing, but vulgar and distasteful antics of an animal and highly lascivious kind are permitted. We are clearly of the view that film censorship should be entirely and completely in conformity with the provisions of the Constitution. In clause (2) of Article 19, we have a permissive as well as a restrictive provision.

The clause authorises us or rather permits us to make rules and regulation in the interest of the various subjects mentioned therein. At the same time the restriction cannot go beyond the strict spirit of the law as contained in this clause. Britain enjoys the advantage of having no written constitution. The parliament of Britain can make laws about any and every subject without in any way encountering a

constitutional obstacle. For instance, the British Parliament can make a law that kissing should not be allowed on the cinema screen and a shot of nude human form should not be permitted. Americans can make no such law because the United States have a written constitution guaranteeing complete freedom of expression, although laws with regard to obscenity and defamation can legitimately be made, because such laws have been held by Supreme court of America not to violate the provision with regard to freedom of speech. The American Constitution, however, does not in various subjects specified in clause (2) of Article 12 of our Constitution.

The result is that although we can make laws prohibiting the exhibition of an obscene film, the question of obscenity must be adjudged by a court of law and ultimately by the Supreme Court. It follows that no embargo can legally be placed on kissing or hugging between lovers, nor can nudity be banned, if there is no element of obscenity in the subject portrayed on the screen. At the same time we must emphasise the need for a stricter and more courageous attitude towards classification. A film in which there is inordinate stress on sex should be granted only an "A" Certificate. We hope this measure of protection for young mind will, in course of time, bring about an improvement in the thematic content of Indian films and will also eliminate the vulgarity, the *double-entenders*, the unrealistic and crude display or erotic capers. *A film must be taken as a whole, evaluated as a single integrated work of art or entertainment.* If, in telling the story, it is logical, relevant or necessary to depict a passionate kiss or a nude human figure, there should be no question of excluding the shot, provided the theme is handled with delicacy and feeling, aiming at an esthetic expression and avoiding all suggestion of prurience or lasciviousness.

The attempt of all censors, when dealing with films with an Erotic or sexual theme as content, should be to take a broad, generous view with regard to adult audiences and a paternal and generous view with regard to adult audiences and a paternal and somewhat restrictive view in respect of child and adolescent viewers. The most liberal countries in the world have taken similar steps to safeguard their growing children against baneful influences.

10. Vulgar incidents in film:- Inconcluding the discussion of this topic we wish to deprecate the increasing tendency of film producers to introduce vulgar incidents and bawdy jokes dressed up as comic fare. Our object in recommending greater freedom in matters relating to sex is not to encourage this tendency. Our purpose is to permit greater scope to the serious minded and sensitive creator of aesthetic film. We trust that the Censors will quite competently distinguish between these two types of films and discourage vulgarity and bawdiness.

The censors should be ready to reject an entire film when in its totality, it is considered un-whole some because of many vulgar and obscene photo It is not enough to delete a few feet from it because the total rejection of the film will go a long way to discourage

the production of low-level films.

11. Supreme Court's Observations :- In *K. A. Abbas v. Union of India*, (1971) II S. C. J. 242, the Supreme Court observed as follows :-

Para 30. The only test that seemed to prevail was that of obscenity as propounded in *Roth V. United States* (1957) 354 U.S. 476). In that three tests were laid down:

- (a) that the dominant theme taken as a whole appeals to prurient interests according to the contemporary standards of the average man;
- (b) that the motion picture is not saved by any redeeming social value; and
- (a) that it is patently offensive because it is opposed to contemporary standards.

Para 31. The Hicklin test in *Regina V. Hicklin* [L. R. (1868) 3 Q. B. 360] was not accepted

Para 32. Side by side procedural safeguards were also considered. The leading case is *Freedman V. Maryland* (1965 380 U. S. 51), where the Court listed the following requirements for a valid film statute:

1. The burden of proving that the film is obscene rests on the censor.
2. Final restraint (denial of licence) may only occur after judicial determination of the obscenity of the material.
3. The censor will either issue the licence or go into Court himself for restraining order.
4. There must be only a 'brief period' between the censor's first consideration of film and final judicial determination. (As summarized by **Martin Shapiro** Freedom of Speech: The Supreme Court and Judicial Review).

These were further strengthened recently in *Teitel Film Corporation v. Cusack* (1981) 390 U. S. 139) (a per curiam decision) by saying that a non-criminal process which required the prior submission of a film to a censor avoided constitutional infirmity only if censorship took place under procedural safeguards. The censorship system should therefore have a time-limit. The censor must either pass the film or go to Court to restrain the showing of the film and the Court also must give a prompt decision. A delay of 50-57 days was considered too much. The statute in question there had meticulously laid down the time for each stage of examination but had not fixed any time limit for prompt judicial determination and this proved fatal."

CERTAIN OTHER PROHIBITED SCENES

SYNOPSIS

- 1.) Modus Operandi of Criminals
- 2.) Sovereignty and integrity of India
- 3.) Security of the state
- 4.) Friendly Relations with Foreign States
- 5.) Public Order
- 6.) Contempt of Court
- 7.) Defamation
- 8.) Incitement to an offence

Apart from indecorous scenes relating to sex relations, scenes which depict the criminal acts and the modus operandi of criminals or which may endanger the sovereignty and integrity of India,

security of the State, friendly relations with foreign States etc, are also prohibited in the instructions issued by the Government of India. These aspects with regard to which the constitution permits the imposition of reasonable restriction are dealt with below.

1. Modus operandi of criminal :- If a film deals with crime in such a manner as to extenuate criminal acts and depicts the modus operandi of criminals it cannot be certified as suitable for public exhibition. But these scenes should not be judged out of context. Several heroes of the independence struggle did commit criminal acts and violated the law. But the objects for which they did those acts was so laudable that their acts are criminal only technically and will not have any demoralising effect on the audience. In **Khosla** Committee's Report it is observed as follows:-

'This clearly does not mean that in a story in which some type of crime is shown, the producer cannot 'in order to make his story convincing and realistic, show the manner in which the crime was committed by a character in the story. If, however, the *modus operandi* is shown in such a way that it amounts to incitement to crime, then the film must be looked upon as objectionable. In the same way, item A (iii) prohibits "the throwing of glamour of romance and heroism over criminal characters". An obvious instance of this is the film "**SHAHEED**" which relates to the story of **Bhagat Singh** who may have been a political agitator and a patriot but, of the context of our political aspirations, could be said to be a criminal character in the sense that he committed a crime punishable under the Indian Penal Code. And yet in the film he is depicted as a hero with the glamour of romance about him and we do not object to it. In the same way, a film producer may feel justified in relating the exploits of Man Singh because there was a strain of kindness and compassion in him. It is possible to treat such a subject in a whole some and harmless manner. There is a film in which **Robin Hood** has been depicted as a romantic hero. When, therefore, the sensors are dealing with this item, they must consider whether the overall effect of the film is to incite the viewers to crime or to make them feel romantic about a patriot, a political agitator or a legendary rogue. If this prohibition is strictly enforced, the doings of almost all our political heroes would have to be banned, because at time or the other, they committed a criminal act" The other aspects are dealt with as follows is **Khosla** committee's report:-

2. Sovereignty and integrity of India :- The first item, in clause (2) of Article 19 of the Constitution, is the Sovereignty and Integrity of India. It is permissible to enact a law making it an offence to produce a film in which the sovereignty and integrity of India is attacked, and equally permissible to frame a regulation banning the exhibition of such a film.

Quite understandably there is nothing in the present Act or the present censorship code which takes cognizance of this type of film, because neither the British framers of the original rules nor the Bombay Board of Film Censors who drew up a list of General

Principles and objectional subjects, based largely on the British 43 rules, nor the officials who drafted the present Censorship Code in free India, visualised pictures dealing with such an outrageous subject. Whatever the faults and shortcomings of Indian film producers, no one can ascribe to them the remotest sentiments of treason, or suspect them of agitating even indirectly for the dismemberment of the country or for the secession of any part of it. And yet we cannot ignore certain ominous signs the very mention of which is considered pregnant with danger, and we feel we shall be wanting in our duty, if we make no mention of this matter. Since we are not postulating the drawing up of a formal code containing a catalogue of General Principles and their Application, and are recommending no guide-lines beyond the provisions of Article 19 (2) of the Constitution, together with the explanatory advice contained in this Report, we feel we must draw attention to this aspect of censorship and point out that a film which advocates or argues a case for the ceding of any part of India or alleges that any part of the territory of India falling within the definition set in Article (1) of the Constitution, is foreign territory or is not part of India, may not be certified for public exhibition. We need scarcely add that the refusal of a certificate to such a film will not debar any legal proceedings that may be taken against the producer of the film or any other person concerned with its production, for committing the offence of treason.

3. Security of the State: The next subject for consideration is "The Security of the State". The matter is only partially and obliquely dealt with in the third general principle of the present code which lays down that "the prevailing laws shall not be so ridiculed as to create sympathy for violation of such laws". This principle is reinforced and illustrated by clauses 'E' and 'F'. Clause 'E' declares objectionable a film which 'bring into contempt the forces, or the public services or persons entrusted with the administration of law and order, Under cokayse (ii) films which foment social unrest or discontent to such an extent as to incite people to crime; and under F (iii), films which promote disorder, violence a breach of the law of disaffection or resistance to the Government, are also to be looked upon as objectionable. Two other types of films are mentioned as objectionable (i) a film which preaches or is liable to incite people to acts of violence or which tends to encourage subversive activity with a view to overthrowing the established authority or institution, and (ii) a film which picturises subversive methods or guerrilla technique.

The connotation of the expression 'Security of the State' is wider in scope than can be spelt out of the above-mentioned directions contained in the present censorship code. As the explanation and illustrations show, it means more than mere disrespect for laws, and it is possible to imagine threats to the security of the State in a variety of ways which do not ridicule the law or which do not fall in any of the categories mentioned above. Indeed, it is almost impossible to

make an exhaustive list of the activities which have a disruptive tendency or which bring into jeopardy the system established by law. To advocate violent mass agitation against our parliamentary system, to preach forcible suppression of any political or religious group, to bring into hatred and contempt armed forces or any of our public service would most certainly be considered objectionable on this ground.

These, however, are clearcut cases, falling within the mischief of the reasonable restriction clause which, on a closer examination, will be seen to cover a much wider field. But there need be no uncertainty or confusion about the matter, because the nature and the extent of this kind of restriction on the right of free expression has been considered in a large number of cases by eminent judges. Even before the Constitution came into existence, prosecutions had taken place for uttering or publishing matter tending to endanger the security of the State; and what is objectionable on this ground, when spoken or printed, is all the more reprehensible when disseminated through the vivid and powerful medium of the film. The Board of Censors, when considering this aspect of a film, will bear in mind the rulings of the Supreme Court and of the various High Courts and give effect to the interpretation of the law therein declared. New and borderline cases must be dealt with on their individual merits. We can only draw attention to some broad guide-lines which are intended to be more in nature of illustrative examples than mandatory or directive principles of censorship. An attack on a political, religious or ideological system or group is generally speaking objectionable. To decry the Congress Party or the Communist ideology, to condemn the police force on the ground of corruption or inefficiency, to promote hatred of the services, to preach disaffection against a religious minority should be considered objectionable subjects. It may well be that an individual character in a film is shown as representing a class or group and the film by this device aims at the inculcation of hatred against the entire group.

If this intent at generalisation is clearly discernible from the film, the film may be refused a certificate. But there may be instances when a character in a film, though belonging to a recognizable linguistic, geographical or ideological group is not intended to, and does not, in effect, appear to be representative of the entire group. In such cases the censors should take a broad, intelligent view of the matter and not be needlessly swayed by fear of unreasonable censure or of a possible agitation by an oversensitive group or body of individuals. If we are as jealous of the right of freedom of expression as we claim to be, we must learn to take criticism without resentment and develop the capacity to laugh at our foibles and shortcomings. As Plato said, an uncriticised life is not worth living. There have been instances of unreasonable objections having been raised to sequences in films on this ground. A shot of a man wearing a Gandhi cap in a film produced by **Satyajit Ray** which was not intended to cast any form of reflection on the Congress Party as a whole, was objected to on the

ground that the Gandhi Cap was a symbol representing the National Congress Party. The clowning by a Sikh in another film **EVENING IN PARIS** was resented by some members of the Sikh Community on the ground that they had been derided and ridiculed, though no such intent was apparent in the film. The antics of a South Indian music teacher in the film '**PADOSAN**' were objected to by a number of South Indians on the same ground, though as a matter of fact, the sequences in the film were amusing without being in any way critical of the South Indian community, nor did they provoke ridicule of Karnataka music. A corrupt policeman in a film is invariably objected to, nor are the film producers allowed to treat the subject of corruption among politicians or among Government servants. While we do not entirely agree with the critics of the attitude hitherto taken up by the censors, we do feel that a more intelligent and less fear-ridden approach to these subjects is desirable. There is no doubt that the ridiculing of even one individual policeman or one individual Government servant may give the appearance of the entire force or service concerned being ridiculed. And in such cases the may well be denied a certificate or a direction issued for the deletion of the objectionable sequences. But if no such inference of generalisation can be drawn, and it is clear from the that it is only a particular individual who is being held up to ridicule, the shot should not be considered objectionable.

4.) Friendly Relations with Foreign States :- Section 5-B of the Cinematograph Act, 1952 mentions this item and the meaning is enlarged and illustrated in the Application of General Principles. Clause 'F' declares a film objectionable when it is intended or is likely to 'wound the susceptibilities of any foreign nation'. It is also indicated that "a film which is likely to arouse disrespect of a foreign country or liable to be looked upon by a foreign country as derogatory to itself, or which is liable to embarrass the relations of the Government of India with any foreign Government" is to be considered objectionable, and finally, "disparaging references to the people of a foreign or the head of a foreign State", must be considered objectionable matter.

It cannot be denied that in the present day world, diplomatic relations are not matters which can be trifled with or casually treated. To maintain even an outward appearance of friendliness is like walking on a tight rope, and imbalance may be caused by a slight deviation from a circumspect line of conduct, but when an objection raised by some foreign students or a private individual of a foreign State is taken seriously and acted upon, it only shows our weakness and political immaturity. Before a film can be considered objectionable on political grounds or because it adversely affects friendly relations with a with a foreign State, it must be proved that the film will really give offence to the foreign country or the measure of disrespect which it will arouse in our audiences, is so considerable as to prove harmful to our diplomatic relations with that country. If a film is

merely liable to be looked upon by a foreign country as derogatory to itself, it cannot be considered objectionable. The contest of the film must be of a type which, in the opinion of a reasonable right-thinking person, will or almost certainly will tend to give offence and hence affect our friendly relations with the foreign State concerned. Another case of a valid objection will arise when the foreign State in fact, considers a film derogatory to its dignity and has good reasons for holding that view. The objection, in that event, must be communicated by means of an official protest by that foreign State through its diplomatic channels to our Ministry of External Affairs. This protest will then be judged on its merits.

5.) Public Order :- The threat to public order may come from more than one direction, and it is not only direct incitement to commit a riot that needs to be controlled and restricted in this context. To some extent this type of restriction overlaps of the other items in the clause under consideration. For instance, any act challenging or questioning the sovereignty and integrity of India, or an act affecting the security of the State and in many cases an commit an offence may well result in a breach of public order. But since restrictions on the right of free expression can validly be imposed on any of these grounds also, the overlapping strengthens rather than weakness the argument. We have already dealt with the matter of sovereignty and integrity of India as also of the security of the State. We shall presently discuss the subject of incitement to commit an offence. In this section, therefore, we shall confine our arguments narrowly to the consideration of those films which affect public order as such. No film to which objection may be taken on this ground has so far come to our knowledge; but the matter, for that cannot be ignored. We feel that greater freedom in the discussion of social, cultural and human problems which we envisage, a type of film may well be aimed at the disruption of public order. The intention or aim is legitimately inferable from the way the subject has been treated in the film and the mental reaction of reasonable men on seeing it.

For instance a film though made in the pursuit of commendable aims, may be deemed objectionable if it tends to incite or provoke reasonable men to act illegally and violently, or arouses in their minds the desire to commit an offence against public order. Equally objectionable will be a film which creates hatred against whole communities or classes of people, or which supports, encourages or glorifies social attitudes and policies at variance with the Directive Principles of the Constitution. The film medium, in our view, should not be used for propagating anti-democratic and anti-social doctrines, nor for disseminating any kind of propaganda, political, social, regional, communal or religious which would make the film content close to something that threatens public order.

At the same time we recognise the value of socially significant films which not only exhibit the evils resulting from current social codes but indicate

specific attitudes to the board issues sociology, economics and politics. We may draw attention to film like *BATTLESHIP POTEMKIN*, *BIRTH OF A NATION*, *INTOLERANCE*, *I AM A FUGITIVE FROM THE CHAIN GANG* and the more recent French films on the war in Algeria and Vietnam, as instances of aesthetically great pictures, though their makers were committed individuals holding specific views, on social and political matters. There is no reason why the making of similar films should be discouraged in our country. We have been told by some witnesses that serious film making has been hampered by the inflexible and unimaginative attitudes of the Censors organisation in the few instances when an attempt was made to use the film medium for probing human conditions and social evils. Greater freedom enable the serious film makers to inject vitality, realism and social relevance to their productions and break away from the inconsequential, repetitive and escapist boy-meets-girls films which form almost the sole product of our studies today.

Another complaint is that the Censors object to the depiction of the character of a corrupt official, a dishonest politician or a minister lacking in integrity. In other countries even a Prime Minister or a President has been adversely commented upon in a film. Since there do exist corrupt officials, dishonest politicians and unscrupulous ministers in our country, a film dealing with such matters will arouse the public conscience and exercise a reformatory influence, as long as it does not transgress the law of libel and does not incite public disorder or bring the structure of our constitutional democratic government into disrepute.

It is not necessary to labour this point further, for we feel a board of reasonable censors will experience no difficulty in whether a certain film or certain sequence in it, is or is not disruptive of public order. But before we proceed to the next matter, we should like to utter a warning against proneness to oversensitive reaction, and the needless fear of non-existent predatory phantoms. A measure of freedom in the treatment of social and human problems must be permitted, but this measure will, of necessity, be less generous than obtains in the case of books and newspapers for reasons which have already been elaborately set out in this Report.

6.) Contempt of Court :- The next item for consideration is Contempt of Court. No films which contain even a suggestion of objectionable matter of this kind have been brought to our notice. We have seen court scenes in a large number of films, and though the court procedure projected on the screen was inaccurate and ill-informed, it cannot be said that there was any intention to bring our judicial system or any particular court or judge into contempt. However, we wish to state quite clearly that casting aspersions on the integrity, impartiality and ability of our judges will be liable to be banned or deleted on this ground. Criticism of a judicial decision by attributing base motives to the judge will also bring the film within the mischief of this clause. The matter is, however, not likely to rise frequently, and we

content ourselves by drawing the attention of those who will be entrusted with the task, of censorship to the many rulings of High Courts and of the Supreme Court which deal with the topic of contempt of court. Even a cursory study of these rulings will leave no doubt in the mind of the censors as to when a film can be held to be objectionable on this ground and when, therefore, it will be right and permissible to ban it or to have certain portions removed from it.

