NYU Institute Abu Dhabi in conjunction with Abu Dhabi Authority for Culture and Heritage and The Indian Embassy Presents “Muslim Cultures of Bombay Cinema” Film Festival

nyuad.nyu.edu
<table>
<thead>
<tr>
<th><strong>Series 1</strong> Historical Films</th>
<th><strong>Series 2</strong> Classical Muslim Social Films</th>
<th><strong>Series 3</strong> New Wave Muslim Social Films</th>
<th><strong>Series 4</strong> Courtesan Films</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THURS, 02/26/09</strong></td>
<td><strong>THURS, 02/28/09</strong></td>
<td><strong>SAT, 02/28/09</strong></td>
<td><strong>SAT, 02/21/09</strong></td>
</tr>
<tr>
<td>7:00 pm</td>
<td>3:00 pm</td>
<td>3:00 pm</td>
<td>3:00 pm</td>
</tr>
<tr>
<td>7:00 pm</td>
<td>7:00 pm</td>
<td>7:00 pm</td>
<td>7:00 pm</td>
</tr>
</tbody>
</table>

In this spring season of the New York University Abu Dhabi Institute, we present with great pleasure “Muslim Cultures of Bombay Cinema”. We are delighted to be co-hosting this festival with Abu Dhabi Culture and Heritage (ADACH); for, while the mission of the NYU Abu Dhabi Institute is to support and disseminate academic research and the academic development of the new campus, its goal is also to establish close cultural ties with the constituencies that are making Abu Dhabi a burgeoning global center. Our cooperation with ADACH is most important to us in this respect.

This festival brings together three global centers: New York, Abu Dhabi and Mumbai. Its particular theme, exploring relationships between the Muslim and Hindu communities of India, across various phases of its history—from the heyday of Mughal rule, to the social anxieties of the Partition and today’s pressing issues—presents a view of societies and cultures mindful of each
other through their complex histories. This is apposite to our mission. NYU Abu Dhabi will be a meeting ground of traditions when it opens its doors to students in 18 months time; it will be a new cross-roads of research and education in the liberal arts, conscious of Abu Dhabi’s position as an emergent dynamic junction in the world community.

“Muslim Cultures of Bombay Cinema” has been meticulously researched and organized by its two distinguished curators, Richard Allen and Ira Bhaskar. We are extremely grateful to both of them for their unwavering vision and unstinting hard work in convening this event at the Institute.

Three genres of films with Muslim themes will be juxtaposed: the “Historical”, the “Courtesan”, and the “Muslim Social”. Together the three genres of this festival make up a “fertile pool of images and cinematic idioms”; they blend serious social concerns with the divertimento of lyric traditions that include ghazals and masnavis; they combine song-and-dance with exploration of the pressures society has faced with the onset of modernity; they treat us to the poetry of Ghalib, and in another mode expose us to the preoccupations of the New Wave, focused, for example, in their exploration of the traumatic deracinations suffered as a result of the Partition.

The fourth genre of films that belongs among this group (namely, “the Arabian Nights” fantasy) will be part of a conference on the Thousand and One Nights to be held at the Institute next year.

As Richard Allen and Ira Bhaskar tell us below, “Muslim culture and its expressive idioms have entered deeply into the textures of Bombay cinema”. This festival presents us generously with some of the “high points” of this significant category of Bombay Cinema. These canonical films, dating from 1939 to 2008, provide us furthermore with an instructive conspectus of seventy years of cinematic history.

Our deep gratitude goes to Mr Abdulla Al Amri, Director of Art and Culture, ADACH, Isadora Papadrakakis, Dr. Rajah Balakrishna, Executive Director - Digifilm Club, Dr. Jumaa Al Qubaisi, Director of the National Library, and H.E. Talmiz Ahmad, Ambassador of India, for their great encouragement and assistance in support of this festival.

There is an added potency to the theme of this festival in view of the tragic events that the world witnessed in Mumbai last December. This conference celebrates what a tiny minority of humanity cannot abide. As an institution, we dedicate our part in the hosting of this festival to the victims of that tragedy.

Philip F. Kennedy
Faculty Director
New York University Abu Dhabi Institute
This festival celebrates and explores the rich influence of Muslim cultural and social traditions on the cinema of Bombay from the 1930s to the present. From its inception, Bombay cinema, via the influence of Parsi theater, has been informed by Islamic culture and the Urdu language, the Persian love stories of Laila-Majnun and Shirin-Farhad, poetic forms such as the ghazal and masnavi, and song traditions such as nazms, ghazals, and qawwalis. Many of the personnel within Bombay Cinema have been Muslim though in the case of some actors and actresses their Muslim identity has been disguised. Nargis, the well-known star and famous actress of the 40s and 50s, and Mother India herself was Muslim, as is the doyen of Bombay Cinema: Dilip Kumar. Recent Muslim stars include the three Khans who have dominated star ratings and the popularity charts of contemporary Bombay cinema: Shah Rukh, Aamir and Salman. Represented in this festival are the works of legendary Muslim directors, Mehboob Khan, K. Asif, Kamal Amrohi, and others like Sohrab Modi and Guru Dutt who rank among the most important directors in the history of Indian film.
Over and above the influences (language, poetry, music, ideas, and emotions) that are constitutive of the very textures and idioms of Bombay cinema, the Muslim tradition in Bombay film is represented by three broad genres: the Historical, the Muslim Social and the Courtesan film. These genres do not represent the entirety of the Islamic influence upon Bombay cinema; there is a fourth, crucial genre, the Arabian Nights' fantasy/romance which was a hallmark of the silent era, and continued in the early sound period as well, but the extant sources for these are limited. Many films could have been selected to represent the three genres we are presenting here, but we have made our choices based on the importance of presenting canonical works in the Festival, the availability of negatives or prints from which we could create or use films for screening, the historical range and breadth in which every decade from the 1930s to the 2000s is present, and diversity in the kinds of films we are showing from the mainstream to the New Wave.

