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Macro Study of Historical Punjabi Movies in New Punjabi Cinema

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ABSTRACT:

Cinema art has its unique importance in modern electronic arts. Indian cinema started in 1913 with the film 'Raja Harish Chandra' (directed by Dada Saheb Phalke) and evolved with the regional cinema that came into being from time to time and today has established its own distinct identity at the global level. As a form of regional cinema, Punjabi cinema has also made a unique contribution to Indian cinema, qualitatively and quantitatively. Starting from the silent movie 'Abla' in 1930 till 2023, Punjabi cinema has set a journey of 93 years. The cinema after 2000 is considered as the new cinema with the influence of globalization, privatization and liberalization under which many new trends and technological changes have come in Punjabi cinema. In which a visual critique of a variety of films produced by the director is studied, studying the genres- biopic genre, factional genre-that present historical themes under movie making.

Keywords: electronic Elites arts, Silent movie, talkie movie, new Punjabi cinema, biopic movie, fictional movie and factional movie.

Introduction:

Historical Punjabi films were the best way to tell the new generation about what our glories past and what done our patriots. Punjabi films also tell us what Baba Banda Singh Bahadur, maharaja Daleep Singh, bhai Beant Singh and bhai Satwant Singh, had done in his lifetime for their people and Sikh religion. Not just they sacrificed their life for a religious and motivational goal, they also influenced many young bloods to give up his lives for the motherland. Over the years, many director of Punjabi Cinema legendary revolutionary, and showcased all the ups and downs of maharaja Daleep Singh, bhai Beant Singh and bhai Satwant Singh, 's life, division of India on the basis of Hindu and Muslim religion in 1947. The films didn't only show fighter's struggle but also shows their ideologies and his ideas for nation and how he moved the entire nation. Today more than one hundred years later India has developed many Cinemas each with own film styles each with its own combination of poetry, music, painting and a host of others art and of those many Cinemas it was the distinctive style of the New Punjabi commercial cinema. New Punjabi Cinema is provides record of real events or people that has not been restated for Cinema. Film purports to be historically and socially accurate even when it has been restated for the Cinema. In particular the terms used to describe historical films that reconstruct the past with authentic period detail. It is no doubt true that short film has also major role to play as a medium of education and as an instrument of social change but it has a role as a means of artistic entertainment also. This is possible only if the films division completely changes its policy towards purchase to independently short films and makes deliberate efforts to provide exhibition outlets to the works of independent film makers.

New Punjabi Cinema and historical movies:

From ancient period to modern age, arts have also evolved along with scientific development. It was only the folk arts which kept transforming into elitist arts. Now folk arts form a part of our general stream of life while the elitist arts have fanned out from stage Performances to the celluloid screen. The electronic media comprising Radio, T.V. and Cinema has a special role to play in it. From the amongst these cinema has emerged out as the holistic art as an admixture of Literary arts, performing arts and fine arts. Right from the last years of nineteenth century, across the full twentieth century and now crossing over the first two decades of the twenty first century, the cinema as art form has reached an acme of development where digitization has had a vital role to play.

In the light of the above, Indian cinema also started its onward journey alongside world cinema and with a gap of few years only Punjabi cinema also started treading this path. In India, the first ever movie that came into making in 1913 was 'Raja Harish Chander'. It was a 'silent movie'. Then there started an era of 'talkies' with 'Alam Ara' in 1931. Until now, according to the official Film Making Encyclopaedia, K.D. Mehra produced in 1936. This film was 'Sheela: Pind Di Kudi' is considered the first Punjabi movie. But the first silent Punjabi movie 'Abla' is mentioned in the autobiography of Balraj Sahni available in Punjabi language "Meri Filmi Atamkatha" (my cinematic Autobiography) of famous actor of Hindi cinema and famous Punjabi writer Balraj Sahni. Famous actor Balraj Sahni writes in his autobiography "meri filmi atamkatha" that in 1930 a Seth Lala Hari Ram Sethi of Rawalpindi produced a Punjabi film. A Private screening of his film (Abla) was held at the 'Capital' cinema in Lahore. This fact can be confirmed by the words of Balraj Sahni:

A private screening of our Rawalpindi film "Abla" is being held inside, and expert like Imtiaz Ali Taj and Ahmed Shah Bukhari have come to see it. Bukhari was my professor. After a few minutes the show ended, I asked Bukhari Sahab for his opinion very seriously. He was very sad and said, "Technically, this film can compete with a good American film. What a pity that the makers did not think while spending so much rupees that the era of silent films is coming to an end¹.