7). Defamation :- The next topic, defamation, also is not really controversial, and no difficulty is likely to arise when dealing with a film containing matter defamatory of an individual or a body of individuals. Broadly speaking a film will be objectionable whenever the person or the body defamed can successfully sue the producer of the film for damages. We need not entertain fears on the ground that a measure of liberality in this respect might result in avoidable harm. Films which aim at defaming a comparatively unknown individual are not likely to be made because they will not contain any large scale popular appeal. In such cases the individual defamed can be depended upon to take appropriate action in the matter himself. *But if a film contain matter defamatory of national hero or person of great importance such as Mahatma Gandhi or Jawaharlal Nehru, it can unhesitatingly be banned or the defamatory references deleted.* At the same time it is unwise to develop a kind of hypersensitivity to even a humorous remark or a quip aimed at raising a laugh in reference to well-known public figures. A good amusing joke is easily distinguished from a malicious and defamatory remark, and the one cannot be mistaken for the other.

A great deal of freedom is allowed to the press in our country, Apart from a very minority of black-mailing editors who are associated with what is called the yellow or gutter press, our newspapers and periodicals are fair and free of any malice. Their criticism of public individual is intended to be constructive and informative. The same may not be possible in films because the functions of the film differ from the functions of the press. *The film is a medium of art and entertainment, whereas the newspaper is medium of communication by means of which the public is informed of what is happening in the world and public opinion is moulded by honest and objective criticism of public individuals.* We need not labour this point further because an intelligent censor can easily acquaint himself with the law of defamation as laid down in a plethora of rulings, and if he sees that a film is aimed at defaming a public individual, he will unhesitatingly ban it or order the objectionable portions to be removed.

8. Incitement to an offence :- Incitement itself is punishable, whether it does or does not lead to the commission of the offence. A film containing a sequence which openly incites the audience to commit an offence should most certainly not be certified for public exhibition. Gruesome depiction of violence may be held to amount to incitement to commit an offence. The close association of erotic pleasure with the brutal infliction of pain in a film may indirectly

incite an ordinary reasonable young man or women to seek the sort of erotic experience displayed in the film. Cruelty and the infliction of pain move the viewers to perform similar acts. Therefore, any film in which violence is shown as a source of pleasure, erotic or otherwise, should be considered objectionable on the ground that it amounts to an incitement to commit an offence.

Politicians and Official in Indian Cinemas

SYNOPSIS

1. Corruption among politicians-exposing in Cinemas
2. Cinemas have a role to play
3. Corruption among Government Servants-exposing in cinemas
4. Corruption among persons in charge of Local Bodies

1. Corruption among Politicians exposing in cinemas :- More than thirty years have elapsed ever since we established a democratic Government in our country with the main purpose of living as a free nation and at the same time banish poverty and ignorance from the country. No democratic set up can be a success if people are not vigilant and politically conscious. That is why it is correctly stated that the people of any country get the Government they deserve. If the people are gullible, uneducated and ignorant, they certainly are likely to elect selfish people who carry on large scale propaganda about themselves and ultimately ruin the nation. In the present times the very springs of life and all its values are polluted at the source with the poison of corruption.

2. Cinemas have a role to play:- It is in this context the cinemas have a role to play in order to educate the masses as to how their elected representatives function. It is the duty of film makers to expose the corrupt and selfish politicians who exploit people and a mass fortune for themselves at the same time masquerading as saviours of the country. Particularly in recent times defections and alliances of convenience have completely torn as under the whole moral fabric of the nation; with the result the country is facing a crisis. Several national parties have broken-up and we are facing a dismal situation in which the fate of the country hangs in balance. It seems as though the nation will face a terrible catastrophe unless the people of India among whom more than seventy percent are illiterate, act wisely. The proliferation of parties in modern political life has turned our politics into a bazaar deal and a sort of cottage industry. *politicians have certainly done nothing whatsoever to establish moral standards in public life.* Quite the contrary, what is perhaps worse, the play of politics in the last decade has introduced an accepted immoral pattern of public life in which public sanctions have now been given to people at many levels to do what they like. Their actions do not conform to established codes of decent behaviour.

The powerful politicians merely attack the rich to highlight their championing of the poor as a strategy

in their power game. But politicians (barring a few exceptions) seem to have no intention in modern India to close the gap between the rich and the poor. *The politicians are too busy to get rich themselves by corrupt and shady deals, because they must have money to keep themselves in power. Corruption among politicians is the order of the day.* The film makers can expose the political rank opportunists with an elastic conscience that enables them to change sides and shift loyalties quicker than a chameleon changes its colours. They cross and recross the parties solely with an eye on power.

This situation urgently adds up to the social responsibility of the film makers in educating the public.

Politics and criticism of the Government are not by themselves prohibited by the censorship code. But wherever there are reference to the mal-functioning of the ruling party or corruption in high places in films, the relevant scenes are being cut on the ground that they promote disorder, violence or disaffection or resistance of Government. In fact there is a lot of corruption among the politicians and Government servants and all these aspects are being openly discussed in newspapers, journals, and political meetings, particularly because, these media are not subject to precensorship. On the other hand, the same matters are not being allowed to be dealt with candidly in films because there is an opportunity for the Censorship Board to pre-censor the film and toe the line of the ruling party.

The result is that a powerful mass media like the cinema has been rendered impotent so far as imparting political consciousness among the people is concerned. If allowed the potentialities of the cinema in awakening the masses to their rights and responsibilities as citizens of a free nation and to prepare them to resist injustice and corruption are very great. It is therefore of immense importance to freely allow and expose current politics in cinemas in order to educate the innocent people who cannot go through news papers on the sort of the Government we have.

3). Corruption among Government servants-exposing in cinemas :- In India, there is lot of corruption among Government servants. Day in day out we read items which Government servants are convicted under the prevention of Corruption Act. While so, the act of taking bribes by police officials, Sales Tax Officials, Forest Officials, Clerical staff in the courts, sub-Registrars in the Registration Dept etc., is not being allowed in the cinemas on the ground that it would cause disaffection to the Government. But, this is not true. Such a scene would educate the masses as to how the Government bureaucracy is functioning and warns them to be cautious and teaches them that they should not give bribe to anybody. The Censors should never object depicting the character of a corrupt official, as long as it does not transgress the law of libel and does not incite public order.

In a French picture called "IRMA LA' DOUSE" a police officer taking in order to allow the prostitutes to carry on their profession was freely allowed for

exhibition. Such a situation is not unknown in to be known to the ignorant public. If it is really known the public reaction would be to eliminate the evil rather than cause disaffection in their minds, to the Government.

4). Corruption among Persons Incharge of Local Bodies :- Several local bodies like the municipalities, gram panchayats, panchayat samithis and zilla parishads are riven with politics and have been rendered useless because what one group intends to do is being prevented to by the other group. The result is no useful work is being carried out by these bodies and it would be necessary to expose these factors before the public so that the people themselves will take care elect only those non-controversial and non party persons who are wedded to a healthy civic administration. The same is the position with regard to co-operative and the less is said about the politics in co-operative institutes the better it is. In order to establish a healthy democratic set up, an effective civic administration and useful institutes of other types. It is necessary that the films should be allowed to freely and frankly educate people as long as no definition is committed.

Even Honble' Sri Justice **Khosala** recommended (**Khosala** Committee's Report Page 152, lines 35 to 38) to allow Cinemas without censorship, depicting the character of corrupt officials as long as it does not transgress the law of libel and does not incite public order.

DEFECTS IN CENSORSHIP SYSTEM AND INEFFECTIVE REMEDIES:

1. Indian Films and English Films-Double Standards
2. Indian Films Double Standards
3. Defects enumerated in **Khosla Committee's Report**
4. Flaws in Censorship System-what Supreme Court says
5. Remedies
6. Supreme Court's Observations
7. Mr. A.G. Noorani's Observations
8. Independent Tribunal
9. Official Spokesman says
10. False Reasoning
11. Section 96 of Criminal procedure Code
12. Appellate Tribunal is now constituted under the New Amendment Act, 1981.

1. Indian Films and English Films – Double Standards :- The censorship system in India has been highly defective the rigid application of the censorship code has been resulting in the deletion of portion in the films which are relevant and in the particular circumstances unobjectionable and the tragedy is heightened by the fact that similar scenes occurring in English films are being retained. The scenes cast in the Western atmosphere are considered natural, while in fact their effect on the audience is the same as in respect of similar-scenes in an Indian movie.

2. Indian Films Double Standards :- Even considering the film censorship in various regions of the country no uniform rules are being followed.

While the Hindi pictures censored at Bombay contain liberal doses of sex, similar scenes are not being allowed in Telugu and Tamil pictures. Thus, there has been a complaint that Hindi pictures have become extremely popular among the youth in the country while Telugu, Tamil, Malayalam, Karnataka and Bengali pictures are not looked upon with equal relish.

3. Defects enumerated in Khosla Committee's Report :- In the **Khosla** Committee Report, the following defects in the censorship system have been enumerated:-

It has been said, in the first place, that **Central Board of Censors** is not board of censors at all, because the Censors do not themselves see the film instance and appraise it. In many cases, the final decision is arrived at without any member of the Censorship Board seeing the film at all. It is only when there is a difference of opinion or some controversy about the film or some complaint made by a community or by the State that the **Members of the Film Censorship Board** see the film.

Again it is stated that the **Central Board** is treated as a kind of collective storage or parking place for Government official who are due to move from one post to another but for whom a suitable job cannot immediately becoming. It is essential that the **Members of the Censorship Board** should be permanent censors who have acquired experience in their work and have not only given thought to the question of censorship, but have availed of an opportunity to the question of censorship prevailing in other parts of the world and have seen a large number of Indian and foreign films so that they are conversant with the changing social customs of the country and the world.

It is said that most Members of the Advisory Panels are not persons who know anything about films. They are appointed as a mark of patronage by the Government or because they consider it a kind of status symbol to be put on the panel. They are not interested in the business of censorship. They are anxious only to see good western films and they look upon the duty of seeing dull Indian films as an irksome chore. The Members work in an honorary capacity and they are paid a derisory amount of Rs.100 to cover their expenses. This is insufficient because the distances in cities, particularly in Bombay, Calcutta and Madras are long the amount does not cover even the taxi fare.

The manner in which the **Examining Committee** works was also criticized very strongly. The members treat the whole matter very casually. They see the film and frequently go away without expressing their opinion in detail, leaving it to the Regional Officer to deal with film at his discretion. It has even been suggested that some of the Members are not free from the taint of bias or dishonesty, they are prone to be influenced by the powerful film distributors and are not above receiving some sort of consideration as the price of a favourable opinion. It is difficult for us to say whether this complaint is true, but we place it on record because it was made by several witnesses, and

there may well be some substance of truth in it.

Another defect pointed out was that censors are too sensitive to criticism by a single member of parliament a social worker, a vociferous member of the community or to the disapproval of a foreigner. This weakness is due to the fact that the Censorship Board is not an independent body and its decisions are subject to the over-riding power of the Government. The result is that producers are shy of taking up social and political themes and dealing with them frankly and boldly so that the film will not only entertain but will also provoke reform. It is said that censors are adamant in deleting a kiss between Indian actors on the screen and so the producers are forced to show romantic episodes in circumambulatory ways.

It was said that there is no uniformity or consistency in the various decisions of the Board. The **Madras Censors**, for instance, are more liberal than the **Bombay Censors** and so some Hindi films produced in Bombay are placed before the Board in Madras because of fear that the Bombay censors will take too strict a view on certain themes.

Figures given by the Board of film Censors indicate that more Hindi films were presented for certification at the **Madras Centre** than at the **Bombay Centre** during the last year.

A complaint is made by some persons about so-called double standards in assessing Indian and foreign films. Matters which are frequently allowed in films produced in the west are disallowed in Indian films. The producers said that is no justification for this and the Indian films producers are at disadvantage. On the other hand, it has been contended by some witnesses that there is sample justification for evaluating foreign films on the basis of different standard. A demand was made for greater freedom to the creative artist both in the matter of selection of subjects and in which he deals with them. It was said that as long as producers and the film directors do not transgress the law, they should be allowed complete freedom in the treatment of the subject. There is no justification for banning a kiss between members of the opposite sexes or even the nude human form, if such scene or show is strictly relevant to the story and displayed in good taste, in a sensitive artistic manner, without unduly emphasising the erotic aspects.

This leads us to the criticism that there is altogether too much emphasis on deleting erotic sequences whereas much more harmful sequences showing crime and the infliction of violence escape the scissors. A complaint was also made that the censors appeared to be obsessed with sex and that the slightest measure of eroticism seems to arouse their wrath. This criticism is not altogether justified. Apart from the fact the kiss has been banned by an unwritten rule and nudity is not permitted no matter in what context it is shown, we feel that the censors are often extremely liberal in permitting highly erotic or even vulgar scenes, some of which border on the indecent and obscene.

Another criticism is that the censorship code or the principles and their application are too explicit. In fact if the code were to be followed strictly not a singly

film, Indian or Western would be certified for public exhibition. The more detailed the direction issued to the censors, the less the discretion and flexibility the censors can exercise in dealing with films. It has been pointed out that in American and in many other countries, the code consists of one or two broad principles and for the rest the censors are left to permit or ban a film at their discretion. If the same method were adopted in India, the censors would feel their responsibility in much greater measure, and act in a more balanced and liberal manner. They would judge the film as a whole and not as a collection of small lengths of celluloid each of which has to be considered in isolation.

Another criticism made is that the films produced in India and exported to other countries are not viewed by the censors and this results in films, which misrepresent our culture and our way of life being exported and shown in other countries.

With regard to the "PE" (predominantly educational Certificate,) it was said that the whole system was defective, in as much as many purely educative films are not the 'PE' certificates. Even films which are recognized to be exclusively educational are sometimes denied the 'PE' certificates because the credits contain the name of the commercial concern which sponsored or financed the making of the film. This is done on the ground that mention of the name in the credits amounts to advertising and, therefore, the film cannot be certified for public exhibition. Many commercial houses spend money on educational institutions or in disseminating knowledge. The fact that the source of the finance is mentioned in the credits should not be held a disqualification on the ground that the film is advertising the commercial concern.

4. Flaws in Censorship System –What Supreme Court says :- In this connection the Supreme Court has also pointed out certain flaws in the censorship in *K. A. Abbas v. Union of India*, 1971 (2) S. C. J. 242, where in the following observations were made :-

Para 51. But what appears to us to be the real flaw in the scheme of the directions is a total absence of any direction which would tend to preserve art and promote it. The artistic appeal or presentation of an episode robs it of its vulgarity and harm and this appears to be completely forgotten. Artistic as well as inartistic presentation are treated alike and also what may be socially good and useful and what may not. **In Ranjit D. Udesi's Case (1965) 1 S.C.R.(65)**, this Court laid down Certain principles on which the obscenity of a book was to be considered with a view to deciding whether the book should be allowed to circulate or withdrawn. Those principles apply *mutatis mutandis* to films and also other areas besides obscenity. The **Khosla Committee** also adopted, them and recommended them for the film censors.

Para 52. We may now illustrate our meaning how even the items mentioned in the direction may figure in films subject either to artistic merit or their social value outweighing their offending character. The task of the censor is extremely delicate and his duties

cannot be the subject of an exhaustive set of commands established by prior ratiocination. But direction is necessary to him so that he does not sweep within the terms of direction vast areas of thought, speech expression of artistic quality and social purpose and interest. Our standards be so framed that we are not reduced to a level where the protection of the least capable and the most depraved amongst us determine what the morally healthy cannot view or read

The standards that we set for our censors must make a substantial allowance in favour of freedom thus leaving a vast area for creative art to interpret life and society with some of its foibles along with what is good. We must not look upon such human relationship as banned in to and forever form human thought and must give scope for talent to put there before society. The requirements of art and literature include within themselves a comprehensive view of social life and not only in its, or deal form and the line it to be drawn where the average man, moral man, begins to feel embarrassed or disgusted at a naked portrayal of life without the redeeming touch of art or genius or social value. If the depraved begins to see in these things more than what an average person would, as much in the same way, as it is wrongly said, a Frenchman sees a woman's legs in every thing it cannot be helped.

In our scheme of things ideas having redeeming or artistic value must also have importance and protection for their growth. Sex and obscenity are not always synonymous and it is wrong to classify sex as essentially obscene or even indecent. It should be our concern however, to prevent the use of sex designed to play a commercial role be making its own appeal. This draws in the censor's. Thus, audience in Indian can be expected to view with equanimity the story of **Oedipus** son of **Latius** who committed patricide and incest with his mother. Whether the seer **Tiresias** exposed him, his sister **Jocasta** committed suicide by hanging herself and **Oedipus** put out his own eyes. No one after viewing these episode would think that patricide or incest with one's own mother's permissible or suicide in such circumstances or tearing out one's own eyes in a natural consequence. And yet one goes by of the direction the film cannot be shown.

Similarly, scenes depiction leprosy as a theme in a story or in a documentary are not necessarily outside the protection. If that were so **Verrier Elwyn's Phylmat** of the Hills or the same episode in **Henryson's Testament** of Cresseid (From where **Verrier** borrowed the idea) would never see the light of the day. Again carnage and bloodshed may have historical value and the depiction of such scenes as the sack part of an **Nadir Shah** may be permissible, if handled delicately Rangila, If artistic portrayal of the confrontation with Mohamad them out of the story **Nadir Shah** made golgothas of skulls, theme without true history? Because people must be made to conditionable but **Voltaire's** *Candide* would musical theme episode with the soldier and the Rape in all its nakedness never be depicted on the screen. Para:53.- Therefore it is not the element of rape, leprosy, sexual

reality which should attract the censors' scissors but how the theme is handled by the producer. It must, however, be remembered that the cinematograph is a powerful medium and its appeal is different. The horrors of war as depicted in the famous etchings of Goya do not horrify one so much as the same scenes rendered in colour and with sound and movement, would do. We may view a documentary on the erotic tableaux from our ancient temples with equanimity or read the **Kāmasūtra** but documentary from them as a practical sexual guide would be abhorrent.

Para 54. We have said all this to show that the items mentioned in the directions are not by themselves defective. We have adhered to the 43 points of T. P. O' Connor framed in 1918 and have made a comprehensive list of what may not be shown. Parliament has left this task to the Central Government and, in our opinion, this could be done. But parliament has not legislated enough, nor has the Central Government filled in the gap. Neither has separated the artistic and the sociably valuable from that which is deliberately indecent, obscene, horrifying or corrupting. They have not indicated the need of society and the freedom of the individual. They have thought more of the depraved and less of the ordinary moral man. In their desire to keep films from the abnormal, they have excluded the moral. They have attempted to bring down the public motion picture to the level of home movies.''

5. Remedies :- If any person is aggrieved by an order of the Board of Film certification, he can file an appeal to the Tribunal under section 5-C of the Cinematograph Act. Under this section no time limit has been prescribed for the disposal of the appeal. A producer who has invested lakhs of rupees on a film is always eager to see that it is exhibited and earn back at least the money which he has spent. Sometimes huge loans are raised for the production of a film and if the exhibition of the film is delayed the loss of interest thereon itself will be staggering. In these circumstances, to file an appeal before the Tribunal and get a relief after a long time will ruin the producer. The Governmental machinery as is well known moves at snail's pace, in utter disregard to the inconveniences of the affected party. Under these circumstance the remedy of appeal provided in section 5-C has been rendered ineffective. It is therefore very necessary to stipulate that an appeal filed has to be disposed of within a month of the remedy so that the aggrieved party may get a quick remedy and the remedy of appeal is not shunned on the ground of delay involved. If this done there will be no necessity for the producers to go courts of law, where also the remedy is equally time consuming. In recent times Tribunals have been appointed under the Motor Vehicles Act in order to enable the quick disposals of claims of compensation in respect of accidents and this has proved very effective. On the same lines, Tribunals headed by an High court Judge in all the regions may be established in order to redress the just grievances of the producers.