The Historical genre, when it focuses on the Islamic period, usually takes as its subject matter the history of the Mughal imperium. It presents the Mughal Emperors as a source of justice who sought to embrace rather than erase the forms of Hindu religiosity, and presided over a cultural renaissance. These ideals are embodied in the figure of Akbar who is said to have taken Hindu Rajput princess Jodhaa as his wife and to have supported the worship of Krishna within the precincts of the imperial palace. Akbar's reign is celebrated in *Mughal-e-Azam* (1960) and the recent epic *Jodhaa Akbar* (2008). In the context of a colonial administration that claimed to be fair but was unjust, and then, after 1947, in the context of a new Indian polity struggling with the legacy of colonialism and the caste system, the Muslim Historical portrays the Mughal rulers as just, honorable, opposed to oppression, and responsive to the sufferings of ordinary people. *Pukar* (1939), a pre-independence masterpiece, eloquently argues for the fair and merciful nature of Mughal justice even as it issues from an absolutist state. *Mirza Ghalib* (1954), which defies classification as a “Historical,” is set in the era of the last Mughal Emperor, Bahadur Shah Zafar, when the grand civilization of the Mughals has been reduced to the domain of courtly culture itself, and the reach of Mughal justice no longer holds sway in the era of colonialism. Yet the eloquent poetry of Ghalib not only dramatizes the pathos of The Last Mughal, it also transcends the demise of Mughal polity and lives on through Sohrab Modi's film.

The second genre featured in the festival is the Courtesan film, which has at its centre the alluring, romantic, and tragic figure of a well-known courtesan. The courtesan embodies “tehzeeb” (civilized, courteous, cultured interaction), the highest achievement of the *nawabi* culture of Lucknow, as *Umrao Jaan* (2006) magnificently demonstrates. Not only is the heroine very beautiful, she is an accomplished poet, singer and dancer, the cynosure of all who visit her. Yet while the courtesan occupies a prominent public space and position and is all powerful in her command of male desire, she is at the same time, portrayed in the genre as a tragic fallen woman, the antithesis of the angel of the house or the woman in *purdah*. In a metaphor that is most completely realized in *Pakeezah* (1971), the body of the woman becomes the prison of her emotions that must of necessity be concealed, just as she is physically incarcerated in the space of the *kotha* like a caged bird. The tragic destiny of the courtesan exposes the contradictions, the hypocrisies, and the ruthlessness of patriarchal culture, yet at the same time, the performance of the courtesan under the appreciative yet sometimes lascivious male gaze, we may often perceive the defiant resistance of the courtesan to her own conditions of
The mainstream genres, resonates still, not simply as part of cultural memory against which the aspirations of the present are measured, but also in the dignity and sense of purpose embedded in the lives of ordinary people even in the most difficult of social circumstances. Four New Wave films are represented in this festival: Garm Hawa (1973) and Mammo (1994), both of which address the deracination and devastation of Partition upon Muslim social life; Salim Langde Pe Mat Ro (1989), which explores the socially deprived urban milieu of young working class Muslim men who struggle for meaning and livelihood in a prejudiced and economically deprived environment; and Sardari Begum (1996) dramatizes the struggles and achievements of a singer who still suffers from the taint of being a public woman in the modern social sphere. We have also included in the festival a post New Wave “Muslim Social”, Fiza (2000), which explores the causes and effects of Islamic terrorism on the Muslim community that embeds a New Wave concern with social justice and the lives of ordinary people within the mainstream expressive idioms of Bollywood cinema.

Taken together, these three mainstream genres and their critical re-working by New Wave film-makers attest to the manner in which Muslim culture and its expressive idioms have entered deeply into the textures of Bombay Cinema. They represent a high point in the achievement of Indian cinema, not only in the complexity of their aesthetic idioms, but equally in the manner in which these idioms respond to, imagine and dramatize Muslim culture and social life.

Richard Allen and Ira Bhaskar
Historicals have not been popular in Hindi cinema of late, but Ashutosh Gowariker’s *Jodhaa Akbar* is a sixteenth century love story about the apocryphal marriage of alliance between the Mughal Emperor, Akbar (the first to be born in South Asia), whose conquests are plotted in the opening reels, and a Rajput princess, Jodhaa. Using the spectacular mise-en-scène of the Historical, *Jodhaa Akbar* dramatizes the enlightened rule of Akbar who uses force only against those who attempt to usurp his throne, is deeply committed to the principles of the Sufi religion, and who respects the religious and cultural practices of Hindus. However, perhaps the most important innovation of the film is the modern interpretation it gives to the story of Jodhaa in which the insistence of the heroine on preserving her self-respect and the integrity of her religious practices within the marriage alliance actively contributes to the formation of Akbar's enlightened vision. The physical power and grace of the lithe Hrithik Roshan finely embodies the enlightened Muslim male autocrat who is responsive to the modifying, feminine influence of Hindu culture personified in the radiant but feisty, Aishwarya Rai. *Jodhaa Akbar* indirectly addresses the need to bring about a reconciliation of Hindus and Muslims in the modern post Hindutva context of communal conflict, in which the relationship between these two powerful communities of India has been strained to breaking point.