In his autobiography, Balraj Sahni has also given details of 'Punjab Film Company'², the first joint film company of Punjab before partition. After this, an independent researcher interested in Punjabi cinema has discovered the first talkie Punjabi movie 'Ishq - e - Punjab' aka 'Mirza Sahiba'. Similarly, in Punjabi the first silent movie 'Abla' was made in 1930 and the first talkie 'Ishq-e-punjab' alias 'Mirza Sahiba' was made in 1935. Nonetheless, 'Sheela: Pind Di Kudi' is being taken as the first Punjabi movie. It was produced by K. D. Mehra and also released in Lahore. 'Sheela' was made in Calcutta and released in Lahore which was the capital of Punjab³. After constructing the above perspective about the origin of Punjabi cinema, it is also necessary to share that the book 'Illustrated History of Punjabi Cinema' 1935-1985 written by writer Bhim Raj Garag, who has been doing research on Punjabi cinema as an independent researcher for a long time. According to Bhim Raj Garag 'Ishq-e-Punjab' aka 'Mirza Sahiba' is considered to be the first talking movie of Punjabi cinema. Directed by director Boman Shroff (Filmmaker) G.R. Sethi (Director) this movie was screened on 29 March 1935 at Niranjan Talkies in Lahore. Bhai Desa played the role of Mirza and Miss Khurshid played the role of Sahib. 'Ishq-e-Punjab' aka 'Mirza Sahiba', the first talking Punjabi feature film of Maha-Punjab based on the famous Ishqia Afsane of Sarzameen Punjab, 'Mirza Sahiba', has the honor of being the first Punjabi film in the history of Indian cinema. The shooting of this film with the name of Mirza Sahiban started in 1933 on the soil of Punjab. For two years, rupees were poured like water to make this film a success. Beautiful scenery and scenes have been taken from the big and famous cities of Punjab, Amritsar, Lahore, Gujranwala, Jhang and Gurdaspur and Punjabi rituals have been presented with great enthusiasm. Directed by Boman Shroff and directed by GR Sethi, the film was screened at Niranjan Talkies, Lahore on 29th March 1935 under the name 'Ishq-e-Punjab' aka 'Mirza Sahiba'. In the film, the character of 'Mirza' was played by Rababi Bhai Desa and the part of 'Sahiba' was played by Miss Khursheed, a Punjabi girl from Tehsil Chunian (Lahore), who was introduced as a new actress. Apart from this, the famous poet Rababi Bhai Chheila of Punjab also played an important role. Cameraman E.R. Kapoor's keen eye captured every sight and scene beautifully. Only one rare song sung by Tamir Miss Khurshid has been found in Professor Nawab Khan's impressive music⁴. As a result of this information about the production of this talkie movie, the first chapter of the history of Punjabi cinema began in 1935 and in the current year of 2023, many more golden pages were added to it during its journey of 88 years. The first colour Punjabi movie was 'Nanak Naam Jahaaj hai' in 1969. Henceforth, till 1947 in joint Punjab and after partition in the West and East Punjab, the Punjabi cinema has developed consistently on both sides. The first movie in post-partition of Punjabi cinema was Chaman (1948), Made by Roop K. Shori in Inda. Many movie were made in Punjabi cinema like: 'Khaden de din char, Bhangra, Chaudhary Karnail Singh, Nanak Naam jahaaj Hai, Sawa Lakh Se Ek Ladau etc. These films were extremely successful, thus Punjabi cinema developed step by step and established its identity.