6. Supreme Court's Observations :- In fact in **K. A.**

Abbas v. Union of India, (1971) IT S. C. J. (at page 245), the Supreme Court observed as follows:-

We express our satisfaction that the Central Government will cease to perform curial functions through one of its Secretaries in this sensitive field involving right of speech and expression. Experts sitting as a Tribunal and deciding matters quasi-judicially inspire more confidence than a Secretary and therefore it is better that the appeal should lie to a Court or Tribunal.”

The **Solicitor-General** of India has assured the Supreme Court that the Government would undertake legislation for the establishment of an independent Tribunal but so far no such tribunal has been established and the officials who are not specially trained are equipped for the purpose sit in judgment over the films produced and exercise the powers of censorship. This situation must end soon.

7. Mr. A. G. Noorani's Observations:- In this Connection in an article Published in the **Indian Express** Sri **A. G. Noorani** pointed out as follows:- “In 1973, Mr. Justice **P. M. Mukhi** of the Bombay High Court ruled that if the Act ‘does not provide for a built –in safeguard in the form of an appeal to a Court or a suitably qualified and independent tribunal from an order that may be passed by the Central Government, then the very absence of such a provision clearly makes the procedural provision-unreasonable.’

He added, “There is no doubt the Central Government, whether acting through a Secretary or a Minister, cannot consistently with the fundamental right of freedom of speech and expression, be entrusted with the sole and uncontrolled authority to decide what the public should or should not be allowed to see on the screen particularly when under the Act itself there is a **Board of Film Censors** which is to consist of qualified and independent persons”.

8. Independent Tribunal :- In the absence of an independent tribunal to decide censorship cases, the Act is patently unconstitutional as constituting an unreasonable restriction on the fundamental right to freedom of speech and expression.

9. Official spokes man says :- According to the official spokes-man, two proposals are being considered by the Ministry. One is to grant the High Courts the right to hear any appeal the decision of the **Censor Board**. The other proposal is to have an appellate tribunal composed of persons from the mass media. ‘The Ministry is likely to opt for the second proposal, since the High Courts are already overburdened with cases and most of them have a large number of cases pending.’ Secondly, it is felt that an appellate tribunal ‘consisting of experts fits well into the idea of the Ministry withdrawing bureaucrats from the field that should legitimately belong to experts.’

AUTHOR :- Ed. **REDDY, RAMA, P.**; **Source;** *The Indian cinematography code*; Hyderabad, 1982.

FILM –CRITICISM (INDIAN FILM DIRECTOR ASSOCIATION) SYMPOSIUM 1984

Film Criticism (Or the Absence of it) In India :-

Film criticism, as understood in the West, has always been a perennial source of inspiration for the art of cinema. The French New Wave is a glowing tribute to the purposeful interaction of the film maker and the writer on the film.

But unfortunately, in India, we don't have film criticism or film critics, in the strict sense of the terms. What we have, at a best is occasional appreciative analysis by a few writers, like **Chidananda Das Gupta, Iqbal Masud, Vijaykrishnan**, etc.

In our media world what we call film criticism is nothing but superficial reviews, the point of which is often lost in the quagmire of ambiguous statements.

Our standard film review is mere story telling with a dose of routine comments added. It lacks seriousness and insight and betrays a very poor knowledge of the basic of the art form that is cinema.

The average film reviewer of the Indian media does not have an awareness of the technical processes involved in film making. He does not know what makes a frame cinematic. That is why our film reviews don't become film criticism.

Here, it must be admitted that some young enthusiasts do attempt serious film criticism. But they don't go beyond the closed Circuit of film societies or little magazines. This perhaps makes them on par with our Young Cinema.

In India we don't have a serious film publication of the type of Britain's “Sight and Sound.” An attempt in this direction was made with the launching of “Cinema Vision India.” From Bombay sometime back.

Our mass circulation film magazines and the film columns of the daily newspapers never go beyond the outskirts of the star-skirts. And the star interviews are always exercises in futility.

The film reviews in these publications are nothing but commercial. This happens mainly because the newspaper business which also is an industry does not want to harm the business interests of the film industry. And the publication would like to ensure a regular flow of advertisements from the cinema business That is why if it must, stops short of being very clear about it.

But the fact is that film makers cannot afford to ignore the newspapers of standing by refusing advertisements to them. So there is no justification for the leading newspapers and periodicals stooping to please the industry with flat and flattering reviews.

In order to judge a film, one must know what Good Cinema is. The initiation into Good cinema starts with the acknowledged classics.

A few years back, Director **Adoor Gopalakishnan's Chitralkha** (he has left **Chitralkha** since) had organized a film appreciation course at Trivandrum in collaboration with the **Film Archives of India**. That turned out to be an initiation course for several of the media men of Kerala.

The annual film appreciation course conducted by

the **Film Archives** at the Pune **Film institute** is of course a commendable effort. I think the Archives can organize effort. A similar course exclusively for film-reviewers. Such a programme can be made all the more effective if it is combined with a seminar or discussion session tailor-made to suit the media.

Why don't we think of organizing a 'critics' to go along with our annual film festival. It will give our film writers an opportunity to share their views and interact with the luminaries of their class from all over the world.

This kind of meet is sure to be relevant to the whole of the third world a reflected one.

AUTHOR: JOSE PANACHIPURAM

Some Critics Put Me Off

Some erudite film critics put me off. They often read into an otherwise good film, subtleties and significances, symbolisms and undercurrents, that poor director never intended in the first place. They are not analysing the film that the director made, but the one they think they saw.

This is well enough in its own way, because like a good work of art, a piece of sculpture, a painting or a musical composition the film could affect different persons in different ways and evoke varied responses from them.

What I object to is, when the critic bludgeons me into seeing the picture only in one way - his way.

Reading many profound film reviews bring to mind what Einstein is reported to have said: that the chemical analysis of a book on soup should not be expected to taste like the soup.

AUTHOR : KHAMABATTA, J. M., Source IFDAS 1984. Poona.

FILM –MAKERS OF ANDHRA PARDASH STUDIOS, LABORATORIES RECORDING THEATRES AND OUTDOOR UNITS.

STUDIOS:-

Ajanta Studios :- 19-3-528/1, Jahanunagar Hyderabad '500 002 ;phone:51-52 No. of Floors: 2 (125'x65'x830' 30'x'25' x65' x30')Black &White Laboratory with four Channel record studio. Mg. Partner: G. Ram Krishna Reddy.

Annapurna Studios: 8-2-293/82/A, Second No.2 Jubilee Hills, Hyderabad 500 034 phone, 35356 (3 lines); size of Floors: 4 (1st Floor-162' x 80' 2nd Floor: 132'x80'x41'; 3rd. Floor: 132'x80'x41'; and 4th Floor 132'x 80' x 32' ;

The studio officers all the facilities to next the demands of modern film making which include-(1) Mitchell, Camera with Angenieux Zoom 20-120 M.M operated by 14 Joy and Servo Control Motor 50 MM Lens Split field lenses ½ , 1 & 2; Mitchell NC625 with five lenses; 32, 40 MM, 50 MM; & 75MM; Dolly, Crane, 300 KV Light Equipment, Wind Machine with Equipment, Multi Image Lenses 4 Fig & 5 Fig (3) Magnasync Recorder and with Mll Boom, Play-Back Machine No.(4) Latest Movieola, Two Tables and Two Forway including Dubbing Theatre preview Theatre and provision for outdoor equipments (pro:- **Akkineni Nagashwar Rao**)

Studios: Road No14, Hills, Hyderabad-500 034; Phone 220617; No of Floors -2 130'x 80'x 40';Second: 154'; x30'); Cameras; (1) Arriflex 11C with 25 to 250 MM lens; Lenses 32 MM, 50MM, with330 K. V. lighting Equipment with out-door pipe dolly; Mitchell Camera-NC249 with 25MM, 40MM,50MM,75MM, Sound :Magnetic 35MM recorder Stencil - **Hoffmen S.5** Photographic recorder R. C. A. PM 40 Model and playback and magnasync magnetic recorder with 4 channel mixer complete with Boom, complete provision for out-door Unit as well as facilities for lodging of a unit of 50 heads (Mg. Partner: **B.Ramaswamy ; Partners: B. Ramasamy, Smt, Saroja Devi.**)

Ramakrishna Cine Studios: 1-7-10. Golconda Chowrasta, Hyderabad-500 020; phone; 64152; No. of Floors: two-(1) 60'x115'x36'and (2) 80'x 143'x40); Cameras: Mitchell-2; Arriflex-1, and Debry-2; sound Klang RCA & Magnasync; Editing Dept: 2 Movieola and 4 Editing Tables; out-Door Units: 55.5 KVA Generator Van with all Accessories and Lights. The Studio provides facilities for Recording and is attached with preview Theatre. (Mg. Director:s Dr. N. T. Rama Rao.)

Sarathi Studios : 8-3-321, Ameerpet ,Hyderabad-500 073 ; phones:221233, 33113: No. of Floors 4-(1) 125 x60' x32' (2) 125' x60' x30',(3)125'x 60' x30' (4) 100'x50' x20'; Cameras(1)N.C Mitchell-35mm; Sound: Klang; Editing Department; Movieola with 3 Editing Tables the Studio is equipped with a Black & White processing Laboratory and a preview Theatre; (Mg. Director : **K. Sreenivasa Rao ; Resident Director :G. D. Prasad Rao** (Resi. Phone: 221163)

Krishna Movieland: (studio out-door studios & Cine school of Arts) Office: Raghunath, 35, Saidabad Colony, Hyderabad-500 036; Studio-location; Bhongir, Nalconda District.

Srinivas Studios: Office Raghunath, 35 saidabad Colony, Hyderabad- 500036; Studio location: Saidabad. Hyderabad.

Films: 17-9-604, Chawni Nade, Hyderabad-24 (Messrs-R.S. Rao and R. P. Kumar).

Annapurna Art Pictures: 6-3-563/32, Hyderabad-500 004; Phone: 37235 (Messars D. Madhu- Rao).

Annapurna Pictures Pvt Ltd : 5, Street, Madras-18; M/2, Sanjeeva Reddy Nagar, Hyderabad-500 038; (d. Madlududhana Rao).

Cine Enterprises (Sri): National Art pictures, R. P. Hyderabad, phone: 74455, B.C:21Tilak Street, T. Nagar, Madras- 600 017, (Messrs T. Kumar)

Films: 2-97, Ravindra Nagar, Mandi East, Secunderabad- 361, phone: 71571 (Messrs D. S.)

Enterprises: 11-54-8, Gulabchand Vijayawada-1;
(G. Krishna Murthy & Others)

Productions: 1-1-261/29,
Hydreabad-20; (Messrs- Narayan).

Vijetha pictures (Sri): Near
Tank, Korutla, Dt. Karimna-
(Messrs - Sri Krishna & Others.)

Enterprises (Sri): Arya Samali
2nd floor, 144, R. P. Road,
Hyderabad -3; phone: 70912
(Messrs- Sultania)

Chitra International: 264-3
Sanjeeva Reddy Nagar, Hyderabad; phone: 261163
(Messrs: M. Narsing Rao)

Enterprises: 10-2 189/27,
A.C.Guards, Hyderabad;
56894 (Messrs Raja Ram)

Galaxy Film Internationals: Cottage No.1,
Bansilalpet, Rashtrapati Road Secunderbad-500 003
(Messrs- Mohd. Ashrof).

Geeta Cine Enterprises: 7-3-200,
Ghasmandi Secunderabad,
Phone: 76663 (M/s -A. Arvind Babu).

Gurudatt Films: 6-6-440, Gandhi
Nagar, Secunderabad; Phone: 77071
(M/s - S.Mohan Kumar).

Hasrat Movies; 8-3-323, Yellareddigude,
Hyderabad-500 038; Phone: 53108
(M/s -Mohd. Khazim Ali Khan).

Jaya Chitra Entreprises: 3-66, Bootonguda,
Bolarum, Secunderabad (M/s - D Rajasekhara Reddy).

Jaya Saradhi Movies: Nagar Photo Studios SRT 14,
Sanathnagar Bus Stand, Hyderabad-500 018
(M/s -I Venkateswar Rao. N. K. K. Varma, Smt.
Prema Zakkam).

Jagapathi Pictures: H.O.34, Habibulla Road, T.
Nagar Madras-600017; Phone: 442254
(M/s - V. B. Rajendra Prasad & M. N. S.
Ramamurthy).

Kalayan Ckkravarthi Pictures: 6-3-563/22/2,
Erram Manzil, Hyderabad-500 004; Phone: 220578
(M/s E.R. Nageswara Rao).

Kartheeka Art Creations: Yadgirigutta-508115,
Dt. Nalgonda
(M/s -Belide Anjaneyulu & B. Narsimha Rao)

Krishna Chitra: 1-10-46, Ashoknagar,

Hyderabad-20; Phone: 62222,
Branch Office: Madras, Phone: 446666
(M/s - P.A.Padmanabha Rao).

Lakshmi Chitra Movies (Sri); 2-2-334,
Amberpeta, Hyderabad - 500 013
(M/s -R. Narasimha Rao).

Lakshmi Film Combines: 1-1-724/1,
Gandhinagar, Hyderabad-500 380.
H.O.No.3,Pugh's Garden,
Raja Annamalai Puram, Madras- 600 028;
Phone no; 445404 (M/s - smt. N.R. Anuadha Devi).

Lakshmi Narasimha Art Pictures:
1-9-9-129/14, Ramnagar, Hyderabad-500 048
(M/s -V. Kutumba Rao).

Lakshmi Vinaayaka Art Productions
(Sree): 8-1-82, Sivaji Nagar, Secunnderabad-500 003
(M/s M.S.N. Charyulu)

Madhu Combines: C/o Madhu Photo Studio,
Balanagar, Hyderabad-500 037; Phone: PP 261043
(M/s -A.Madhu Babu & M.T. Hussain).

Malini Movies: 6-3-883/2, Punjagutta,
Hyderabad-500 004; Phone: 223104
(M/s -G.A. Joseph & R.Jagdish Chander)

Mehboob Productions P. Ltd.: 100,
Hill Road, Bandra, Bombay-400 050
(M/s Iqbal M. Khan).

Maruthi Productions: 6/2/44-5, A.C.
Gaurds, Hyderabad (M/s -A Lakshimi Kumar).

Nagalakshmi Productions: Main Rd. Pentapadu,
Tadepalligudam, Dt. West Godavari.
(M/s - K. Ramakrishna Rao).

Nagaratna Art picture: Behind Krishna Mahal,
Chilakaluripeta-522- 610, Dt. Guntur
(M/s -J. Hanumantha Rao).

National Films: 10-4-43/7, Humayunnagar,
Hyderabad- 500 028; Phone: 37808
(M/s - N.D. Paryani & M. Raju).

Navashakthee Productions: 4-2-48,
Shubhash Road, Secunderabad – 500003;
Phone: 73131 (M/s – L. Linga Chetty & P.Gangadhara
Rao).

Navaratna Arts: 2-1-696, A.K. Compound,
Kanchiguda, Hyderabad-500 027; Phone: 51833
(M/s - S. M. Quadri & S.H. Quadri).

Padmasree Pictures: 20, Ratnachetty
Street, Gopalapuram, Madras-600086;
Phone : 89891 (M/s. V. Venkateswarlu, P. Pullaiah &
N. Ramachandraiah)

Pallavi Films: 3-5-1119/2, Kachiguda, Hyderabad-500 027; Phone: 44054, (M/s -K. Ram Babu & G.P.Rao).

Parimala Enterprises: 16-11-767
Hyderabad Phone: 59105
(M/s -Sonti Rao).

Prasanna Laxmi Creations : Chanakyapuri, Near Sri Ramalayam, Hyderabad-500 036; Phone: 445242, 11, North Street, West CIT Nagar, Madras-600 035 (Messrs- K. Prassana)

Prakasha Lakshmi Art Films:
Tq : Nuzvid, Dt. Krishna,
(M/s .P. Ram Naidu & K.N.Rao).

Prasad Art Pictures Pvt. Ltd.: Road No. 14, Banjara Hills, Hyderabad-500 034; Phone: 36248. H.O.Krishna Rao Naidu Street,T. New Madras-600 017: Phone: 441556
(M/s - A.V. Subba Rao & S. V. Satyanarayana)

Prasad C. V. V. R. W. I. C. A.
628/8, Khairatabad, Hyderabad,
004; Phone: 34820.

Pratima Art Films: 16-309, P.R.S.
Street, Dharmavaram,
(M/s - D. L.Kantham, M.B. N. & D. Govindarajulu).

Raghavendra Films: 4-4-73,
S. Bazar, Hyderabad;
(M/s - Master Suresh & Naresh Das).

Red Rose Art Films: 1, Journalist Colony, Road No.3, Banjara Hills, Hyderabad; Phone: 34696
(M/s Jaganath Goud & V. Keshava MLC).

R. S. Movies: 3-145, Hyderabad
Secunderabad- 500 003;
(M/s –K. N. Ramoo).

Rajalakshmi Art Pictures:
Draksharama, Dt. East
Phone: 45; Adm.Off:No. 2,
Road, T. Nagar, Madras-
Phone: 440021 (M/s - Meddu
Rao & Angara Satyam).

Ramakrishna Cine Enterprises:
Chilakaluripeta,
B. O.: Aziz Nagar, 1st Street
Madras- 600 024 (M/s - B. P. H)

Ranjit Kumar K.: Plot No. 3
S.Colony, Hyderabad- 500 038;
Ph 33772 (M/s. K. Ranjit Kumar)

S.N.R. Films : 109, Jalaiah M.

Guntur- 522 001
(M/s – A. Golaldas Shanth).

Sunrise Motion Picture: 16-6-77,
Ever green Cottage, Malakpet, Hyderabad-36;
Phone: 46604 (M/s K.A.M. Ansari & M. Javeed).

Shri Srinivasa Padmavathi Film Production
5-4-10, Jawaharlal Nehru
Road, Hyderabad-1
(M/s - B, Samachander Rao).

Sunita & Jamuna Enterprises: C/O
Rambabu, Akhayyapalam,
Visakhapatnam (M/s - Ch. Ramabu).

S.Chitra: 6423, (8-2-443)
Sitaram Nivas, Kummarguda, Secunderbad; Phone:
77226 (M/s - Venkatarya).

Shreekar Movies: 12-1-89/3, Lallapet,
Hyderabad - 500 040 (M/s - Smt.
Lalitha Shanker & S. Abhisalam).

Sumanyajan Productions: H.O.
Sheraneri, A.G. Bell Road, Bombay,
Phone: 810214 (M/s –Nooruddin).

Sai Prema Pictures: 22-91-5,
Cathetal Street, Vishakapatnam- 530 501,
Phone: 3898 (Messrs- Kota Appa Rao).