The first of the spectacular historicals for his studio, Minerva Movietone, which Sohrab Modi became well known for, *Pukar* is set in the court of Mughal Emperor Jahangir. Made at a crucial juncture in Indian history when Independence was anticipated but by no means won, *Pukar*, which literally means “the call” or “the cry,” that is “the call” and “the cry” of justice, is a profound meditation on the nature of justice, governance and law in a society marked by clan allegiances, religious differences, and deep caste and class distinctions. The film stages an argument about justice in two acts, each of which dramatizes a love relationship that is threatened by the killing of a human being for which one of the protagonists is held responsible. In the first act, Mangal Singh, Jahangir's courtier, who courts Kunwar, is held responsible for killing her brother. In the second, Jahangir's beloved wife, Nur Jahan accidentally kills a washerwoman's husband. At stake is the fairness of Jahangir's famed sense of justice that supposedly knows no class distinctions. The script for *Pukar* was written by Kamal Amrohi, while Modi himself plays Sardar Sangram Singh.

*Pukar* will be introduced by Mehelli Modi, MD of Second Run DVD and son of Sohrab Modi.
Mirza Ghalib
(1954, 145m)

DIRECTOR
Sohrab Modi

STORY
Sadat Hasan Manto

SCREENPLAY
J.K. Nanda

DIALOGUE
Rajindar Singh Bedi

GHAZALS
Deewan-E-Ghalib

ADDITIONAL LYRICS
Badaiyuni

PRODUCER
Sohrab Modi

ORIGINAL MUSIC
Ghulam Mohammed

CAST
Bharat Bhushan
Mirza Ghalib
Suraiya
Chaudhvin
Iltekar
Bahadur Shah Zafar
Durga Khote
Chaudhvin's mother
Nigar Sultanum
Umrao Begum
Ghalib's wife

Mirza Ghalib will be introduced by Mehelli Modi, MD of Second Run DVD and son of Sohrab Modi.

Sohrab Modi’s Mirza Ghalib about the famous Urdu poet, Mirza Ghalib, who was appointed court poet by the last Mughal Emperor, Bahadur Shah Zafar, is a film that defies genre classification. It draws on the idioms of the Historical genre by dramatizing the last moments before the dissolution of the Mughal empire, but it emphasizes not the grandeur and power of the court but the pathos of a fading empire whose glory now resides only in the forms of cultural expression nourished within the walls of the court and embodied in Ghalib’s ghazals that serve to mourn all that is lost. The subject matter of the film is most of all the poetry of Ghalib but the power of this poetry comes to be expressed, through the conventions of the biopic, in the love expressed toward the person of the artist himself by the singer, Chaudhvin. Split between his love for his wife and his love for the singer Chaudhvin, an ordinary working class girl, that evokes the dichotomy between the angel of the house and the figure of the courtesan, Ghalib's painful struggle for fulfillment only ceases with the dying singer’s act of faith. The film features various popular ghazals of Ghalib sung by actress-singer Suraiya as well as Rafi and Talat Mehmood. Ghulam Mohamed’s melodious music and Shakeel Badaiyuni’s lyrics render Ghalib’s poetry memorable.

Mughal-e-Azam
(1960, 173m)

DIRECTOR
K. Asif

STORY
Aman and K. Asif

SCREENPLAY
Aman, Kamal Amrohi, K. Asif, Wajahat Mirza, Ehsan Rizvi

DIALOGUE
Aman, Kamal Amrohi, K. Asif, Wajahat Mirza, Ehsan Rizvi

LYRICS
Shakeel Badaiyuni

PRODUCER
K. Asif and Sterling Investment Corp.

ORIGINAL MUSIC
Naushad

CAST
Prithviraj Kapoor
Badshaah
Jalaluddin Mohammad Akbar
Madhubala
Anaarkali
Dilip Kumar
Prince Salim
Durga Khote
Queen Jodhaa
Nigar Sultanum
Bahaar
Ajit
Durjan Singh

A spectacular Historical, K. Asif’s Mughal-e-Azam, took almost a decade to make. Immortalizing the love story of Prince Salim, Akbar’s beloved son, and Anarkali, a beautiful serving girl in the Queen’s palace, the film weaves together the story of the princely romance and the oedipal rivalry of father and son over Salim’s choice of the future Empress. While from Akbar’s point of view, Anarkali’s lowly birth precludes her from being Salim’s Begum and the Empress of India, Salim, the future Emperor Jahangir, challenges Akbar’s authority in the name of love. Love also gives Anarkali the strength to confront the Emperor in court—most famously in the stunning sheesh mahal song shot in color with a thousand mirrors reflecting the dancing Anarkali as she dares Emperor Akbar for her love. Akbar’s famed sense of honor, as he grants Anarkali’s life out of respect for the vow that he had made her mother, redeems the name of the aging Emperor. The music of Naushad and the lyrics of Shakeel Badaiyuni fuse together and harmonize the Hindu and Islamic poetic and musical traditions in the true spirit of Akbar’s court, policy and convictions. Prithviraj Kapoor as Akbar, Dilip Kumar as Salim, Madhubala as Anarkali and Durga Khote as an aging Jodhaa Bai are memorable while RD Mathur’s camera work, Kamal Amrohi, Ehsan Rizvi and Wajahat Mirza’s stunning Urdu dialogues give these characters a quasi mythical status.