Santoshi Film Studios: S. No. 160,
SrinagarVillage, 19KM. M.road, M. House
Srisailam Road, Dt. Ranga Reddy
Phone : 223405 (M/s - K. Suri).

Sneyori Pictures : 22, Jambulingam
Main Street, Nungumbakkam, Madras
Phone : 424903
H.O. 6, E-F, 151, S. Road, Secunderabad-
Phone : 77992 (M/s - K. S. RamKrishna Rao).

S. Chitra : 8-2-467/4, Road No.5
Banjara Hills, Hyderabad
Phone: 37567 (M/s – B. N.Reddy)

Snehoshi Films: B-20, Patigadda,
Secunderabad (M/s- K. Chandra)

Sneha Productions: 7-2-197, G.Road,
Secunderabad-500 003;
Ph. 75900 (M/s - N.).

Shri Suryanarayana Films: Care: B
Swammiah, Hanuman Temple,
Secunderabad,
(M/s - Smt. B. Shanthamma)

Swamy Films: 52/A, Sebastian Road,
Secunderabad
(M/s -Ike Swamy).

Swati Art Picture: 6-2-935/1, Khairatabad.
Hyderabad-500 004; Phone: 37238
(M/s - P.Papa Rao).

Shanth Art : 2-1-145/146, M. G. Road,
Secunderabad-500 003, Phone:76935
(M/s -S.N. Swamy).

Shubhodaya Art Pictures : 1-8-10/7,
Chikkadpalli, Hyderabad-500020
(M/s-Smt. T. J. Raja Reddy).

Tiger Art Productions: 4-1-285, First,
Floor, Bank Street, Hyderabad-500001
(M/s - G.B.Singh & Miss.Prafullah Kamath).

The Film Makers: 6-1-625/6, Khairatabad,
Hyderabad-500 004
(M/s -D. Satyanarayana Rao & D. Sharath Chandra Raju).

Sri Tulja Bhavani Film Productions:
23-6-17/12/J, Maharaja Kishen Pershad
Devedi, Shan Ali Banda, Hyderabad-500002
(M/s -P. Tulsi Devi & Rajeev Kulkarni).

Sri Vijayakrishna Movies: 6, Porur
Somasundaram Mudaliar Street,
T. Nagar, Madras-600 017, Phone: 443726
(M/s -S. Ramanand).

Sri Vijayakrishna Combines: 6, Porur
Somasundaram Mudaliar Street, T.
Nagar, Madras-600 017; Phone: 443726
(M/s -S. Ramanand).

Vazz Enterprises: 9, 2nd Floor, Abid
Shopping Center, Opp: Hotel Emerald,
A bid Road, Hyderabad-500 001;
(M/s -A. Ghani).

Sree Venkatalakshmi Productions:
B-14-13, M. C. H. Municipal Colony,
Ameerpet, Hyderabad -500 018
(M/s B. Venkatesham & Others).

Vanisree Combines: 8-3-392/1,
Yellareddiguda, Ameerpet, Hyderabad-500 873.
(M/s -Kishan Bhandary, Lakshmipathi
Vanache & S.G.Krishna).

Vijaya Kirteeti Movies: 15/A, APHB,
New Saidabad, Hyderabad-500 659.
(M/s -K.R. Reddi & P. Mallesh).

Vijaya Kanthi Pictures: 1-4-586/140,
New Bakaram, Indira Nagar, Hyderabad-500 048
(M/s -P. Krishna).

Vijaya Bhawani Films: C/o King
Sound, 4-1-573, Troop Bazar, Hyderabad-

500 001; Phone: 52286
(M/s -Vijay Bai & Aziz Premi).

AUTHOR : REDDY, RAMA, P, Source: *Indian
Motion.Picture Almanac.* Hyderabad, 1982

**FILM- MAKERS OF MAHĀRASHTRĀ
Studio, Laboratories, recording, Theatre and
outdoor units**

A
A.A. Nadiadwala,
Pushpa Park, Daftary Road,
Bombay-400 064 (Phone: 681512)

A. Battacharya,
“Sea Queen”
Juhu Road, Bombay-400 049

A. Parvi,
“Kohinoor”, Flat-7,
24th, Road, Bandra,
Bombay- 400 050

A. D. Wadadekar.
12, Gokhale Road, Dadar,
Bombay-400 014

A.K. Hangal,
3, Sarswati Mansion,
4th. Road, Santacruz (East),
Bombay-400 055 (Phone: 538355)

A. K. Parmar,
Nagardas Bunglows,
Old Nagardas Road,
Bombay-400 058

A. R. Qureshi,
Akram Terrace,
Dargah Mohalla,
Cadell Road, Mahim,
Bombay-400 016

Abhi Bhattacharya,
‘Delphine House’,Carter Road,
Bombay-400 050 (Phone: 532784)

Abdul Latiff,
bufiyan Building, 1st, Floor,
Room No. 8, Dockyard, Mazagaon,
Bombay- 400 010

Abrar Alvi,
Kutir’
Juhu Church, Juhu,
Bombay- 400 049
(Phone: 576049)

Adarsh B. K.
Devduti, Band Stand,
Bandra, Bombay- 400 050

Adil,
India House No. 2,
Kemp's Corner,
Bombay-400 026

Agha Jann,
'Marium Lodge', Worli Point,
Bombay- 400 018 (Phone: 376944)

Agha Jani kashmiri,
'Keki Court'
Cumballa Hill Road,
Bombay-400 026 (Phone: 368195)

Alka,
'Rising Sun Housing Society',
Flat No. 301, Juhu Road,
Bombay-400 049

Akhtar-UI-Iman,
55, Band Stand, Bandra,
Bombay-400 050 (Phone: 532061)

Allauddin,
'Summit House', 3rd. Floor.
Forjett Hill,
Bombay- 400 026 (Phone: 383518)

Aloke Das gupta,
9, Golf Link, Pali Hills, Khar,
Bombay-400 052

Ajit,
'Ibrahim Manzil',
3rd, Mount Mary Road,
Bombay-400 050 (Phone: 532902)

Ajit Chakrabarty,
'Poonam' 5, Union Park,
Pali Hill Road, Bombay-400 052

Akhtar Mirza,
3-A, Ferreira Mansion, Mahim,
Bombay-400 016 (Phone: 454755)

Ambika Johar,
'Firoza Mansion'
Juhu, Bombay-400 049

Amarjeet,
'Garden View'
Prof. Almeida Road, Bandra,
Bombay- 400 050 (Phone: 545479)

Ameeta,
'Padam', Peddar Road,
Cumballa Hill,
Bombay-400 026

Amitabh Bachchan,
'Prateeksha'

North-South Road 10,
Juhu parle Scheme,
Bombay-400 056 (Phone: 571288)

Amit Bose,
36, Union Park, Chembur,
Bombay-400 071

Amjad Khan,
Golf Link, Pali Hill, Bandra,
Bombay-400 050

Amol Palekar,
'Chirebandee'
Flat-15, 10th North-South Road,
Juhu Parle Scheme,
Bombay-400 049

Anand Bakshi,
6, Honeycomb, 2nd Floor,
4th, Road, Almeida Park,
Bandra, Bombay-400 050
(Phone: 537813)

Anjaan.
403, Kings Apartments,
Juhu Road,
Bombay-400 049

Anant Nag,
E-13, Ganesh Prashad,
10, Sleater Road,
Bombay-400 007

Anita Raj,
4 'Satya Sadan'
Prabhat Colony, Santacruz (East),
Bombay-400 055

Anjali Paigankar,
307C, Ananda Nagar,
Forjett Street, Bombay-400 036

Anil Ganguli,
9, Sanjay Co-Operative Housing
Society, Worli, Bombay-400 018

Anant Kumar,
Shram Safalya- Plot 134, Sion West,
Bombay-400 022

Anil Kumar,
231, Kangra Bhaban, 4th Floor,
Block 2. Bombay-400 018

Anil Dhawan,
94, Nibbana Housing Society,
Pali Hill, Bandra,
Bombay-400 050 (Phone: 538086)

Anjali Kadam,
26, Mira Mar,

Napean Sea Road,
Bombay-400 006 (Phone: 362246)

Anoop Kumar,
‘Sea View’, 3rd Floor, Worli Parle
Bombay-400 018
(Phone: 375628)

Anuradha Powrwal,
16 ‘Jai Niketan’, 16th Road,
Khar, Bombay-400 052

Anwar Hussain,
683, Hill Mansion,
Khar Pali Road, Khar,
Bombay-400 052

Arpana Choudhury,
Bldg D65, Flat-1268,
Azad Nagar-2
Veera Desai road, Andheri (West)
Bombay-400 058

Aradhana,
7A, Sangeeta Apartments, Flat-9,
Juhu, Santacruz (West),
Bombay-400 054 (Phone: 546321)

Arati Gupta,
5 Paranjape Scheme B,
Road No. 1, Vile Parle (East),
Bombay-400 057
(Phone: 568683)

Arjun Hingorani,
6, ‘Hill Niketan’, Bandra,
Bombay-400 050

Arun Kaul,
A/2 Pandurang Wadi,
A. B. Nayar Road, Juhu,
Bombay-400 049

Aruna – Vikas,
‘Cambridge Court’
3rd Floor, Peddar Road,
Bombay-400 026

Arun Govil,
‘Ashiana’
63, A-10, North Avenue,
Santacruz (West),
Bombay-400 054

Aruna Irani,
‘Set Minar’, 10th Floor,
Peddar Road, Bombay-400 026

Arvind Sen,
Perry Cross Road,
Bombay- 400 050
(Phone: 542115/542116)

Asha Bhosale,
‘‘Prabhu Kunj’’, 101, Peddar Road,
Bombay-400 026 (Phone: 366167)

Asha Parekh,
Sudha, Juhu Tara,
Santacruz (West), Bombay-400 054
(Phone: 534062)

Asha. Bhopali,
Dharamsi Street,
Bombay-400 003 (Phone: 335765)

Asha Sachdev,
Sunset Height’, Flat-18, 9th, Floor,
Pali Hill, Bandra, Bombay-400 050
(Phone: 543995)

Ashim Kumar,
Anand Nagar,
Pandya Lane, Juhu,
Bombay-400 049
(Phone: 531382)

Ashish Kumar,
Yog-Subh’,
Pandya Lane, Juhu,
Bombay-400 049

Ashok Roy,
Chand Housing Society,
Juhu Church, Bombay-400 049
(Phone: 562110)

Ashok Kumar Ganguly,
43, Union Park, Chembur,
Bombay-400 071
(Phones: 522986/524476)

Ajit Sen,
‘Van Vihar’, Nadiadwala Colony,
Malad, Bombay-400 064
(Phone: 694447)

Ajit Sen (Dir),
47, ‘Sea Queen’, Juhu Road,
Bombay-400 054

Asarani ,
Beach House,
Gandhi Gram, Juhu,
Bombay-400 049
(Phone: 574991).

Anant Laad,
Warden Road,
Bombay-400 026

Arun Desai,
Liberty Lodge, Sarjoini
Naidu Road, Villa Parle,
Bombay-400 056

Atma Ram,
Juhu Parle, Scheme, Juhu,
Bombay-400 056 (Phone: 578125)

Avinash Vyas,
'Surya Kiran', Pan Gully,
Kemp's Corner,
Bombay-400 026

Azad,
'Mazda Manor', 3rd. Floor,
Alexandra Road, Gamdevi,
Bombay-400 007

B
B.B. Bhalla,
9, "Shesh Mahal"
5A, Pali Hill, Bandra,
Bombay-400 050

B. C. Tarakdas,
Laed Nivas, 4th. Floor,
Ardesch Dadi Street,
Bombay-400 004

B. M. Tata,
Tata Mansion, Altamont Road,
Cumballa Hill,
Bombay-400 026

B. J. Patel.
'Noor-Vila', Perry Road, Bandra,
Bombay-400 050

B. N. Sharma.
13, 'Shyam Vihar', Plot No. 705
Linking Road, Khar,
Bombay-400 052

B. R. Chopra,
B.R. House, Juhu Road,
Bombay-400 049

B. R. Ishara,
C- 36, North Bombay Housing
Society, Juhu,
Bombay-400 049

B. S. Glaand,
B-9, 'Sagar Sanjog', Varsova,
Bombay-400 061

Babu Raje,
Chanchal Bhavan,
Walesakar Road,
Bombay-400 006

Babubhai Udeshi,
'Dhanuka Bhavan',
Nehru Road,
Vile Parle, Bombay-400 057

Babloo (Master),
1, 'Surya Kiran', Khar,
Bombay -400 052

Babubhai Mistary,
22, Union Park, Chembur,
Bombay -400 071

Baba Saheb,
"Woodland", 14, Azad Road,
Andheri, Bombay -400 058

Baby Komal,
B-14, 'Nandan'
Veer Savarkar Road,
Bombay -400 016

Balam,
62, Pali Hill, Dr. Patel Building
Amebedkar Road, Bandra,
Bombay -400 050 (Phone:532031)

Bal M. Jogalekar,
7/6, Foot of Worli Hill,
Opposite Glaxo Lab. Work
Bombay-400 018

Baldev Khosa,
North Bombay Housing Society,
Block "F", Ground Floor,
Juhu Road, Bombay-400 049

Bappi Lahiri,
Tri- Tone Building,
Green Fields, Juhu, Bombay-400 049

Basu Bhattacharya,
'Gold Mist', 36, Carter Road,
Bandra, Bombay-400 050
(Phone: 544727)

Benjamin Gilani,
B22, Juhu Heaven,
Juhu, Bombay -400 049

Basu Chatterjee,
'Violet Villa', First Floor,
West Avenue, Bombay-400 049

Bharat Bhoosan,
11, 'Landmark' Carter Road,
Bombay -400 050 (Phone: 532167)

Bharati,
157, Hill Road, Bandra, Bombay- 400 050

Bharat Vyas,
'Bharat Bhavan,' New Juhu Road,
Vile Parle (West),
Bombay - 400 057.
(Phone: 5373009)

Bhagwan.

Shankar Palav Road, Dadar,
Bombay- 400 014

Bhappi Sonie,

73A, 'Bel View'
Warden Road,
Bombay- 400 026

Bharat Kapoor,

B. Manu Mahal,
King's Circle,
Bombay 400 022
(Phone: 481050)

Bhavana Bhatt,

Juneja Niwas,
North Avenue,
17th. Road, Santacruz (West),
Bombay- 400 054

Bhim Sain,

'Nilvarsha,' 3rd. Floor,
Mahim, Bombay- 400 016

Bhupendar Singh,

Flat No. 25 Highland Society,
Pail Hill Road, Bombay- 400 050

Bibhuti Mitra,

'Meher Court,' Dr. Ambedkar Road
Bandra, Bombay – 400 050
(Phone: 531563)

Bimal Dutt,

Flat 13, Block "B", "Trilok"
Dr. Ambedkar Road, Bandra,
Bombay- 400 050

Bina Rai,

"Anita", Pleasant Heights,
Mount Pleasant Road, Malabar Hill,
Bombay- 400 006 (Phone: 362765)

Bipin Gajjar,

14, 'Anad Kunj', Linking Road,
Santacruz, Bombay- 400 054

Birbal,

14A, Neel Kamal Building,
Veera Desai Road,
Andheri (West)
Bombay- 400 058

Bindiya,

6, "Casabella"
Khar Pail Road, Khar,
Bombay- 400 052
(Phone: 542586/ 541371)

Balu khosla,

41, Nibbana Housing Society,
Pali, Hill Road, Bandra,

Bombay- 400 050

(Phone: 536116)

Brahmachari,

C-37, North Bombay Housing
Society, Juhu, Bombay- 400 049

Brij.

"Oceanic", Carter Road, Bandra,
Bombay- 400 050 (Phone: 537389)

Brij Katyal,

'Kalumal Estate'
Juhu, Bombay- 400 049

Bina,

West Avenue,
Santacruz (West),
Bombay- 400 052
(Phone: 547284)

Brij Mohan,

Kh. Bunglow, Versova Road,
Aadheri, Bombay- 400 058

B. C. Rani,

210. "Shanti Kunj"
Shivaji Park Road No. 6,
Bombay- 400 028

Bindu,

Eden Hall, 3rd. Floor, Flat C-2-3
Dr. Annie Besant Road, Worli,
Bombay- 400 018 (Phone: 370319)

C**C.C. Pandey,**

17/18 Jastaram Baug,
Khodad Circle, Bombay- 400 014

C. F. Marconi,

89 'Santi Vihar', Warden Road,
Bombay- 400 026

C. M. Rele,

Vithalbhai Patel Road,
Bombay- 400 004

C. S. Putto,

Room No. 313, Govind Nagar,
Swami Vivekananda Road, Malad,
Bombay- 400 064

C. S. Dube,

64/125/ Azad Nagar,
Veera Desai Road,
Andheri,
Bombay- 400 058

C. V. Nair,

130, Kalina, Santacruz,
Bombay- 400 055

C. V. K. Sastry,
18, Preen Park,
11 St. Paul's Road, Bandra
Bombay- 400 050(Phone: 534738)

Chand
23/21 Guru Nagar,
4th. Bunglow, Versova Road,
Ahdheri (West), Bombay- 400 058

Chaman Puri,
D-14/13, Bhadran Naga,
Swami Vivekananda Road,
Malad West, Bombay- 400 064

Chandu K. Joshi,
Flat No. R/154, Juhu Road, Juhu,
Bombay- 400 049

Chand Usmani,
8, "Tulsi", Khar Pali Road, Khar
Bombay- 400 052

Chandresekhar,
"Bhavdeep", Vithalbhai Patel Road,
Andheri (West), Bombay- 400 058

Charandas Shokh,
4/60 Gulab View Apartments,
Chembur,
Bombay- 400 074

Chandrani Mukherjee,
7, Fairylands,
10th, Road, Juhu Parle Scheme,
Bombay- 400 049

Cheten Anand,
"Ruja Park", Juhu,
Bombay- 400 054
(Phone: 572481)

Chitra,
"Fioride Building, Mt. Mary Road,
Bombay- 400 050

Chitragupata,
"Prabhat", 14th. Road, Khar,
Bombay- 400 052
(Phone: 534181)

D
D. Dillip,
"Triveni", Swami Vivekananda Road,
Santa Cruz,
Bombay- 400 – 054

D. C. Mehta,
Hari Nivas,
Swami Vivekananda Road,
Kandivali, Bombay- 400 057

Dali B. Daruwalla,
315, Lamington Road,
Bombay- 400 004

Danny Denzongpa,
A-1/4, Kalumal Estate Juhu,
Bombay- 400 049
(Phone: 572042)

Dara Singh,
"Dara Villa"
Silver Beach, Juhu,
Bombay- 400 049
(Phone: 574621)

Das Dhaimade,
Ganesh Prasad, "D" Wing,
Block No. 21, Sleater Road,
Bombay- 400 007

Dattaram,
"Dievaz Villa" Building,
Turner Cross Road
Bombay- 400 050 (Phone: 532949)

Daya Bhai Patel,
108 Main Road, Dadar,
Bombay- 400 014

Deb Mukerji,
"Groto Villa", 2nd. Hasnabad Lane,
Santa Cruz, Bombay- 400 054
(Phone: 533100)

Deepak Parashar,
304 Juhu Princess,
Juhu Beach, Bombay- 400 049

Desh Mukherjee,
"Deep Bela", 4th. Floor,
Mount Mary Road, Bandra,
Bombay- 400 050

Dev Anand,
2, Iris Park, Juhu,
Bombay- 400 049 (Phone: 572609)

Dev Kishen,
22, Shyama Charan Building,
Parsee Panchayat Road,
Andheri (East), Bombay- 400 058

Dev Kumar,
Kalumal Estate, 3rd. Floor,
Juhu, Bombay- 400 049

Deven Varma,
31, Worli Sea Face Road,
Bombay-400 025 (456848)

Dharmindar,
11th. Road Juhu Parle Scheme,

Juhu, Bombay-400 056

Dharam Chorpa,
2/1 "Parchhaiyan",
Balraj Sahani Marg,
Bombay- 400 049 (Phone: 577427)

Dheeraj Kumar,
4A/6 Sangeeta Apartments, Juhu,
Bombay-400 049

Dillip Gupta, 518, Collage Road,
Matunga, Bombay-400 019

Dillip Kumar,
48, Pali Hill, Bandra,
Bombay-400 050

Dina Pathak,
Laxmi Saden,
604 B, Vincent Road,
Bombay-400 014

Diljit,
D510, Manju Mahal,
Pali Hill, Bandra,
Bombay-400 050 (Phone: 539743)

Dinesh Thakur,
4, Nalini Apartments,
347, Linking Road,
Bombay-400 052

Dipti,
33, See Breeze Apartments,
Band Stand, Bandra,
Bombay-400 050

Dipti Naval,
12-B, 'Pearl Queen',
North Avenue, Santa Cruz (West)
Bombay-400 054 (Phone: 542891)

Dulal Guha,
15, Marium Apartments,
Pali Hill Road, Bandra,
Bombay: 400 050

Dulari,
'Dhwani'
168, Jawahar Nagar, Goregaon,
Bombay-400 062 (Phone: 691037)

Durga Khote.
Goolestan', New Cuffe Parade.
Colaba, Bombay-400 005

Dwarka Khosla.
603, Jamshedji Road,
Parsi Colony, Dadar, Bombay-400 014

Dwarkanatha Mukherjee,

"Sweet House" Flat-8B,
Pail Road, Bandra,
Bombay-400 050

E
Easaji Suratwalla,
Tawawla Building,
1st. Hasnabad Lane, Santa Ceuz,
Bombay-400 054

F
F.C. Mehra,
71, N. Dabholkar Road,
Bombay-400 006 (Phone:818290)

Farida,
16th. Road Khar
Bombay-400 052.

Farida Jalal,
'Reshma Aparment', 5th. Floor,
Pali Hill, Bandra,
Bombay-400 050 (Phone:539176)

Fall Mistry,
'Blue Heaven'
24, Naapean Sea Road, Malabar Hill,
Bombay-400 006 (Phone:364773)

Faredon A. Irani,
'Rustam Baug'
1st, Kloor, B, Block No. 14, Byculla,
Bombay-400 008

Farooqe Shaikh,
28, Memni Building,
Moulana Azad Road,
Bombay-400 008

Firoze Khan,
'Jassawala Wadi', Juhu,
Bombay-400 049

G
G. Balkrishna,
Sharifaben Building,
Sitladevi Temple Road, Mahim,
Bombay-400 016

G. Kale.
Shri Sidihi
Vinayak Housing Society,
Prabhadevi Road,
Bombay-400 028

G.Singh,
12, "Taher Manzil"
332, Sir J.J.Road,
Byculla, Bombay-400 028

G.L. Jadhav,
Tilak Chowk,

Kulkarni House.
29/12. Kalyan, Dist. Tahan

G.P. Sippy,
3, “Shree Vijaya Bhavan”,
Altamount Road,
Bombay-400 026 (Phone: 381967)

G.S. Kohli,
‘Bina Niwas’
Bombay-400 052

Gayatri,
34, “Deepak”, Worli Hill Road,
Worli, Bombay-400 018

Gautam,
‘Manju Mahal’, Pali Hill.
Bandra,
Bombay-400 050

Gobardhan Bhai Patel,
108, Main Road, Dadar,
Bombay-400 014

Govind Nihalani,
“Aradhana”
Bandra (East),
Bombay-400 051

Gajanan Jagirdar,
372, Savrkar Marg,
Bombay-400 028 (Phone: 4223492)

Geeta Siddharth,
I, “Geetika”
Swami Vivekananda Road,
Santacruz. (West),
Bombay-400 054
(Phone: 545284)

Giriish Karnard,
D9, Karnatka Building.
Mughal Lane, Mahin
Bombay-400 016 (Phone: 451925)

Gouri,
3, Duksbari Lane,
Colaba, Bombay-400 005

Gopi Krishan,
“Nateshwar Bhaban”
1st Road Khar, Bombay-400 052

Gulshan Bawra,
C10, Sun Set Aparment,
Pali Hill, Bandra,
Bombay-400 050 (537555)

Gulshan Nanda,
10, ‘Sheesh Mahal’
Turner Road, Bandra,

Bombay-400 050
Gulshan Rai,
18, ‘Sonmarg’ Napean Sea Road,
Bombay-400 006

Gulzar,
‘Boskyana’ Panchsheel Society, Pail Hill, Bandra,
Bombay-400 050 (Phone: 531957)

H
H.S. Rawail,
300-C, Turner Road, Bandra
Bombay-400 050 (Phone: 533830)

Hardeep,
Govind Nagar,
11, Swami Vivekanand Road,
Malad, Bombay-400 064

Harindra Nath Cyhattopadhyay,
19, ‘Kismat’, Carter Road,
Bandra, Bombay-400 050

Hari Shivdasani
‘Prabhu Kutir’, Altamount Road,
Bombay-400 026 (Phone: 362395)

Harmesh Malhotra,
2, Nichi Niwas,
Pitambu Lane, Mahim,
Bombay-400 016

Hari Prasad Chourashia,
‘Anand’, F-12, 1st Road,
Khar, Bombay-400 052

Hasrat Jaipuri,
Kailash Building, 131 S. V. Road,
Khar, Bombay-400 052

Haren Bhatt,
12th. Bunglow,
Mahatma Gandhi Road, Vile Parle,
Bombay-400 057

Helen,
‘Somerset’, Bhulabhai Desai Road.
Near Sophia College,
Bombay-400 026

Hemlata,
‘Kashmash’,
26 Main Avenue, Santa Cruz,
Bombay-400 054

Hema Malini,
12, North South Road,
Juhu Parle Scheme, Bombay

Hemanta Mukherjee,
‘Geetanjali’ 14th –A Road, Khar,
Bombay-400 052

Himat Lal Patel,
108, Main Road, Dadar, Bombay-400 014

Hina Kausar,
Dorab House, Forjett Street, Gwalior Tank.
Bombay-400 026
(Phone: 381595)

Hiten Choudhury,
45, Pali Hill, Bandra,
Bombay-400 050

Homi Wadia,
136, Chamarbag Road,
Bombay-400 012 (Phone: 443152)

Hrshikesh Mukherjee,
123A, Carter Road, Bandra,
Bombay-400 050 (Phone: 532271)

Huda Bihari,
10, Asha Colony, Juhu,
Bombay-400 049

Husna Banoo,
‘Devdut’, Flat-8, Band Stand, Bandra.
Bombay-400 050

I
I.S. Johar,
26, “Lotus Court”
4th. Road, Jamshedji, Tata Road.
Bombay-400 001 (Phone: 293118)

Iftekar,
Malwani Mansion, 15th, Road Khar.
Bombay-400 052 (Phone: 544216)

Indira Billi,
Daulat Baug, Flat No. 13,
Bandra, Bombay-400 050

Indaraj Anand,
10. Ben Nevis, Wardhen Road,
Bombay-400 026 (Phone: 365612)

Iadrani Mukherjee,
17 ‘sun Set Height’, Pali Hill,
Bandra, Bombay-400 050, (Phone: 545612)

Iadeevar,
Carter Road, Bandra,
Bombay-400 050

Indira Bansal,
‘Shiv Sagar’, A.G. Khan Road,
Worli, Bombay-400 018

Iqbal Qureshi,
House No. 94, Block-8
Kadri Building, Irla, Andheri
Bombay-400 058

Ishan Ghosh,
Heerwanti Building,
III Vincent Square Street,
Dadar, Bombay-400 014

Isamail N.M.erchant,
II, Bruce Street,
Fort Bombay-400 001

Imtiaz
9 Hill View, 3rd. Floor,
Hill Road, Bandra (East), Bombay-400 051

J
J.B.Roongta,
‘Samundra Villa’
Darabshaw Road,
Bombay-400 062 (Phone: 360623)

J.B. Jagtap,
“Dhwani”,
168, Jawahar Nagar, Goregaon,
Bombay-400 062 (Phone: 690137)

J.B.H.Wadia
Worli Reclamation,
Bombay-400 018 (Phone: 453397)

J. Omprakash,
“Shiva Pratima”
12, North South Road,
Juhu Parle Scheme, Juhu,
Bombay-400 056 (Phone: 574404)

J.K. Kapoor,
“Kishori Court”
Worli Seaface, Bombay-400 018

J.M. Barot,
Jhaver Thakersi Building,
Dadi Seth Agiary Lane, Bombay-400 002

Jabeen Jalil,
“Serene Villa” Alexander Road, Gamdevi,
Bombay-400 002

J.B. Kapadia
Kapol Nivas,
Tulsi Pipe Road,
Matunga, Bombay-400 016

Jagdeep,
5 ‘Gildana’, 29th. Road, Bandra,
Bombay-400 050

Jagdev,
‘The Creek’, Chinmoy Colony
Juhu Road, Bombay-400 054

Jairaj P.,
539, “Savitri”, 19th Road.
Khar, Bombay-400 052

Jaidev Verma,
'Lily Court', Behind Eros Cinema
Churchgate, Bombay-400 001

Jainendra Jain,
14, Patrakar, Bandra (East),
Bombay-400 051

Jal Mistry,
'Blue Heavean', Malabar Hill,
Bombay-400 006(Phone: 364774)

Jalal Agha,
303, Sonani , Juhu, Bombay-400 049

Jani Babu,
6B/1A Sangeeta Aparments.
Juhu, Bombay-400 049

Janki Das,
'Janki Kutir', Juhu, Bombay-400 049

Jasmine,
Tagore Park, "A" Wing,
3rd, Floor, Flat-38, Swami Vivekananda. Road,
Malad (West), Bombay-400 064

Jawahar Kaul,
Badshah Building,
Versova, Andheri, Bombay-400 056

Jaya Bachchan,
'Prateeksha'
North-South Road 10,
Juhu Parle Scheme, Bombay-400056

Jayamala,
'Devdoot', Band Stand, Bandra,
Bombay-400 050 (Phone: 532842)

Jaywant Pathare,
22, Nickidwair Lane, Girgaum,
Bombay-400 004

Jayashree Gadkar,
'Surya Kiran', Block-37-A, 3rd.
Floor, Pan Galli, Cumbala Hill,
Bombay-400 026 (Phone: 357229)

Jayshri T,
C/51, Nook Aparments,
Swami Vivekananda Road,
Santacruz(west),Bombay-400 054

Javed,
'Sea Spring', Band Stand, Bandra,
Bombay-400 050

Jeevan,
'Jeevan Kiran', Swami Vivekananda
Road, Bandra, Bombay-400 050
(Phone: 532133)

Jeevan Kala,
'Sanshine Building'
Dr. Annie Besant Road,Worli,
Bombay-400 018
(Phone:372785)

Jeetendra,
'Gautam Apartments'
72,Pali Hill, Bandra,
Bombay-400 050
(Phone: 538770/546750)

Joginder,
'K- Sara' Building, 1st Floor
Flat-12, Turner Road, Bandra,
Bombay-400 050

Johnny Walkar,
'Noor Villa',
14,Perry Road, Bandra,
Bombay-400 050 (Phone: 533982)

Johnny Whisky,
"Trilok", A-22, 2nd.Floor,
Dr. Ambedkar Road, Bandra,
Bombay-400 050

Joy Mukerjee,
"Groto Villa", 2nd Hasnabad Lane,
Santacruz, Bombay-400 054

Jamshed Irani,
693,3rd, Lane Parsi Colony,
Dadar, Bombay-400 014

Jyoti Bakshi,
6A, 'Sangeeta Apartments',
Ground Floor, Flat-4
Juhu Road, Bombay-400 049

K
K.A. Abbas,
"Philomena", Juhu Road, Juhu
Bombay-400 049
(Phone: 572877)

K.A. Narayan,
Goodwill Assurance Building,
Matunga, Bombay-400 019

K.K. Barjatya,
"Rajshree", 39 Worali Sea Face,
Bombay-400 018

K.Vaikunth,
'Vinod Villa', Behind Ramnod Lab
Worali,' Bombay-400 018

K.H. Kapadia,
Chand Housing Society,
'E' Block, Flat-25,
Juhu Tara Road, Bombay-400 049

K.N Singh,
515, College Road, Matunga,
Bombay-400 019 (Phone: 473570)

K.S. Gupta,
'Kamal Niwes',
Sakharam Khir Road,
Mahim, Bombay-400 016

K.G. Prabhakar,
Block-7, Plot No.221 Sir Balchandra Road,
Matunga, Bombay-400 019

K.B.K. Ghanekar,
E-11, Mutual Co-Operative Society
Mugal Lane, Bombay-400 016

K.V. Shah,
7, Ratan Mansion,
505 Vincent Road, Matunga,
Bombay-400 019

Kabir Bedi,
Beach House, Gandhi Gram Road,
Juhu, Bombay-400 049

K.K. Mahajan,
Flat-701, "Menoka"
Jai prakash Road, Varsova,
Bombay-400 049 (Phone: 5218160)

Kader Khan,
'Raj Kumar'
2nd, Hasnabad Lane, Santa Cruz,
Bombay-400 054

Kaifi Azmi,
Janaki Kutir, Juhu,
Bombay-400 049 (Phone: 572265)

Kalpana Iyer,
Gita Kiran'
Plot-143/A, Flat-43, "E" Block,
Jai Parkash Road, 4th Bungalow,
Andheri, Bombay-400 061

Kamal Bose,
'Sea Breeze Apartments'
Flat-2, 4th, Floor, Band Stand, Bandra
Bombay-400 050

Kamal Amrohi
"Rembrant" 19, Pali Hill, Bandra,
Bombay-400 050
(Phone: 532514)

Kalyanji & Anandji
3B, 'Devashish', Peddar Road,
Bombay-400 016
(Phone: 367194)

Kamini Kaushal,

"Anita", Mount Pleasant Road,
Bombay-400 006 (Phone: 372055)

Kamini Kadam,
"Sea Green", 7/15, Worli Sea Face,
Worli, Bombay-400 018

Kamal,
62A, 'Flower Gloom'
Veera Desai Road, Andheri (west)
Bombay-400 058

Kamal Kapoor,
135, Chamar Baug Road, Parel, Bombay-400 011

Kamleshwar,
2, "Shankar Sagar" Warden Road
(Sofia College Lane) Bombay-400 006

Kammo,
"Perin Vill", 2nd, Floor,
Pali Hill, Bandra,
Bombay-400 050

Kamran Khan,
Nehru Nagar, "A" Pandya Lane,
Juhu, Bombay-400 049

Kamal Barot,
Everest', 5th. Floor,
Peddar Road, Bombay-400 026

Kamala Sista.
'Arunodaya', Opp. Nappoo Park,
Matunga, Bombay-400 019

Kama Mehra,
196 'Gurusevak Kutir', Wadala,
Bombay-400 031

Kamal Majumdar,
20B/2, Navajeevan Housing Society
Mahim, Bombay-400 016 (Phone: 443227)

Kamalnath V. Save,
391, Old Rewate Building,
Lower Parel, Fergusson Road, Worli
Bombay-400 018

Kajal Kiran,
'Queen' Apartments'
Pali Hill, Bandra,
Bombay-400 450

Kanan Kaushal,
'Mary Land', Flat No.9
Abdul Gaffar Khan Road,
Worli Sea Face, Bombay-400 018
(Phone: 370716)

Kanak Misra,
608, Basant Parbhat'

B.N.(East)Marg, Chembur,
Bombay-400 071

Kanu Roy,
8 Pali Village,Bandra
Bombay-400 050

Kanchan Mala,
Block-3, Plot 598, Sadanand Bhaban,
Linking Road, Khar,
Bombay-400 052

Kanwaljeet,
169, 'Gadavari Kripa'
Sivaji park Road No.5,
Dader, Bombay-400 016

Kapil Kumar,
5,Gurumukh Sagar,
Road No. 24/29, Bandra,
Bombay-400 050 (Phone:533345)

Kashinath,
Hargan House, 1st, Floor,
148A. Annie Besant Road, Warli,
Bombay-400 008

Kedar Nath Bhargava,
Krishna kunj, santa Curuz,
Bombay-400 054 (Phone:533584)

Keki Mistry,
"Ruhi Terrace" ,Juhu Beach,
Bombay-400 049

Kesari,
Vakkaria Wadi, Dadar Main Road,
Bombay-400 014

Kewal P. Kashyap,
"Heera Kunj"
2nd. Road, Juhu Parle Scheme,
Bombay-400 056
(Phone:575866)

Khayyam,
'Lalit Kutir'
10/96 M.H.B. Colony,Juhu Parle Scheme,
Bombay-400 049

Kidar Sharma,
6-A, Ferriera Mansion Mahim Cross Road, Mahim,
Bombay-400 016 (Phone:454759)

Kim,
'Mensin'
10th. Road, Juhu Parle Scheme,
Juhu, Bombay-400 049 (Pune:579042)

Kiran Kumar,
"Jeevan Kiran"
Swami Vivekanand Road,Bandra,

Bombay-400 050 (Phone:532133)
Kiran Vairale,
'Deenath Court'
Pochkhanwala Road,
Worli, Bombay-400 025

Kishore Kumar,
'Gouri Kunja', Juhu Tara,
Bombay-400 049 (Phone:532484)

Kishore Rane,
Narayan Mansion, Plot No. 166-A
Vincent Road, Dadar, Bombay-400 014

Krishna Gopal (K.G.)
125, Swami Vivekanand Road,
Ram Baug Estate ,Dahisar(East),
Bombay-400 068

Krishna Kumari,
14th. Road, Khar, Bombay-400 052
(Phone: 534634)

Krishna Dhavan,
20, Turner Road, Bandra,
Bombay-400 050

Kulbhusan Kharbanda,
'Vishwas Apartments',
Janki Kutir, Juhu,
Bombay-400 049
(Phone: 564866)

Kuljeet Pal,
107, Neelam Building,
Worli Sea Face Road,
Bombay-400 018

Kum Kum
'Mani Vill', 597, 16th Road,
Bandra, Bombay-400 050

Kumar Gaurav,
8, Pali Hill,
Bandra, Bombay-400 050
(Phone: 534260)