Mughal-e-Azam will be introduced by curator and critic Nasreen Munni Kabir, author of “The Immortal Dialogue of K. Asif’s Mughal-e-Azam.”
Chaudhvin Ka Chand (1960, 169m)

Director
M. Sadiq

Writer
Saghir Usmani

Lyrics
Shakeel Badaiyuni

Producer
Guru Dutt for Guru Dutt Films Pvt. Ltd.

Original Music
Ravi

Cinematography
Nariman A. Irani

Editing
Y.G. Chawhan

Art Direction
Biren Nag

Cast
Waheeda Rehman
Jameela
Guru Dutt
Ashlam
Rehman
Pyare Miyan
Minoo Mumtaz
Tameezan
Johnny Walker
Mirza Masaraddik
Shaida

In the tradition of the Muslim Social, Chaudhvin ka Chand, directed by M. Sadiq for Guru Dutt Films, forges a narrative of comic and ultimately tragic misrecognition out of the custom followed rigidly by the Muslim community—the purdah system that forbids women to be unveiled before men outside the family circle. A romantic triangle is forged when two men, Pyare and Aslam, each unbeknownst to the other, fall in love with the same woman, Jameela. Although she lives in purdah, Jameela's identity is momentarily revealed to Pyare in a manner that initially renders comic his pursuit to find her among other veiled women, but whose consequences are ultimately tragic, when, unknown to him, she marries Aslam, and remains concealed under the veil within his home. Chaudhvin evokes the social world governed by purdah with warmth, and it sympathetically represents the poetic traditions of the cultured Muslim upper classes, even as its tragic conclusion seems to criticize the social world it inhabits. With Waheeda Rehman as Jameela and Guru Dutt and Rehman as her admirers, Chaudhvin ka Chand is a star vehicle, and Ravi's music and Shakeel Badaiyuni's lyrics create memorable songs that continue to be hummed today.

An interactive session with Arun Dutt, the son of Guru Dutt, the Producer and main actor of the film, will take place before the film screening.

Najma (1943, 121m)

Director
Mehboob Khan

Script
Aga Jani Kashmiri

Lyrics
Anjum Pilibhiti

Producer
Mehboob Productions

Original Music
Rafiq Ghaznavi

Cinematography
Faredoon Irani

Cast
Ashok Kumar
Jusuf
Veena
Najma
M. Kumar
Mukarram
Murad
Yusuf's father
Sitara Devi
Raziya

A classic Muslim Social melodrama creatively directed by Mehboob Khan in a dramatic expressionist idiom and starring the iconic romantic lead of the 1940s Ashok Kumar, Najma sets the tone for the genre in the manner that it critiques neo-feudal values in the name of education and professional development while at the same time upholding traditional marriage arrangements in spite of their evident violation of the human heart. Evoking the Laila-Majnun love story in a modern setting, it tells of the love between a poetic young doctor Yusuf and Najma, the daughter of a Nawab whose marriage is prohibited on the grounds of Najma's class status. Forced to marry the indolent and decadent Nawab Mukarram, Najma suffers in her marriage, while Yusuf, wedded to the uneducated and jealous Raziya, experiences marriage as prison and ceaselessly pines for his love. Mukarram, wrongly feeling cuckolded, seeks revenge, only to meet with an accident. It is Yusuf's selfless dedication to his profession that saves Mukarram's life and paves the way for reconciliation in a conclusion that allows at once the triumph of professionalism over impulse and ignorance, and yet reasserts the status quo by preserving traditional marriage.
**Mere Mehboob**
(1963, 164m)

<table>
<thead>
<tr>
<th><strong>DIRECTOR</strong></th>
<th>H. S. Rawail</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>STORY AND DIALOGUE</strong></td>
<td>Vinod Kumar</td>
</tr>
<tr>
<td><strong>EDITING</strong></td>
<td>Krishan Sachdev</td>
</tr>
<tr>
<td><strong>ART DIRECTION</strong></td>
<td>Sudhendu Roy</td>
</tr>
<tr>
<td><strong>LYRICS</strong></td>
<td>Shakeel Badayuni</td>
</tr>
<tr>
<td><strong>PRODUCER</strong></td>
<td>H. S. Rawail</td>
</tr>
<tr>
<td><strong>ORIGINAL MUSIC</strong></td>
<td>Naushad</td>
</tr>
</tbody>
</table>

**CAST**
Rajendra Kumar
Anwar Hussain
Sadhana
Husna
Ashok Kumar
Nawab Buland Akhtar
Nimmi
Najma
Pran
Nawab Munne Raja
Johnny Walker
Bindadin Rastogi

**Garm Hawa**
(1973, 146m)

<table>
<thead>
<tr>
<th><strong>DIRECTOR</strong></th>
<th>M.S. Sathyu</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BASED ON</strong></td>
<td>A SHORT STORY Ismat Chughtai</td>
</tr>
<tr>
<td><strong>LYRICS</strong></td>
<td>Kaifi Azmi</td>
</tr>
<tr>
<td><strong>CO-PRODUCER</strong></td>
<td>Film Finance Corporation</td>
</tr>
<tr>
<td><strong>ORIGINAL MUSIC</strong></td>
<td>Ustad Bahadur Khan</td>
</tr>
<tr>
<td><strong>QAWWALI</strong></td>
<td>Aziz Ahmed Khan Warsi and Party</td>
</tr>
<tr>
<td><strong>CINEMATOGRAPHY</strong></td>
<td>Ishan Arya</td>
</tr>
<tr>
<td><strong>EDITING</strong></td>
<td>S. Chakraborty</td>
</tr>
</tbody>
</table>
| **CAST** | Balraj Sahni
Salim Mirza
Farouque Shaikh
Sikandar
Gita Siddharth
Aamina
Shaukat Azmi
Aamina and Sikandar’s Mother
Jalal Agha
Shamshad
Jamal Hashmi
Kazim |

| **PRODUCER** | Ishan Arya, M.S. Sathyu and Abu Siwani |
| **ART DIRECTION** | Sudhendu Roy |
| **COSTUME DESIGN** | Balraj Kumar
Anwar Hussain
Sadhana
Ashok Kumar
Nawab Buland Akhtar
Nimmi
Najma
Pran
Nawab Munne Raja
Johnny Walker
Bindadin Rastogi |

**Mere Mehboob**, directed by H.S. Rawail, is an archetypal Muslim Social from the 1960s that was in fact the most popular film of that year whose theme song became renowned. All the central elements of the formula are present: the conflict between duty and love; the preservation of traditional codes of family honor in conditions of financial hardship; the imaginary construction of the Muslim community as the contemporary avatar of nineteenth century Lucknow, where sentiment is cultivated through poetry; and the dramatization of the institution of *purdah* as one that at once charges the moment of romantic recognition with a heightened significance and yields the potentially tragic circumstance of mistaken identity. **Mere Mehboob** reworks the misrecognition plot of *Chaudhvin ka Chand* but the drama is a contemporary one that shows the challenge to traditional class hierarchies and gender boundaries posed by modern institutions and spaces where chance encounters are more likely or where *purdah* restrictions are relaxed, and also subtly criticizes patriarchal codes of honor that shame the woman, traditionally embodied in the figure of the courtesan, who steps outside traditional roles.

Based on a short story by Ismat Chughtai who also co-scripted the film, **Garm Hawa** was funded by the Film Finance Corporation, and is one of the early films of the Indian New Wave that emerged in the late 60s as an alternative to mainstream cinema. An iconic film of the period, **Garm Hawa** marks a radical departure from the reigning concerns and forms of the generic framework of the Muslim Social which it at once inhabits and transforms. Abjuring the exotic ambience of *nawabi* households traditionally located in Lucknow or in Delhi, **Garm Hawa** dramatizes the trials and tribulations of a middle class Muslim business family as it confronts suspicion, communal hostility and economic boycott from the larger Hindu community in the wake of the South Asian Holocaust. With brilliant clarity, **Garm Hawa** focuses at once upon the relentless economic dislocation and hardship engendered by the Partition experience and upon its human cost: exile, the threat of deracination, suffering, and ultimately despair.

A question and answer session with director M.S. Sathyu will take place before the film screening.
Autobiographically inspired by Khalid Mohamed’s story, Shyam Benegal’s Mammo dramatizes the impact of political tensions between India and Pakistan on the lives of individuals who are caught in the crossfire and how the legal and political regulations of these nation-states fail to respect the emotional bonds that bind families together across borders and territories. Equally, it is an indictment of oppressive patriarchal attitudes to women that are manifest on both sides of the border, which the powerful heroine of the film, Mammo, implacably opposes.

Set in the context of the Hindutva mobilization of the 80s, the consequent explosive communal conflict, and its impact on the lives of the young men of the minority Muslim community, Saeed Mirza’s Salim Langde Pe Mat Ro breaks fresh ground in its portrayal of a working class Muslim family negotiating the pressures of what it means to be ordinary Muslims in contemporary Bombay. As part of a broader concern of New Wave film-makers to address the failure of mainstream cinema to confront pressing social issues including that of communalism, Salim, like Garm Hawa, transforms the look and the feel of the classic Muslim Social of an earlier period in its focus on the lives of working class youth and their experience of economic hardship and petty crime, incipient terror, and the lure of militancy. The overriding naturalistic idiom of the film uncompromisingly portrays individual choice as an illusion in relationship to the forces that shape human destiny, even as the film asserts that those enmeshed in communal allegiances and the cycle of economic deprivation must attempt to transcend their environment by dint of education and hard work in a manner that hearkens back to the discourse of the Muslim Social of the 1940s. Yet, ultimately, Mirza cannot envision a way out of the “dead end” for the community, for the forces pushing the Muslim community into subterranean forms of existence are too strong to allow any options of emerging into light and life.