Kumud Chugani,
5, Manavendra Apartments,
16th.Road. Khar, Bombay-400 052

Kumud Tripathi,
'Lutfi Manzil', 4th. Road, Khar
Bombay-400 056

Kundan,
Sorab Baug, 145 Kurla Road,
Bombay-400 069

Kumar Jaywant
47 Hindu Colony, Khararkar House,
Dadar, Bombay-400 014

Kumar R.C.
2 'Shalimar',
216 Marine Drive, Bombay-400 001

Komilla Wirk,
'Ratan Vill', 12 Union Park, Bandra
Bombay-400 050

L
L.C. Kapur,
Chapra Building, 13,
Madhavadas Pesta Road, Dadar,
Bombay-400 014

Lakshmikant,
'Parasmani', Juhu Parle Scheme,
Bombay-400 049

Lalita Pawar,
Dastoor Blocks, Naigaum Cross,
Road, Naigaum,
Bombay-400 014

Lata Mangeshkar,
101, 'Prabhu Kunj' Peaddar Road,
Bombay-4000 026
(Phone:362420,825532)

Layton Roque,
House, No 99.Zakari Road,
Maiad, Bombay-4000 064

Lakshmi Chhaya,
'Hill View',
Flat-5 Hill Road, Bandra,
Bombay-4000 050
(Phone:537847)

Leela Chitnis,
'Palm Heaven', 2nd Pandya Lane,
Juhu, Bombay-4000 054
(Phones:531700, 536277)

Leela Mishra,
24 Corner Chamber,
Shivaji Park, Bombay-400 016

Leena Candravarkar,
'Oceanick', Flat No.404,
Carter Road, Bombay-400 050

Lekh Tandon,
B53, MIG Calony, Bandra(Esat),
Bombay-400 051

M
M. Rajan,
Palm Lane, Flat No.18,
Pali Naka, 29th Road, Bandra,
Bombay-400 050

M.N. Malhotra

"Anand Kunj", 2nd Floor
Linking Road, Bandra,
Bombay-400 050

M.C. Mistry,
'Devendra Bhavan'
Malviya Road, Bombay-400 057

M.S. Sathyu,
B.3. Nehru Nagar
Juhu Tara, Bombay-400 049 (Phone:6122889)

M.U. Mukri,
Charchgate Mansion,
'A' Road, Churchgate,
Bombay-400 001 (Phone:292172)

M.W. Mukadam,
11'Prabha', Flat-89,
Wadala Road No. 9, Bombay-400 031

Madan Mohla,
C-42, North Bombay Socitey,
Juhu, Bombay-400 049 (Ph: 576220)

Madan Puri,
"Radha Kunj", College Road,
Matunga, Bombay-400 019
(Ph:472963)

Madhumati,
Meera Baug, Linking Road,
Santa Cruz, Bombay-400 054
(Ph:533836)

Madhur Jaffery,
'Gul Villa', Motli Bai Street,
Bombay-400 008

Madhu Kapoor,
706, "Shyam Vihar"
Linking Road, Khar
Bombay-400 052 (Ph:547653)

Madhup Sharma,
Fernandes Bungalow,
Pushp Colony, Malad (East),
Bombay-400 064

Madhu Malini,
Chand Socitey, First Floor,
Block-15, "D" Buildings,
Juhu, Bombay 400 049(Ph:566120)

Madhu Chhanda,
"Manik Moti", 1st Floor,
Mani Avenue, Santa Cruz (West),
Bombay-400 054

Mahendra Kapoor,
16' Mitra Kunj',
Peddar Road,

Bombay-400 026 (Ph: 569052)

Mahipal,
'Vijay Mahal', 5th. Floor,
'D' Road, Churchgate
Bombay-400 001 (Ph: 29473)

Mahipatray Shah,
210B, Khetwadi Main Road,
Bombay-400 004 (Ph: 358679)

Mahendra Sandhu,
3B, Air India Building,
Ruia Park, Bombay-400 054

Mahesh Bhatt,
22, 'Silver Sands',
204 Cadell Road, Mahim,
Bombay-400 016

Mala Sinha,
8, Turner Road, Bandra,
Bombay-400 050 (Ph: 531432)

Mala Jaggi,
"Sangeet"
6th. Road, Juhu Parle Scheme,
Bombay-400 056
(Phone :569219)

Manas Mukherjee,
89, D'Souza Villa,
Dr. Peter Dias Road,
Hill Road, Bandra,
Bombay-400 050

Manju Bansal,
B3, Beech House',
Gandhi Gram, Juhu,
Bombay-400 049 (Ph: 574991)

Manorama,
Samuel A. Thomas, Block-22, Flt-2,
Government Colony, Bandra (East),
Bombay-400 051

Mallika Sarabhai,
'Kashmir House', 5th Floor,
Napean Sea Road, Bombay-400 006
(Ph: 364055)

Manhar Desai,
Plot 556-E, Opp. National College
Hostel, Bandra, Bombay-400 050
(Ph: 534345)

Mani Kaul,
21, 'Chitrakoot', Altamount Road,
Bombay-400 026
(Ph: 369929)

Manna Dey,

'Anandan', 26 Presidency Society,
North South Road No.7,
Juhu Parle Scheme,
Bombay-400 056
(Ph: 577619)

Manohar Deepak,
'Meera Baug', Linking Road,
Santa Cruz, Bombay-400 054
(Ph: 533836)

Manoj Kumar,
Juhu Vile Parle Scheme, Block 47, 11th. Road,
Bombay-400 056
(Ph: 577350)

Manmohan Desai,
'Pratap Niwas',
Khetwadi Main Road,
Bombay-400 004
(Ph: 821981, 355465)

Manmohan Krishna,
522-B, R.P. Masau Road,
Matunga, Bombay-400 019

Manmohan Sabir,
39 "Evergreen Bullding", Khar.
Bombay-400 052

Manju,
'Parbhat Niwas', 17th.Road, Khar.
Bombay-400 052

Marshall Braganza,
33st.Paul's Road, Bandra,
Bombay-400 050

Maya Govind,
19A, Mahadev Socitey,
Juhu Parle Scheme,
Andheri (West),
Bombay - 400 058

Mac Mohan,
'Gulab Cottage',
4th. Bungalow, Versova,
Andheri, Bombay-400 058
(Ph: 623538)

Meenakshi,
"Devashish", Flat-7, 1st Floor,
Khar Danda Road, Bombay

Mehmood Jr.,
"Dara House"
2nd.Floor, 15th Road,Bandra,
Bombay-400 050

Mehtabchand Golcha,
'Rajmahal', Vir Nariman Road,
Bombay-400 001

Mehmood,
'Green Fields', Juhu,
Bombay-400 049 (Ph: 53970*)

Meena T.
"Satmona Villa"
North Avenue Road,
Santa Cruz (West),
Bombay-400 054

Mehro M. Kaka,
Kakad Estate, Worli Sea Face,
Worali, Bombay-400 018

Meena Roy,
10, "Shiv Niketan"
18th. Road, Khar, Bombay

Miraj
13, Vishwageet Building,
Varsova Road, Andheri,
Bombay-400 069

M. A. Katrak,
Building, Gowalia Tank,
Bombay-400 026(Ph: 363471)

Minoo Billimoria,
2nd Floor, Fire Brigade Building,
Shivaji Park Road No 2, Dadar, Bombay-400 028

Minoo Purshottam,
43, Saraswat Colony,
Santa Cruz,
Bombay-400 054

Mitra Brothers (Sarookh Humayun & Mahrookh)
Perry Mala Road,
Bandra, Bombay-400 050

Mithun Chakravarty,
Fifth 'Garden View',
14th Road, Bandra,
Bombay-400 050 (Ph: 539577)

Mohd. Hussain,
Sun Flower', Carter Road, Bandra
Bombay-400 050

Mohan Segal,
Govind Mahal, N. Subhas Road,
Bombay-400 001,
(Ph: 296992, 243592)

Mohan Kumar,
"Anand Kutir"
12th Road, Khar,
Bombay-400 052(Ph: 537125)

Mohan Choti,
½ "West View"
Swami Vivekananda Road,

Santa Cruz (West),
Bombay-400 054
(Ph: 538979)

Moni Chatterjee,
Niwas,
M.I.D, Vincent Road, Hindu Colony
Dadar, Bombay-400 014

Moti Sagar,
'Anil Niwas', Walkeswar Road,
Bombay-400 006

Moushami Chatterjee,
13, Nibbana Housing Society,
Pail Hill, Bandra,
Bombay-400 050

Mridula,
16, 'Ram Sharan', 2nd Floor
Plot No.45, West Scheme,
6th Road, Sion,
Bombay-400 022

Mubarak Merchant,
5th. Floor, 257 Frere Road, Bombay-400 001

Mukesh Khanna,
95, "Parijat" Marine Drive,
Bombay- 400 020(Ph: 290198, 218820)

Manmohan Krishna,
522-B, R.P. Masani Road,
Matunga, Bombay-400 019

Mukhrama Sharma,
5, "Laxmi Nivas",
5th. Road, Khar,
Bombay-400 052

Mukul Dutta,
8, "Tulsi", Khar Pali Road,
Khar, Bombay-400 052
(Ph: 532793)

Mumtaz Begum
"Bharat Niwas", 2nd Floor,
Block No. 35, Parel,
Bombay-400 012

Murad,
5, "Mirabelle",
Linking Road, Bandra, Bombay-400 050

N
N. Dutt,
'Prem Court', 3rd. Floor,
Peddar Road.
Bombay-400 006

N.A. Ansari,
'Palmland; Pali Naka,

Bandra, Bombay-400 050
(Ph: 546003)

N. Satyan,
21/734, Kopri Colony, Thana
Bombay

N.B. Kamat,
'Vithal Sadan', 3rd. Floor,
Congress House Compound,
Bombay-400 004
(Ph: 354560/383229)

N.C.Sippy,
"Chandan Terrace",
Flat No.8-A, Peace Heaven Co-Operative
Society Limited, St. Andrews Road,
Bandra, Bombay-400 050
(Ph: 539302/ 530844)

N.J. Paani,
3, Venka Mohala, 3rd. Floor,
Room No. 12, Kolbhal Lane.
Bombay-400 002

N.M. Adhikari,
Room No.30, Jaishankar Chawl,
Irla, Vile Parle,
Bombay-400 057

N.M. Azmbezudpuri,
"Azm Mansion" Room No.11-12,
Pipe Road, Kurla,
Bombay-400 070

Naqe Lyalpuri,
E-3, Juhu Apartments,
Santa Cruz (West),
Bombay-400 054

Nameeta,
1/34, kamana Housing Socitey,
Prabha Devi, Bombay-400 0 25

Naseerudin Shah,
8A 'Dreamland',
Off Carter Road, Bandra,
Bombay-400 050

Naaz
1-B, South Avenue,
Santa Cruz (East),
Bombay-400 055

Naazi
Vincent House,
Ambedkar Road, Khar,
Bombay-400 052

Nabendu Ghosh,
Pushpa Colony, Malad,
Bombay-400 064

Nadira,
'Vasundhara', Wardhan Road,
Bombay-400 026(Ph: 829264)

Naina,
Prameela Building, Flat-5,
First Floor, Plot No. 19,
2, Keluskar Road, Shivaji Park,
Bombay-400 028(Ph: 452025)

Nalini Jaywant,
'Alankar', Union Park,
Chembur,' Bombay-400 071
(Ph: 521382)

Nalini Chonkar,
Gokhale Building,
159, Girgaun Road,
Bombay-400 004

Nanda,
"priya", 6 Perry Cross Road,
Bandra, Bombay-400 050
(Ph: 532767)

Nana Paslsikar,
Gandhi Nagar, Plot-B1, Powal,
Bombay-400 076
(Ph: 580708)

Nandani,
'Basweswar Deep', Flat-7
21st. Road, Bombay-400 071

Nandita Thakur,
'Parbhati Sadan',
14A Road, Khar,
Bombay-400 052
(Ph: 542871)

Nareandra Suri,
286, Sion Road, Bombay-400 022
(Ph: 473553)

Naseem,
32B, Pali Hill, Bandra,
Bombay-400 050
(Ph: 534698)

Nasir Husain,
61A, Pali Hill, Bandra,
Bombay-400 050
(Ph: 533279)

Naushad,
'Ashiana', Carter Road,
Bandra, Bombay-400 050

Navin Nischal,
Rita Apartments,
1st, Floor, 15 Golf Links,
Khar, Bombay-400 052

Nazir Hussain,
'Van Vihar', Nadiadwala Colony,
Malad, Bombay-400 064
(Ph: 693757)

Nazima,
'Sharifa Mansion',
3rd, Floor, 1, Kohinoor Road,
Dadar, Bombay-400 014
(Ph: 445221)

Nazneen,
4, 'Neelam', Dr. Rajabali Road,
Warden Road, Bombay-400 036
(Ph: 825325)

Neelam Mehra,
2, 'Shyam Vihar'
125, Linking Road, Khar,
Bombay-400 052

Neena,
Dullas House, Chinch
Pukli Road.
Bombay-400 057

Nilofar,
'Anand Nivas',
A-Road Marine Drive,
Bombay-400 001

Nimmi,
'Sumit', 8th, S.V.Road, Worli,
Bombay-400 018
(Ph: 4226833, 4226443)

Nirupa Roy,
1, Embassy Apartments.
Napean Sea Road,
Bombay-400 006(P: 821823)

Nimmi
12, Union Park,Chembur,
Bombay-400 078(Ph: 522054)

Nutan Behl,
'Sagar Sangeet', 31st. Floor,
Colaba. Bombay-400 051
(Ph: 213472, 211893)

Nari N. Sippy,
'Mlani' Bhulabhai Desai Road,
Bombay-400 026
(Ph: 829730, 827316)

N.R. Karany,
C/O, Arvind Laad,
36, Warden Road,
Bombay-400 025

Neeta Mehta,
9. Giri Kunja,

7, Marine Drive,
Bombay-400 020

Nitin Mukesh,
'Jyoti', 68, Napean Sea Road,
Bombay-400 006(Ph: 814425, 814945)

N.V. Srinivas.
4, Kurshid Cottage,
Plot-466, 15th, Road, Khar,
Bombay-400 052

Nigar Sultana,
Durab House, Forejett Street,
Bombay-400 026
(Ph: 381595)

O
O.P. Nayyar,
8, 'Sharda' "A" Road, Marine Drive,
Bombay-400 001

O.P. Ralhan,
Ashoka House, Building-8,
Jollymaker Apartments,
No.1, Cuffe Parade,
Colaba,Bombay-400 005
(Ph: 534377, 211483)

Om Prakash,
21, Union Park,
Chembur, Bombay-400 071
(Ph: 521310, 392646)

Om Puri,
15, 'Ganga Vihar'
4th. Floor, 'C' Road, Churchgate,
Bombay-400 020

Om Shivpuri,
12 'Poonam',
Union Park.Bandra, Bombay-400 050

P
P. Harikishan,
'Mani Bhavan',
8th. Road, Santa Cruz,
Bombay-400 054

P.L. Raj.
'Debonair', Flat-153, Block-103,
Cadell Road, Mahim,
Bombay-400 016

P. Kailash.
Nadiadwala Chawl,
Jakaria Road, Malad

Pachhi,
21, Union Park, Chembur,
Bombay-400 071
(Ph: 374345, 531641)

Padma Khanna,
“Shreenathji” TPS III,
18th Road, Khar Bombay- 400 052
(Ph: 535734)

Padma Chawan
44, ‘Shalimar’,
10th. Road, Khar, Bombay-400 052

Padmini Kolhapure,
22, ‘Ashok Apartments’,
Gandhi Gram Marg,
V49 (Ph: 568257)

Padma Rani,
66, Mistri Park, Warden Road,
Bombay-400 026 (Ph:826439)

Paintal,
B-3, Fairvill Estate,
B-3, Fairvilla Estate,
12th. Road, Juhu Parle Scheme,
Bombay-400 056 (Ph: 562808)

Pannalal Maheswary,
‘Govind Mahal, Marine Drive,
Bombay-400 001 (Ph: 291827)

Pandurang S.Nayak,
372 Cadell Road, Mahim,
Bombay-400 016

Parikshit Sahni,
‘Piroja Court’,
Balaraj Sahani Marg,
Juhu, Bombay-400 049
(Ph: 576481)

Parveen Babi,
‘Beach House’,
6th. Floor, Gandhi Gram Road,
Juhu, Bombay-400 049
(Ph: 579075)

Pavan Kumar,
2Hoofrez Terrace, UnityCompound,
Juhu, Bombay-400 049(Ph: 6126544)

Polson,
10 ‘Shiv Sagar’, A.G. Khan Road,
Worli, Bombay-400 018
(Ph: 225420)

Prabhu Dayal,
“Alankar”, Union Park, Chembur,
Bombay-400 077
(Ph: 531382)
Bombay-400 064

Pradeep,
73, Swami Vivekananda Road,
Vile Parle, Bombay-400 056

Pradeep Kumar,
63-B, West Avenue, Santa Cruz,
Bombay-400 054
(Ph: 532722)

Prakash Mehra.
‘Sumit’, Juhu Vile Parle Scheme,
Bombay-400 049 (Ph: 571121)

Prakash Malhotra,
Daftri Wadi, Swami Vivekananda
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Pramod Chakravarty,
63, Amiya Apartment,
Linking Road,
Bombay-400 054
(Ph: 548795)

Pran Sikand,
25 Union Park, Khar,
Bombay-400 052
(Ph: 532859)

Pratima Devi,
29, Kashinath Building,
Jacob Circle,
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Praveen Paul,
Meheran’s, No. 8, Pali Hill Road,
Khar, Bombay-400 052(Phone: 542247)

Preeti Sagar,
148,”Anil Niwas”
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Premnath Marchland (Premji)
6a, Girnar Apartments,
Pali Hills Bandra,
Bombay-400 050
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Premnath,
‘Anita’, Pleasant Heights,
Mount Pleasant Road,
Malabar Hills,
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Prem Kishan,
‘Anita,’ Paleasant Heights,
Mount Pleasant Road, Malabar Hills,
Bombay-400 006
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Prabhakar Patenkar,
‘Sidheswar’
Tilak Road, Ghatkopar(East).
Bombay-400 077

Prema Narayan,
“Panchsheel”, Flot-10,
'13. Waterfield Road, Bandra,
Bombay-400 050
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Preeti Ganguli,
Ashok Kumar House, 5th Floor,
Rampart Row, Fort,
Bombay-400 001
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Preeti Sapru,
Nehru Nagar, Flat No. 29, Panday
Lane, Juhu, Bombay-400 049
(Ph: 532612)

Prem Chopra,
144A. Nibbana Housing Society,
Pali Hill, Bandra,
Bombay-400 050

Priya Rajvansh,
2, Ruia Park, Santa Cruz,
Juhu,
Bombay-400 049

Priyadrshani,
‘Pushpanjali’
250. Cadell Road, Dadar,
Bombay-400 018
(Ph: 567320)

Pyarelal,
10, ‘Nirmal House’,
Dhanpat Nagar, North Avenue,
Bombay-400 049 (Ph: 536533)

Pornima Jairam,
Plot No. Flat-195, Rutali Buildings,
Gamdevi Nagar, Ghatkopar (East)
Bombay-400 086(Ph: 674516)

Q
Qumar Jalalabadi,
N.Compound, Juhu,
Bombay-400 049

R
R.C. Talwar,
‘Shiv Shanti Bhavan’,
Churchgate Reclamation,
Bombay-400 001
(Ph:222305)

R.D Burman,
8/8 Central Avenue,
Santa Cruz, Bombay-400 054
(Ph:533116)