A question and answer session with director and screenwriter Saeed Mirza will take place before the film screening.
Fiza
(2000, 170m)

Khalid Mohamed’s debut film Fiza extends the social concerns of New Wave film-maker Saeed Mirza’s Salim Langde Pe Mat Ro in addressing the impact of communalism on Muslim youth, but within the idioms of mainstream Bollywood cinema. Set against the backdrop of the Bombay riots of 1993, Fiza depicts the almost unwitting and unthinking manner in which young Muslim youth play into the hands of leaders who use the communal riot to consolidate their political positions. The film begins with the riot and shows the completely arbitrary manner in which ordinary innocents get involved in communal violence and when Muslims, it seems as if their destiny is cast in stone from that moment onwards. Fiza is the story of two Muslim siblings, Fiza and Amaan and their mother whose lives are changed forever on one day of the Bombay riots of 1993 that forces Amaan to flee from death. Rescued and picked up by the leader of a group of violent Islamic militants, Amaan’s life gets caught in a spiral of violence from which there seems no escape. Through the story of Amaan, Fiza dramatizes the dead end faced by the minority community caught between opportunistic political leaders mobilizing communal ideologies to catastrophic ends and highly motivated, deadly destructive, militant groups.

A question and answer session with director and screenwriter Khalid Mohamed will take place before the film screening.

Pakeezah
(1971, 126m)

Though technically flawed because of its chequered production history—the film started production in 1964 but was suspended when star Meena Kumari separated from director Kamal Amrohi, only to be completed seven years later—this work of art has nonetheless acquired iconic status as one of the finest films of Indian Cinema, and one that is a fitting swan song for Meena Kumari, the legendary tragedienne of the Bombay film. A courtesan Nargis (Kumari) dreams of escaping the life of a courtesan with her lover, but rejected by his family, she dies in a graveyard giving birth to her daughter, Sahibjaan. Sahibjaan, again played by Kumari, grows up to be another famous courtesan who it seems will once again be forbidden to marry Salim (Raaj Kumar), the man she loves. Glorious saturated colors and a highly aestheticized interior design render Pakeezah a sublimely romantic work. Kumari’s intensely inward performance renders her a character who is impervious to the male gaze even as she performs for it, her resistance nowhere more strikingly realized than her performance at Salim’s arranged wedding where she dances on shards of glass and her feet spatter blood over the white cotton sheets spread on the floor.

Khalid Mohamed
Writer
Khalid Mohamed
Lyrics
Shaukat Ali, Tejpal Kaur, Gulzar, Sameer

PRODUCERS
Pradeep Guha and Deven Khote, Zarina Mehta

ORIGINAL MUSIC
Ranjit Barot

CINEMATOGRAPHY
Santosh Sivan

EDITING
A. Screkar Prasad

ART DIRECTION
Sharmishta Roy

CAST
Jaya Bhaduri
Mother Nishtabi
Karishma Kapoor
Fiza
Hritik Roshan
Amaan Ikramullah
Neha Shehnaz
Bikram Saluja
Anirudh

Pakeezah

DIRECTOR
Kamal Amrohi

WRITER
Kamal Amrohi

LYRICS
Kaif Bhopali, Majrooh Sultanpuri, Kaifi Azmi, Kamal

PRODUCER
Kamal Amrohi

ORIGINAL MUSIC
Ghulam Mohammed, Naushad

CINEMATOGRAPHY
Joseph Wirsching

EDITING
D.N. Pai

ART DIRECTOR
N.B. Kulkarni

CAST
Ashok Kumar
Shahabuddin
Meena Kumari
Nargis/Sahibjaan
Raaj Kumar
Salim Ahmed Khan
Veena
Nawab Chand, Sahibjaan’s aunt

DIRECTOR
Khalid Mohamed

WRITER
Khalid Mohamed

LYRICS
Shaukat Ali, Tejpal Kaur, Gulzar, Sameer

PRODUCERS
Pradeep Guha and Deven Khote, Zarina Mehta

ORIGINAL MUSIC
Ranjit Barot

CINEMATOGRAPHY
Santosh Sivan

EDITING
A. Sreekar Prasad

ART DIRECTION
Sharmishta Roy

CAST
Jaya Bhaduri
Mother Nishtabi
Karishma Kapoor
Fiza
Hritik Roshan
Amaan Ikramullah
Neha Shehnaz
Bikram Saluja
Anirudh

Khalid Mohamed's debut film Fiza extends the social concerns of New Wave film-maker Saeed Mirza's Salim Langde Pe Mat Ro in addressing the impact of communalism on Muslim youth, but within the idioms of mainstream Bollywood cinema. Set against the backdrop of the Bombay riots of 1993, Fiza depicts the almost unwitting and unthinking manner in which young Muslim youth play into the hands of leaders who use the communal riot to consolidate their political positions. The film begins with the riot and shows the completely arbitrary manner in which ordinary innocents get involved in communal violence and when Muslims, it seems as if their destiny is cast in stone from that moment onwards. Fiza is the story of two Muslim siblings, Fiza and Amaan and their mother whose lives are changed forever on one day of the Bombay riots of 1993 that forces Amaan to flee from death. Rescued and picked up by the leader of a group of violent Islamic militants, Amaan's life gets caught in a spiral of violence from which there seems no escape. Through the story of Amaan, Fiza dramatizes the dead end faced by the minority community caught between opportunistic political leaders mobilizing communal ideologies to catastrophic ends and highly motivated, deadly destructive, militant groups.
JP Dutta’s *Umrao Jaan*, set in the aristocratic, feudal culture of nawabi Lucknow reinterprets Mirza Mohammad Hadi Ruswa’s early 20th century eponymous novel, and brings to life a memorable portrait of Lucknow’s famous poet, singer and courtesan celebrated by Ruswa as Umrao Jaan Ada. Located firmly within the conventions of Hindi cinema’s courtesan genre, *Umrao Jaan* creates a world of beauty, poetry, music, dance and culture that is embodied in the figure of the enchanting courtesan. At the same time, *Umrao Jaan*, like the genre as a whole, underlines the material base of this culture, the ugly reality of the commerce of love, and hence the social opprobrium that despite the allure of this world is nevertheless attached to the figure of the courtesan. The most desired and yet also the most condemned of women, the very emblem of desire and love and yet bereft of fulfillment: these are the paradoxes that define the figure of *Umrao Jaan* and create the undertow of melancholic yearning that is so characteristic of the courtesan genre.