R.D. Mathur,
97, Swami Vivakananda Road,

Malad, Bombay-400 064
(Ph:694985)

R.D. Divecha
Sindhi Lane, Golpitha,
Bombay-400 004

R.D. Kaushik,
Ratilal Mansion,
Parekh Street, Prarthana Samaj
Bombay-400 004

R.K. Nayyar,
‘Land Mark’ Carter Road,
Bandra, Bombay-400 050
(Ph: 537276, 534472)

R.N. Billimoria,
‘Wilson Building’,
Vincent Road, Dadar,
Bombay-400 018

R. M. Rele,
302D, Vithalbhai Patel Road,
Bhangwadi,
Bombay-400 004,

R. S. Chowdhury,
‘Dinath Court’,
Pochkanwala Road, Worli,
Bombay- 400 018.

Raaj Kumar
“Sea View”, 57 Worli Sea Face,
Worli, Bombay-400 018
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Raakesh Roshan,
13A, Air India Building,
Ruia Park,
Bombay-400 049
(Ph: 577599)

Radhu Karmakar,
‘Pravin Mansion’, Block No, 5
Plot No.69, Sion West,
Bombay-400 022s

Raakhee,
‘Muktangan’, Sarojini Naidu Road,
Santa Cruz (West), Bombay-400 054
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Raghunath Jhalani,
54-55, ‘Ashok Apartments’
Gandhi Gram Road, Bombay-400 049
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Rahi Masoom Raja
10, ‘Devdut’ Band Stand, Bandra,
Bombay-400 050,
(Phone:537207)

Raj Kapoor,
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Bombay-400 071

Rajani Sharma,
Sun Sea Apartments,A-4, Juhu Tara Road,
Bombay-400 049(Ph: 546617)

Raj Babbar,
202, ‘Oyster Shell’,
Juhu Beach, Bombay-400 049
(Ph: 579557)

Raj Kiran,
41, Sukman Chambers, Colaba,
Bombay-400 005 (Ph: 231075)

Rajan Kinagi,
138, Aram Nagar-II,
Andheri (East), Bombay-400 061
(Ph: 577597)

Raj Kamal,
‘Kala Mandir’,
Government Gate Road, Parel,
Bombay-400 012

Raja Murad,
‘Sangeeta Apartments’, Santa Cruz,
Bombay-400 054 (Ph: 543984)

Raj Tilak
‘Embassy Apartments’,
Napean Sea Road, Bombay-400 006
(Ph: 822962)

Rajendra Singh Bedi,
Sethia Sadan, Matunga, Bombay-400 019
(Ph: 547576)

Rajender Kumar,
8, Pail Hill, Bandra, Bombay-400 050
(Ph: 534260, 547948)

Rajender Krishan,
‘Sunbeam,’ PeddarRoad, Bombay-400 026

Rajinder Nath,
‘Palm Grove’, Cuffe Parade,
Colaba,
Bombay-400 005(Ph: 214309)

Raj Khosla.
4, Marin Apartments,
Pali Hill, Bandra,
Bombay-400 050
(Ph: 538686, 472841)

Raj Mehra,
C/27, Bhatia House,
Pithale Wadi, Mahim,
Bombay-400 016

Raj Rishi,
‘Laxmi Niwas,’5th .Road, Khar,
Bombay-400 052

Raja Nene,
Mangesh Bhawan,
Santa cruz,Bombay-400 054

Raj Kumar Barjatya,
‘Rajashree’, 39, Worli Sea Face,
Bombay-400 018 (Ph: 4220954/ 4221193)

Raj N. Sippy,
‘Chand Terrace’, Flat No, 11-B,
Peace Heaven Co-Operative
Society,St, Andrews Road,
Bandra, Bombay-400 050
(Ph: 53930/ 530844)

Rishi Kapoor,
‘Devnar Cottage’, Chembur,
Bombay-400 071
(Ph: 522805, 522498, 521241)

Raj Kumar Kohli
186A, ‘Vasant Villa’, Flat-2
Sion West, Bombay-400 022
(Ph: 522024)

Raja Gosavi.
Guruprasad Blick,12 Bhanara Gali,
Mahim, Bombay-400 016

Rajaram,
‘Vasundhara’, 2nd. Floor.
Peddar’, Road, Bombay-400 026

Rajan Haskar,
‘Thakur Niwas’Dr, Charat Singh Colony,
Kurla Road, Andheri, Bombay-400 058

Rajendra Bhatia,
‘Prem Sagar’14th Road, Khar,
Bombay-400 052
(Ph: 533131)

Rajesh Roshan,
13A. Air India Building,
Ruin Park, Juhu, Bombay-400 049
(Ph: 577599)

Rajesh Khanna,
‘Ashirwad,’ 7 Carter Road,
Bandra, Bombay-400 050

Rajani Kant Pandya,
Shree Sound, Studios, Dadar,
Bombay-400 014

Rakesh Pandey,
‘Mehrabad’, Azad Road,
Juhu, Bombay-400 049

Remesh Sharma,
Kalumal Estate, "A" 5th. Floor,
Flat-6, Juhu, Bombay-400 049
(Ph: 562639)

Rama Vij,
15, Chhapra Building,
Madavdas
Pasta Road, Dadar,
Bombay-400 014 (Ph: 441704)

Ramesh Sippy,
Bungalow, Ground Floor,
14th, Road, Khar, Bombay-400 052
(Ph: 531154, 381967)

Rakesh Bedi,
Plot-90, 3rd Road,
Santa Cruz (East), Bombay-400 055

Rameshwari,
Niketan',
Plot No 3, 1st, Floor,
Mount Mary Road, Bandra,
Bombay-400 050 (Ph: 540505)

R. Maheshwary,
"Sterling Apartments" Deshmukh Marg,
Bombay-400 026 (Ph: 360619)

Ram Prakash Dinpal,
15/533 Copri Colony, Thana (C. Rly)

Ramanand Sagar,
New India Co-operative Housing
Society, Juhu, Santacruz Road,
Bombay-400 057 (Ph: 576021)

Ram Mukerjee,
"Janaki Kutir" Juhu, Bombay-400 054
(Ph: 574294)

Ramchandra,
76, Main Road, Dadar Bombay-400 014

Ramchandra Thakur,
Gopal Niwas, Princess Street,
Bombay-400 002
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Ramesh Patel
91, Walkeshwar Road,
Bombay-400 006 (Ph: 354677)

Ramesh Deo,
"Nanda Deep" 16th Road Khar,
Bombay-400 052 (Ph: 532702)

Randhir Kapoor,
"Silver Arch", Napean Sea Road,
Bombay-400 006
(Ph: 816615)

Randhwa,
Kay Pee Mansion-1, 29th Road Bandra,
Bombay-400 050

Rajan Bose,
4, 'Krishna Kunj', 2, Main Avenue,
Santacruz, Bombay-400 054 (Ph: 536239)

Ranjeeta,
12- B Lotes Apartments,
Ruia Park, Juhu,
Bombay-400 049 (Ph: 568688)

Rani,
Plot 443, 15th, Road, Khar
Bombay-400 050

Rasheed Khan,
132, Cadell Road, Mahim Bazar,
Bombay-400 016 (Ph: 568688)

Ratan Bhattacharya,
8B, Morning Star, Sitladevi Temple Road,
Mahim, Bombay-400 016, (Ph: 456941)

Rati Agnihotri,
6, "Aswini", Pali Mahim Road,
Bandra, Bombay-400 050
(Ph: 531623 & 533956)

Ravi,
'Vachan', 14 Meera Baug,
Santa Cruz (West),
Bombay-400 054 (Ph: 532846)

Ravi Shankar,
'Pavlova', 6 Little Gibbs Road,
Malabar Hills, Bombay-400 006
(Ph: 369812)

Ravindra Jain,
'Manavendr Apartments'
16th Road Bandra, Bombay-400 050
(Ph: 538425)

Rawal B.L. Rawal C.L. Rawal G.L.
"Rawal Mansion", 2nd, Hasnabad
Lane, Santa Cruz, Bombay-400 054

Reena Roy,
'Sailaji Apartments',
5 Pali Hill, Bandra, Bombay-400 050

Rehana Sultan,
2/11, 'Parchhaiyan',
Balraj Sahani Marg, Juhu,
Bombay-400 049 (Ph: 577580)

Reeta Haksar,
Dr. Charat Singh Colony,
Kurla Road, Andheri,
Bombay-400 069

Rehman,
‘Pushpa Sadan’, 5th Floor,
Arthur Bandra Road, Colaba,
Bombay-400 005 (Ph: 215545)

Rekha,
“Sea Bird”, Behramji Jijibhai Marg,
Band Stand, Bandra, Bombay-400 005

Reeta Bhaduri,
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Goregaon (West), Bombay-400 062
(Ph: 693216)

Ritu Kamal,
D78, Jeet Nagar, Jai Prakash Road,
Varsova, Bombay-400 061

Robin Chatterjee,
College Road, Matunga,
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Ravi Tandon,
Kings’ Apartments, Juhu,
Bombay-400 049 (Ph: 578797)

Romu N. Sippy,
“Chand Terrace”, Flat No, 11-A,
Peace Heaven Co-operative Housing
Society Ltd, St. Andrews Road,
Bandra, Bombay-400 050
(Ph: 539302/530844)

Rono Mukerjee,
“Groto Villa”, 2nd, Hasnabad Lane.
Santa Cruz, Bombay-400 054
(Ph: 533100)

Roop Mala,
“Dew Drop”, St. Alexious Road,
Bandra, Bombay-400 050
(Ph: 533905)

Roshanlal Malhotra,
18, ‘Palm Land’, 29th Road,
Pali Naka, Bandra, Bombay-400 050
(Ph: 531176)

S
S.K. Prem
10, Irani Mansion,
Gokhale Society Lane, Parel,
Bombay-400 012

S. Khalil,
‘Sillo Villa’, 2nd Floor,
Vile Parle Scheme, Bombay-400 056

S.M.Abbas,
B-12, Juhu Apartments, Juhu Road,
Bombay-400 049 (ph: 539060)

S. Mohinder,

Talati Cottage, Seven Bungalows
Versova Road, Andheri,
Bombay-400 058

S.N. Banerjee,
5, Vincent Square, Street No.3
Dadar, Bombay-400 014

S.N. Tripathi
“Tide Ways”, Ground Floor,
St. John Baptista Road, Bandra,
Bombay-400 050 (Ph: 534540)

S.S. Gupta,
‘Kamala Nivas’, Sakharam Khir Road
Mahim, Bombay-400 016

Sabd Kumar,
B78, Gandhi Nagar, Bandra (East)
Bombay-400 051 (Ph: 535793)

Sachin
A-9, ‘Juhu Apartments’,
Juhu Road, Santa Cruz (West),
Bombay-400 049
(Ph: 548792)

Sachin Bhowmick,
Marium Apartments, Pali Hill, Bandra,
Bombay-400 050, (Ph: 531499)

Sadhana Patel,
47/C, Manu Mahal’ King’s Circle,
Bombay-400 022

Sadhana Nayyar,
“Land Mark” Carter Road, Bandra
Bombay-400 050, (Ph: 537276)

Sagar Sarhadi,
30/1363, Sardar Nagar, Sion,
Bombay-400 022, (Ph: 472701)

Saghir Usmani,
‘Anjinkia Mansion’,
32, Harvey Road, Bombay-400 007

Sahira,
5, ‘Dinaj Villa’, Turner Road,
Bandra, Bombay-400 050

Sahu Modak,
160, Shivaji Park,
Cadell Road, Bombay-400 028
(Ph: 452063)

Sai Paranjpe
204, Amber Apartments,
Gandhi Gram Road,
Juhu, Bombay-400 049

Saira Babu,
12B, Pali Hill, Bandra

Bombay-400 050
(Ph: 535905)

Sailesh Kumar,
2, Vimal Mahal, 6th Floor, Peddar,
Bombay-400 026, (Ph: 376719)

Sajjan,
“Orlem”, Marve Road, Malad,
Bombay-400 064
(Ph: 692043)

Saju Naik,
Khetsukar Buran, 1st. Floor,
13, Nickidwari Lane, Girgaum,
Bombay-400 004

Sajjad Hussain,
Natalwala Building,
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Bombay-400 016

Salil Chowdhury,
‘Himgiri’, Flat No. 1, Peddar Road,
Bombay-400 026, (Ph: 367055, 386094)

Salim,
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Bombay-400 050, (Ph: 546126)

Sailendra Singh,
‘Sun Set Heights’,
Pali Hill, bandra,
Bombay-400 050
(Ph: 543269)

Samar Chatterjee,
21/279, Government Colony,
Khar, Bombay-400 052

Sanjay,
“Sanjay House”, Silver Beach, Juhu,
Bombay-400 049, (Ph: 565619)

Sandhya,
Raj Kamal Kalamandir,
Govt. Gate Road, Parel,
Bombay-400 012,
(Ph: 441113)

Sanjay Datt,
58, Pali Hill, Bandra,
Bombay-400 050 (Ph: 532357)

Sanjeev Kumar,
“Perin Villa”, Palli Hill,
Bandra, Bombay-400 050
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Sant Singh,
Ramdevi Mamsion,
10th Road, Khar, Bombay-400 052

Sarika,
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Gandhi Gram Road, ‘Juhu’,
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Sardul Kwatra,
“Kwatra Mansion”,
Waterfield Road, Bandra,
Bombay-400 050

Sarita,
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Satpal,
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Flat-3, 24th, Road Khar,
Bombay-400 052

Satish Kaul,
11-F, Hyderabad House,
Napean Sen Road, Bombay-400 026

Satram Rohra,
‘Vishal Mandir’ 3- Flat, 6th Road,
Khar, Bombay-400 052

Satyadev Narang,
Juhu Parle Scheme, Vile Parle,
Bombay-400 056,
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Satyanarayan,
“Satyam”, 2nd. Floor,
Juhu Road, Bombay-400 049

Satyen Bose,
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Satyen Kappu,
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Seema Kapoor,
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FILM- MAKING OF SATYAJIT RAY

Of the many questions that I have been asked by inter-viewers over the last ten years **and his experiecnnes** or so, two have recurred more frequently than any others. The first is: 'How and why did you come into films?' This has generally been asked in the knowledge that I had started my career in advertising, as a graphic designer. To the questioner, the transition probably seemed too abrupt, too arbitrary. How does one design soap wrappings one day and shape the contours of a celluloid saga the next?

In my answer, I have usually managed to sustain the mystery with a nodding smile that suggests a secret metamorphosis, a sort of occult elevation to a higher status of creativity. As a matter of fact, my own conviction is that as a transition from one field of creative activity to another, this is not really such a trough one. After all, both films and advertising deal with consumable commodities and in both you have the spectacle conscientious artist striving to express himself in aesthetic terms; while the sponsor, hovering in the background and caring little for Art, concerns himself solely with profits. Somebody-- I do not remember who- has defined the Cinema as *the highest form of commercial art*. After ten years in this profession, I have no quarrel with that definition.

Was I conscious of this aspect when I first made my transition from a safe desk job to the uncertainties of shooting a projected epic in the unglamorous backwoods of a Bengali Village? I often put myself this question, trying to locate the mainsprings of an adventure that was, to say the least, hazardous.

I know one thing for certain; and that is, I had no intention of making an esoteric film. I knew what I was going to do was off-beat, but I never equated novelty with risk. If anything, I had the opposite conviction. I knew also that I had a basically good 'property', as they say, in *Pather Panchali*. It was a well-loved story and one that was widely read and praised. But the film industry in Bengal at that time was geared to the so-called 'safe' conventional approach and nobody had ever heard of a film being made by somebody who had spent at least six years mooching around in a film studio in some capacity or other.

The usual credentials for a director making a film for the first time, would be either to have served a longish term as a first assistant to a director, or to have been a cameraman, or a least, a writer of film scripts. I had been none of these things. What I did have was long years of looking at films—firstly, in my school days, as a film fan, and later as a serious student of the

cinema, reading about *techniques and taking hieroglyphic notes in the darkness of* an auditorium. These notes concerned cutting methods of various directors--mostly American-- such as **Ford, Capra, Huston, Wyler and Wilder.**

Co-existing with this admiration for the best of Hollywood, was a growing despair with the uncinematic methods displayed in the home-grown product. This latter feeling, may I add, only helped to fan my enthusiasm. I could not believe that an amateur with the right ideas--if given the chance--could do worse than professionals who started out on the wrong foot. Lest I sound too critical of the Bengali cinema of the fifties, I should like to add that it had its admirable aspects too. Some good acting, some imaginative photography, stretches of well-planned and well-cut scenes here and there, and, almost invariably, some good, believable dialogue. But never the feeling of satisfactory total achievement.

The main weakness was a formal one, and about this I have a little theory of my own. Indian directors tended to overlook the musical aspect of a film's structure.

The reason lies surely in the absence of dramatic narrative tradition in Indian music. It is valid to speak of a **Beethoven-symphony** in terms of universal brotherhood, or man's struggle against fate or the passionate out-pourings of a soul in torment. Western classical music underwent a process of humanization with the invention of the sonata form--with its masculine first subjects and feminine second subjects and their inter-weaving and progress through a series of dramatic key-changes, to a point of culmination.

But a *rāga* is a *rāga*-- with a single predetermined mood and tonality--that is, built up like a temple, starting from a solid base of *alap*, culminating in a spire of flourishes on the higher octaves of the scale. Perhaps one could, with some stretch of imagination, think of a film subject that might be built up like the development of a *raga*, but I cannot think of this as a form with wide application. At any rate, the vast majority of stories that provide the material for our films can only be told in a style that has already found universal application--in the style which originated in Hollywood.

The sense of form of a rhythmic pattern existing in time, is what was mainly lacking in our directors. This meant in effect a lack of good scenario writers-- for the broader aspects of a film's rhythm are already contained in the scenario. All the refinements of mood, tonality, texture and so on are provided by the various elements that come into play at the stage of execution.

Although I was convinced that I was armed with a formidable array of theoretical knowledge, film making seemed terribly hard job in the beginning. On the very first day of shooting of *Pather Pañchālī*, I remember I had a scene where the boy **Āpu** went looking for his sister into a field of tall grass. In the very first shot all that the boy had to do was to talk a few steps, stop, look this way and that, and then walk again. Little did I know then that it was twice as hard

to achieve impeccability in a shot like that than in a shot of, say, a charging cavalry. With the latter, all you need is a cavalry that charges. In Hollywood, such a shot, or even an entire scene of battle, would normally be entrusted to what is known as the Second-unit director--a sturdy young fellow, generally, with not much brains but a lot of stamina. **William Wyler** was away planning interiors in Hollywood while the second unit director shot the entire chariot race somewhere in Italy. But if you are faced with a scene of a boy looking for his sister in a field of tall grass, you are faced with a particular state of mind that produces a special kind of walk, and a special kind of stopping and turning of head. You also have to calculate the exact duration of the halt, of the exact duration of each turn of head, of the exact moment of the resumption of walk. Of course, all this is further complicated if you are dealing with someone who has never faced a camera before, and with whom it would be futile to discuss outer manifestations of inner feelings.

If this first shot pulled me up and taught me a lesson, it was also an eye-opener. It revealed to me the most challenging aspect of film making, which is the *exploration* of the truth of *human behaviour* and the *revelation* of that truth through the medium of actors. Experience tells us that subtlest of emotional states affects a person's speech and behaviour and such revealing speech and behaviour is at the very heart of cinema's eloquence.

I like to think that it was a shrewd move on my part to have selected for my first film a story where one had to put the emphasis on the human aspect. Not only was this wise from the box office point of view, but with the means at our disposal, any pre-occupation with technique would have been disastrous.

But balancing of means and ends is not an easy process, and a certain impatience sometimes makes a director plunge into a subject that is clearly beyond his scope. Such was the case with *The Music Room*, my third film.

I was by then a little tired of the rural scene, so I decided to film this story of decadent feudalism. For the exteriors for this story, we needed a crumbling nineteenth century nobleman's palace, and found a magnificent one in Murshidabad, right on the bank of the river Padma. But there was also a lot of studio interiors to do, and little did we realise that the place where we had committed ourselves to shoot them was also in a state of object decay. As a result we constantly found ourselves in the position of wanting to do things for which the means were just not there. The music room itself, where the nobleman held his soirées, was the largest set we had ever built and having built it, we found that it called for overhead shots from a crane.

The studio did not have a crane. I had just won an award at **Cannes** and felt justified in asking for a crane to be fetched from a bigger studio at the other end of the city. The enormous hunk of contraption arrived on top of a truck. We were told we could keep

it for a week. At the end of the week, having taken the shots I needed, I asked for the crane to be sent back.

The truck arrived in the evening. In the falling light I watched the crane being pushed along a couple of stout wooden planks on to the top of truck. It seemed a risky operation. And then, before I realised what was happening, half way up the plank, the crane tottered for an instant and then crashed on the coolies, killing one instantly and crippling another for life. I stood rooted to the spot, barely ten feet away, stunned by the magnitude and suddenness of the tragedy. It took me some time to realise that all this would not have happened if I had not set my mind on those overhead shots.

The striving to find balance between means and ends applies particularly to a place like where the smallness of the *market* and the circumstances of distribution provide an automatic check on technical expansion. For instance when in 1962 I decided to make a film in colour, I had to plan the whole thing in terms of shooting on location, because it is not worthwhile for studios here to employ the number of lights needed for shooting interiors. If I wanted to shoot a colour film in a studio, I would probably have to do it in Bombay and Madras. The cost would be too high for a Bengali film, and one would have to think in terms of Hindi or Tamil. Since I believe it is impossible to make a good film in a language one is not fluent in, I see little chance of that happening. It is as simple as that really.

Talking of means and ends, I think the primary reason why the New Wave films have that rough edge to them is that they cannot afford the polish. Polish is really a matter

Gandhi cap to hide his baldness? We can, but we may be asked, as I was, by the **Board of Censors**, to paint the cap black on the celluloid. If you want to show an office boss to be small-minded by having him make snide remarks about an Anglo-Indian employee whom you have portrayed in sympathetic way, you may be thought of as sharing the boss's prejudices. And this will be held against you in Delhi when your film comes up for an official prize. And heaven help you if you take up a classic and deviate even the tiniest bit from it, because then you will have a host of 'intellectuals' turning at a moment's notice into a horde of belligerent **Tynans** who will swoop down on you and tear you limb from limb.

The upshot of all this is that, story-wise, you have to operate within a somewhat narrow field, and some of your cherished ambitions may have to wait until good sense prevails amongst the powers that be.

Let us now assume that you have a good script that you feel would make a good film, and that your backer also feels is a worthwhile proposition. What next? Casting, of course-- the first step in the process of 'interpretation'.

Some of the roles are, of course, pre-cast. Even when you had read the story, you could picture X as playing the husband, Y the wife and baby Z the cute little daughter. But what about the doddering, toothless 80-year old grandpa? And what about all

those bit parts that dot the story-- men, women, children, peasants, shopkeepers, professors, prostitutes and so on and so on?

Almost anywhere else in the world you will find agents who keep fat dossiers on available 'extras'. You only have to turn the pages to pick your players. If you want 'unknowns', you put ads in the papers or set talent-scouts scouting. We have no agents here, and no talent-scouts. You can put ads in the dailies, of course, but my own experience is that people with talent suffer from an inhibiting fear of rejection and never answer ads. What you usually get goes straight into the waste-paper basket.

So you are left to scour the streets and scan the faces of pedestrians. Or go to race-meets and cocktails and wedding receptions, all of which you hate from the bottom of your heart.

If you want Chinese extras (as I did, in *Aparajito*) for a shot that lasts a minute and a half, it may land you in a Chinese brothel, where you sit in the anteroom-- dank and dark as a primordial cave-- the smell of opium stifling your nostrils, while Madam saunters in and out showing her yellowing teeth in a smile of hopeful invitation. The promised extras take hours to show up, but you are stuck not just because there is blinding rain outside, but because you hope to get the shot as you planned it.

I have generally been lucky in finding the right players for my parts, but the possibility of failure is always around the corner. There is just now an alarming shortage of good professional actors and actresses of middle age and above. There are roles that can only be brought to life by professionals. *Pather Panchali* could never be made now because **Chunibālā** is no longer there. *Jalsaghar*, *Devi*, *kanchenjunga*, were all written with **Chhabi Biswas** in mind. Ever since he died, I have not written a single middle-aged part that calls for a high degree of professional talent.

Once the casting is done, I am ready to plunge headlong into the business of shooting. The studios in Calcutta show their hallowed past in every crevice on the wall, in every tatter on the canvas that covers the ceiling. Some of the families of rodents that inhabit the rafters have lived there ever since the foundation of the industry.

Handling Actors: I never rehearse except on a finished set. This means--since we cannot afford to keep a set standing for too long-- that rehearsals have to be kept to a minimum.

I do not think it is important to discuss a part thoroughly with an actor, but if he so wishes, I have no fetish against obliging him.

When rehearsing, I usually give brief instructions to my actors and ask them to act out a scene on that basis. They inevitably colour it with their own ideas about the scene. The combined effect of these two I use as raw material on which I mould the performances.

Sometimes, with a minimum of guidance, an actor provides me with exactly what I want. Sometimes I have to try and impose a precise manner, using the

actor almost as a puppet. This is my inevitable method with children.

Since it is the ultimate effect on the screen that matters, any method that helps to achieve the desired effect is valid.

Designing: Like everything else in film making, designing or art direction has two aspects to it: the craftsmanship and the aesthetics. The first belongs entirely in the domain of the designer. The second has a direct bearing on the story and derives from it.

The story indicates the period, the locale, the social status of persons occupying certain habitats, the props which serve important functions. The designer has to work within the limits of these specifications. This is not necessarily a constricting factor, but it does impose on him a collaborative and interpretative function rather than an independent creative one (exceptions are stories with stylised settings).

But even within specifications, there is enough room for details which can enliven a setting. Often the use of imaginative props can suggest facets of a character not immediately revealed through speech and action. This is the area where a gifted designer can make his strongest contribution.

To the extent that a director knows what he wants, he can impose his ideas on the designer. The designer is independent only up to the point the director allows him.

Once a set has been built after the necessary collaboration between designer and director, the job of the designer ends and the director take over, arranging and rearranging props, adding and subtracting details to suit the needs of a given scene, a given situation.

Simulated natural settings are obsolete now, and exteriors are shot on real locations. If one shoots interiors in actual settings, one achieves the quality of verisimilitude. But there are limiting factors such as poor sound recording (involving the always unsatisfactory business of dubbing), restricted camera movement, interference from onlookers, Etc. By and large, I prefer to shoot interiors in the studio where with a gifted collaboration of my designer and my cameraman I can almost always achieve what I want.

Camera Work: Here art and aesthetics are not so easily separable from technique and craft. Use of particular lenses, particular film stocks, of diaphragms, filters, lights-- these are all matters of technique related to the physical and chemical aspects of photography, as well as matters of aesthetics affecting the very mood and texture of a film.

The style of photography should grow out of the story, and the director should be aware of what he wants and be able to convey it in precise terms to the cameraman.

Ideally, the director should be his own cameraman or at least be able to impose a visual approach on his cameraman. **Flaherty** cranked his own camera on some of his greatest films, and **Orson Welles** so assuredly set his own stamp on the photography of his films that the work of a veteran like **Gregg Toland** (*Citizen Kane*) became almost indistinguishable from

that of a comparative unknown like **Stanley Cortez** (*Magnificent Ambersons*).

There is no such thing as good photography *per se*. It is either right for a certain kind of film, and therefore good, or wrong-- however lush, well-composed, meticulous -- and therefore bad.

It is dangerous for a cameraman to put forward creative suggestions unless he has the full emotional and visual sweep of the film in his head. If he does not, he should be content to do as the director tells him. **Coutard** is a good cameraman if only because he is willing to sacrifice his ego and submit to **Godard**, whose ideas, if unconventional, are at all times striking, and therefore worthy of respect.

The role of a cameraman varies according to the director he is working with. A director weak on the visual side may be considerably helped by a cameraman with a sense of drama. When a director is a true *auteur*-- that is, if he controls every aspect of production, -- then the cameraman is obliged to perform an interpretative role. Whenever he does more than that, the director should humbly part with some of his credit as an *auteur*. Good sets, good equipment, good film stock, good processing and printing-- these are all contributing factors in good photography. For certain types of film, one does not need the best of everything. For instance, the early **De Sica** films could be made and in fact were made effectively with faulty indifferent technical equipment. But one could not imagine a **Max Ophuls** film with a harsh edge to it visually.

Conventional ideas about beautiful photography are fast dying, although some strange dicta still persist. One such is the careful lighting of the heroine's face at all times under all circumstances. This is considered a commercial necessity and some prima donnas of the screen are so pampered by this practice that they cannot stand a cameraman who does not know the 'angles' of her face. Even the best cameramen sometimes yield to this for the sheer pleasure of lighting a well-modeled face, or for the challenge of beautifying an unbeautiful one. The cameraman who cannot curb his instincts to take a pretty shot is often acting against the best interests of the film.

Ever since **Chārulatā** I have been operating the camera myself. This is not because I do not trust my cameraman's operational abilities, but because I want to know exactly at all times how a shot is going, not only in terms of acting, but of acting viewed from a chosen set-up which imposes a particular spatial relationship between the actors. This relationship may keep changing in the shot through movement of the actors, or of the camera, or both. Through the lens is the only position from which these changes can be precisely gauged.

New lenses, new portable lighting equipment, new devices for tracking and panning—all these I feel are adding greatly to the expressive power of the cinema. The zoom is a remarkable invention—not just as a time-saving substitute for tracking, but in its own right for its power of varying emphasis.

Subroto, my cameraman, has evolved, elaborated

and perfected a system of diffused lighting whereby natural daylight can be simulated to a remarkable degree. This results in a photographic style which is truthful, unobtrusive and modern. I have no doubt that for films in the realistic genre, this is a most admirable system.

Editing. My editor **Dulal** and I edit the 'rushes' as we go along, taking time over it so that in the final cutting only the finest points need our attention.

Much of my cutting is done in the camera. That is to say, I shoot very little beyond the point where I know the cut will come. I make no special claim for this but it does make for economy-- a vital factor at all times with us in Bengal.

As a result of this the editor has to work a good bit of the time as a 'joiner', with only a limited creative contribution to make. But there are scenes where he really comes into his own. The most challenging are scenes of dialogue which involve cutting back and forth from speaker to speaker, from speech to reaction. This offers endless variations of emphasis, unlimited scope for pointing up shades of feeling. It is not unusual for an important dialogue scene to be cut in half a dozen different ways before a final satisfactory form is achieved.

The contribution that a creative editor makes to such a scene is a vital one, although the critic is more likely to overlook it and notice the more obvious and spectacular evidences of scissors at work.

Editing is the stage where a film really begins to come to life and one is never aware of the uniqueness of the film medium than in watching a well-cut scene pulsate with a life of its own.

Music: Since *Teen Kanyā* I have taken to composing the music for my own films. Before that I had worked with **Ravi Shankar** (four times), **Ali Akbar Khan** and **Vilayet Khan** (once each). The reason why I do not work with professional composers any more is that I get too many musical ideas of my own, and composers, understandably enough, resent being guided too much.

I get my ideas fairly quickly-- sometimes as early as in scenario stage. I jot them down as they come. Usually they come clothed in a certain orchestral colour, and I make a note of that too. But the actual work of scoring has to wait until I am through with everything else, including final cutting.

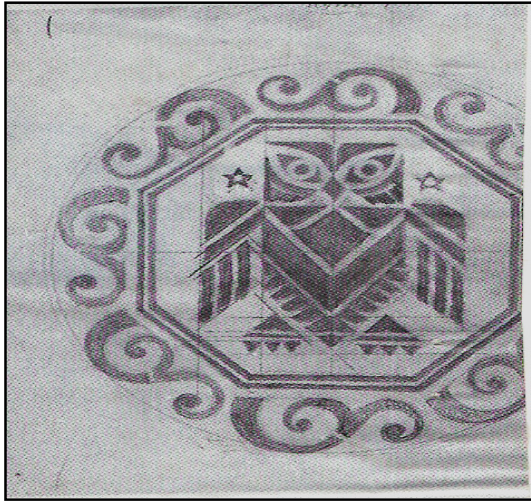
Of all the stages of film making, I find it is the orchestration of the music that needs my greatest concentration. The task may be lightened when I have acquired more fluency in scoring. At the moment, it is still a painstaking process.

But the pleasure of finding out that the music sounds as you had imagined it would, more than compensates for the hard work that goes into it. The final pleasure, of course, is in finding out that it not only sounds right but is also right for the scene for which it was meant. 1966.

AUTHOR: RAY, SATYAJIT; Source: *Our Films; Their Films*, Longmen Ltd. 1976 New Delhi

SATYAJIT RAY'S MOTIFS

Satyajit Ray's versatility is beyond question. Because of his universal acclaim as a film-maker, his



(A motif conceived in Connection with the film *Goopy Gayan Bagha Bayen*)

mastery over its different branches has always received more attention. Besides being a director who



has been (Book jacket design for **Param Purush Shree shree Ramakrishna**)

commended for 'human documentation' his reputation extends to a subtle sense of composition and camera work and his superb touches in terms of musical score.

His skill and command over films as a medium of expression are acknowledged in all quarters. But that is just one facet of **Ray's** personality. As a graduate in science, he has used his skill of scientific investigation to create many science fiction works, quite a few centering round the now- famous professor **Śańku**. His sheer diligence has etched for him a place as a short story writer. **Ray** has also written many mysteries and crime thrillers for children. In *Feluda*, a private detective and investigator, **Ray** has created a figure who is popular not just among the young, but

among the elders as well. His films *Kanchanjanga* and *Nayak* were based on his own short stories.

Ray got formal training in art at the **Kala-Bhavan** in **Santiniketan**, where **Nandalal Bose** and **Binode Behari Mukherjee** were among his teachers. With hardly any pretensions to being an artist, **Satyajit** joined an advertising agency, turning all his attention to graphic designing, typography and so on. A spell at London, at his company's behest, helped him to gain further exposure which fuelled his creative urge. He came back refreshed with a closer affinity for and an interest in film-making. He also became involved in book designing and production, thanks to the late **Dilip Gupta** of the signet Press.

AUTHOR: SATYAJIT RAY.; Source: Swagat, September 1991 New Delhi

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20, Nepal Bhattacharjee Street,
Calcutta-26.**

**Anal Chatterjee,
130, Shree Ram Dhang Road,
Salkia, Howrah.**

**Anadi Prasad, (Dance Director)
3A, S.R. Das Road,
Calcutta-26**

**Anath Mukherjee,
87/1A, Chandi Ghosh Road,
Calcutta-40.**

**Anil Chatterjee,
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**Anil Choudhury
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**Anil Dutta,
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**Anil Gupta,
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**Apurba Mitra,
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**Arati Bhattacharya,
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**Arabinda Mukherjee,
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**Ararti Mukherjee,
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**Archana Chakravorty,
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**Ardendu Mukherjee,
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**Ardendu Sen,
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**Arun Mukherjee,
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**Arun Roy Choudhury,
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Ashim Kumar Sarkar,
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Ashim Banerjee,
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**15, Kankulia Road,
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Asit Choudhury,
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Bijay Basu,
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Bijoy Dey,
**Bishnu Palli, Purba Putiari,
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Bijon Pal,
**64/1/21A, Belgachia Road,
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Bikash Roy,
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Calcutta-68; Phone: 467660.**

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Bimal Roy,
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Biplab Chatterjee,
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Calcutta-29.

Biplab Roy Choudhury,
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Chinmoy Lahiri,
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Chiranjit,
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Kamal Kumar Bansal,
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Manoj Mitra,
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Nimoo Bhowmick,
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Parimal Ghosh,
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Partha Pratim Choudhury,
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Calcutta- 33.**

Pijush Kanti Ganguly,
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Pinaki Mukherjee,
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Pintoo Das Gupta,
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.
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Prasenjit,
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Premangshu Bose,
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Prosum Banerjee,
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Calcutta-26 ; Phone : 465837.**

Provat Ghose,
**97-C, Harish Mukherjee Road,
Calcutta-26 ; Phone : 462857.**

Pulak Banerjee,
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Howrah-6 ; Phone : 662080.**

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Rash Behari Sinha,
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Ratna Ghosal,
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**235/1/2/A,Netaji Subhas Ch. Bodse
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Sanghita Banerjee,
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Lilooah, Howrah.**

Santana Bose,
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Calcutta-74.

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Santosh Kumar Mukherjee,
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Santa Mukherjee,
Colf Club Road,
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S Devl,
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Barrackpur, 24- Parganas

Shankar Roy,
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Calcutta-40;
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Shakti Banerjee,
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Shibpur, Howrah- 2 .

Shakila,
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Shlbani Basu,
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Shyamal Gupta ,
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Shyamal Mitra,
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Sipra Mitra,
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Soma Dey,
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Sukhen Das,
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Sumitra Sen,
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Sunil Baran (Lyricist)
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Sunil Chakravirty.
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Sunil Roy Chowdhury ,
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Sunil Sarkar,
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Calcutta-47.**

Sunil Mukherjee,
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Sushil Mukherjee,
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Sushil Ghose,
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Swadwsh Sarkar,
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Tapeshwar Prasad,
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Calcutta-20.**

Tarun Bachaspati

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AUTHOR: REDDY, RAMA, P. Source: *Indian Motion Picture Almanac*, Hyderabad, 1982

FILM – MAKER AND PAINTER MUZAFFAR ALI

The next decade will be a decade of conflict of values, of objectives, of content and format...

It will decide whether humanity is to move towards war or peace ... towards understanding of mankind or a

simple titillation of its sensibilities for commercial ends. It is this that will have a larger bearing on the survival of mankind or its extinction. It is a decade of responsibility for people in the field of communication – a self censorship that will be necessary in the large interest of man and his environment.

The video, the book of today, is already being used for pornography and violence and other forms of sensationalism that sells and damages the formative mind. In this medium of the mind we have to make a choice between what people should see and what they will easily be tempted to see. A choice between the unity of mankind– a classless society free from exploitation or a world of narrow borders of caste and religion, the exploiter and the exploited. The choice is clear – of survival or extinction. (inspired by a slide presentation of the aftermath of the Bombing of Hiroshima & Nagasaki). Source: *Indian Cinema* (Syposium) 1984, *Indian Film Director's Association* Bombay.