Umrao Jaan (2006, 145m)

Based on Mirza Muhammad Hadi Ruswa’s Urdu Novel *Umrao Jaan Ada*

**DIRECTOR**
J.P. Dutta

**ORIGINAL MUSIC**
Anu Malik

**CAST**
Aishwarya Rai Bachchan
Abhishek Bachchan
Nawab Sultan Khan
Shabana Azmi

**STORY**
O.P. Dutta

**SCREENPLAY**
J.P. Dutta

**EDUCATION**
J.P. Dutta

**LYRICS**
Javed Akhtar

**ART DIRECTION**
Bijon Das Gupta

**PRODUCER**
J.P. Dutta

A question and answer session with director and screenwriter J.P. Dutta will take place before the film screening.

A variation of the singer-dancer figure of the mainstream Courtesan genre is the *thumri* singer protagonist of Shyam Benegal’s *Sardari Begum* who much against the hostility of her family, struggles to realize her passion to perform vocal music. Set in the contemporary post Hindu-nationalist mobilization period of the 1990s, the film reworks the main elements of the Courtesan film to confront a new set of socio-political issues, even as it demonstrates the persistent appeal of the genre. At the same time, *Sardari Begum*, like other New Wave Films, also engages and transforms the idioms of the Muslim Social in the manner it addresses the political and social pressures that face the Muslim community in the context of Hindu communalism. Set in the aftermath of a communal skirmish that claims Sardari’s life in a seemingly random manner, the film mobilizes the memory of select family members and associates to explore the contours and textures of Sardari’s life and music. Her untimely death, a sign of communal prejudice, cannot erase the value of her aspiration and struggle to live and to make art, for her music transcends her death and she lives on in the memories of the two young women—her daughter and her niece—in whom she inspires the confidence to imagine meaningful lives of their own. Vanraj Bhatia’s music and all the singers, especially Arti Tikekar Ankalikar's singing, renders the alluring charm of the *thumri* form.

A question and answer session with director Shyam Benegal will take place before the film screening.

Sardari Begum (1996, 116m)

**DIRECTOR**
Shyam Benegal

**STORY AND SCREENPLAY**
Khalid Mohamed

**ADDITIONAL SCREENPLAY AND DIALOGUE**
Shama Zaidi

**LYRICS**
Javed Akhtar

**PRODUCER**
Plus Films

**ORIGINAL MUSIC**
Vanraj Bhatia

**CINEMATOGRAPHY**
Sanjay Dharanarkar

**EDITING**
Aseem Sinha

**ART DIRECTION**
Samir Chanda

**SINGERS**
Arti Tikekar
Ankalikar, Asha
Bhonle, Shubha Joshi

A question and answer session with director and screenwriter Shyam Benegal will take place before the film screening.
Sathyu for giving us access to the negative of Chaudhvin ka Chand would like to thank Arun Dutt for his support of our program and for giving us access to the negative of Najma and to Ken Naz and Marcus Vianni at Eros International. We would like to thank Mr. Amitabh Mishra, Deputy Director at the Directorate of Film Operations, has done valuable work on the stills for the Festival, and in the later stages of organization his role on the ground of ensuring the actual production of the final prints has been indispensable. Special thanks are due to Jayant Somalkar for his timely assistance with handling prints and especially with stills for the Festival. Similarly, we would like to thank Dipankar Giri who worked on transcription and translation to prepare the subtitling script for a number of films. Thanks to Shahid Anwar for his help with the translation of Najma. Special thanks to Najaf Haider for his translations from the Urdu of Pukar and Mirza Ghalib.

Individuals both inside and outside the industry have helped us obtains rights, secure prints, and subtitle the films in the Festival. Special thanks go to PK Nair for his inspiration and guidance from the very beginning. Nina Lath Gupta, MD of the National Film Development Corporation (NFDC) and her staff have been supportive of our project from the very beginning, and allowed us to use their excellent facilities. Usha Nair at the NFDC has given us invaluable advice and help on this project and facilitated our work at the NFDC at every step. V.S. Karkera Manager of the subtitling unit of NFDC, not only guided us around his office but meticulously rendered the subtitles for our films. V.H. Jadhav, Director of the National Film Archives of India and Mr Dhiwar, Manager of the Preservation Unit at the NFAC were both very supportive of the project and have given us invaluable help, as have also Urmila Joshi, Lakshmi Iyer and Arti Karkhanis with research materials and stills. Ashutosh Gowariker and J.P Dutta, and their respective offices freely gave their support and time to this festival that enabled our opening and closing night events. Mehelli Modi responded with enthusiasm to our desire to subtitle and screen his father's films at a stage when it was still hard to access prints and we are very grateful for his close and caring attention throughout the process. Nasreen Munni Kabir gave us crucial guidance for contacts and has supported us in a myriad small ways. Kewal Suri not only fostered our access to crucial negatives and prints that we would otherwise not have obtained, but helped us to produce the final subtitled prints of these films. We thank him for his unwavering support. We are very grateful to Iqbal Khan and Shaukat Khan at Meboob Studios for granting us access to the print of Najma and to Ken Naz and Marcus Vianni at Eros International. We would like to thank Arun Dutt for his support of our program and for giving us access to the negative of Chaudhvin ka Chand and allowing us to make a new subtitled print. Similarly we would like to thank M.S. Sandhu for giving us access to the negative of Garm Hawa and allowing us to make a new subtitled print of the film. We would like to thank three other filmmakers who granted their permission to screen works at the Festival: Shyam Benegal, Saeed Mirza and Khalid Mohamed. Finally, we would like to thank Vijay Prabhu for his meticulous work on the making of new prints and the people at Ramnord Labs, Adlabs, Prasad Labs, and especially Kine Sixteen for the final prints.

Acknowledgements

Ranging over two continents and four cities—New York, Abu Dhabi, Delhi and Mumbai—this festival has been a challenge to organize. It would not have been possible to pull it together were it not for the help that we received from a large number of people. We wish first of all to thank Marlet Westermann and Hathy Ballon for recognizing a good idea and putting their full weight of support behind the project. Philip Kennedy continued to nourish our vision once he assumed directorship of the NYU Institute, and we have received sustained help from the Institute support staff in New York: Suzan Toma, Maura McGurk, and Peter Christensen, as well as his team in Abu Dhabi. We would like to thank Prof Aditya Mukherjee, Director of The Institute of Advanced Study, Jawaharlal Nehru University, New Delhi, India for the award of a Summer Fellowship and Residency at the Institute for Richard Allen during the summer of 2008 that enabled us to plan, research and consolidate the program of the Festival and helped tremendously in the writing of the book that has been published to coincide with the Festival. On the ground in Mumbai, Swara Bhaskar has been inspirational, not only in sustaining communication with industry professionals but in her magnificent translations of the dialogues of several films. Equally, Ravinder Randhawa has from the very beginning of this project used his understanding and knowledge of the industry to facilitate planning and operations, has done valuable work on the stills for the Festival, and in the later stages of organization his role on the ground of ensuring the actual production of the final prints has been indispensable. Special thanks are due to Jayant Somalkar for his timely assistance with handling prints and especially with stills for the Festival. Similarly, we would like to thank Dipankar Giri who worked on transcription and translation to prepare the subtitling script for a number of films. Thanks to Shahid Anwar for his help with the translation of Najma. Special thanks to Najaf Haider for his translations from the Urdu of Pukar and Mirza Ghalib.

Uday Bhaskar helped smooth our contact with government officials and we are particularly grateful to the Indian Ambassador to UAE, Talmiz Ahmad, and his staff at the embassy for their support of our project. We would like to specifically thank Mr. Amit Dasgupta, Joint Secretary, Public Diplomacy Division, Ministry of External Affairs, Govt. of India, and his staff for making four of their film prints for the Festival. We would also like to thank Mr. Amitabh Mishra, Deputy Director at the Directorate of Film Festivals, New Delhi for his help in providing Sardari Begum for the Festival. Finally, our deep gratitude goes to Dr. Jumaa Al-Qubaisi for his support and assistance in sponsoring this event on behalf of ADACH.

Festival Directors

Richard Allen
Richard Allen is Professor and Chair of Cinema Studies at the Tisch School of the Arts, New York University. His research interests lie in the areas of Film Theory, Hitchcock, and Indian Cinema. He is the author of two previous books on film, Projecting Illusion (Cambridge University Press, 1995) and Hitchcock’s Romantic Irony (Columbia University Press, 2007) and he has edited six, including The Hitchcock Annual Anthology (Wallflower, 2009) with Sid Gottlieb. In Summer 2008, he was a visiting fellow at Jawaharlal Nehru University’s Institute of Advanced Study where he conducted research with co-author, Ira Bhaskar, on his most recent book, Islamicate Cultures of Bombay Cinema (Tulika, 2009) that was published to coincide with the festival. He has been involved in organizing many large events including Hitchcock: A Centennial Celebration (1999) and The Social and Material Life of Indian Cinema (2006) but this is the first major film festival he has curated.

Ira Bhaskar
Ira Bhaskar is Associate Professor of Cinema Studies at the School of Arts and Aesthetics at Jawaharlal Nehru University, New Delhi. Previously she taught English at Gargi College, Delhi University. She has critical interests in “historical poetics,” cinematic forms including melodrama, cinema and modern subjectivities, literature and film, and historical trauma, violence, memory and representation. She has published on narrative poetics, adaptation, and nationalism and cinema. She is editing a volume of Ritwik Ghatak’s film scripts—Ghatak’s Partition Quartet and is working on her book on Historical Trauma, Memory and Representation in Bombay Cinema. She has recently completed a monograph co-authored with Richard Allen on Islamicate Cultures of Bombay Cinema (Tulika, 2009).