This research studies concentrate on the perspective and methodology of New Punjabi historical/factional Cinema. The main focus of the study of East Punjabi cinema progress and new height. During this while 402 films were made. Excluding the inbox and banned film 380 films out of these were released up to 18 March, 2020 (prior to Corona period). From perspective point of view, these films have touched upon multi-facet subjects covering social, political, economic and cultural concerns. They have depicted the phenomenon of migration along with the situation prevailing in Indian Punjab and India at large. In the above context, while visually studying the Punjabi cinema after 2000, it is very clear that during this period, Punjabi cinema has chosen the subject matter from various fields and has represented multifarious contemporary concerns, migrant concerns, historical concerns and cultural concerns from a logical point of view.

Methodology:

After studying the context of new Punjabi cinema it became clear that the basic basis of any film production is the script with threefold combination of story, screenplay and dialogue. Usually this story is written by the film writer. Apart from this, the method of making a film art by taking a story from a literary form is called 'adaptation'. Such as Anne Ghode Da Daan, Chauthi Koot, Gelo, Chamm and Savi is a best example of adaptation in New Punjabi cinema. In the screenplays seen in the new Punjabi cinema 'healing character', 'Mission mythic character', 'typecasting character', 'archetype character', 'exposition character', 'anti-hero/heroine character' etc. Due to the technical excellence of these films, the audience's response resulted in multi-faceted films that include both 'comedy' and 'seriousness' For example, movies such as Jhally, Lhoriye, Golak bughni bank te batua, Lawan Fere and Chall Mera Putt series are watchable. In new Punjabi cinema, apart from mostly comedy films, period movies, mythological fantasy movies, science fictional movies, biopic movies and superhero genre films also have a special place. Due to which the trend of making films of this genre has increased rapidly. But since most of them received a response to the period movie, after the Angrej film, a large number of successes films have been produced that highlight the old Punjab and Punjabi culture. Entire responsibility of the success or failure of the film rests on the head of the director because the film is basically the director's medium and any film is known only by the name of the 'director'.

Results:

During this period autobiography and faction film genres also made their special place in the new Punjabi cinema. 'A film that blends fact and fiction; unlike a Film A CLEF, a work of faction will use the name of real people and places. The genre has often been attacked, mainly on the grounds that the mixture of fact and dramatic licence allows film-makers to distort history to their own ends'⁵. Sadda Haqq (Mandeep Banipal) 2013, Punjab-1984 (Anurag Singh) 2014, Mitti Na Froal Jogia (Avtar Singh) 2015, Lahoriye (Amberdeep Singh) 2017, Tufan Singh (Baghel Singh) 2017, Ranjha Refugee (Avtar Singh) 2019 etc. There are fiction genre films based on stories related to the partition of India in 1947 on the basis of Hinduism and Muslimism

in 1947 that present historical tragedies and inspire to learn from future mistakes. Mannat (Gurbir Grewal) 2006, is a true story based to the terrifying historical period of terrorism in Punjab in presented in a faction style film genre. Sardar Muhammad (Harry Bhatti) 2017 film also presents the true story of the tragedy in 1947 through factional genre in which the protagonist Surjit Singh is born into muslim religion as a resident of India, a sikh youth at the time of tragedy of 1947. After finding out about the tragedy that happened to him, he goes back to his old blind mother in Pakistan and stays there. During this period Char Sahibzade (Harry Baweja) 2014. Eh janam Tumhare Lekhe (Harjit Singh) 2015, Nanak Shah Fakir (Sartaj Singh Pannu) 2015, Black Prince (Kavi Raj) 2017, Anokhe Amar Shaheed-Baba Deep Singh ji, (Jaswinder Chahal) 2018, biopic style movies were also screened in which Bhagat Puran Singh's biography (Eh janam Tumahre Lekhe), the biography and struggle of Maharaja Dalip Singh, the last Maharaja of independent Punjab Sikh state (Black Prince) is presented. Anokhe Amar Shaheed- Baba Deep Singh ji and Char Sahibjade movies have presented the biographies of the four sons of the tenth Guru Gobind Singh ji to the audience. These movies are produced through animation technology. In Nanak Shah Fakir movie, animation technology, is not used but the combination of light and shadow is presented with different technology. During this period, films of fiction, faction and biopic style with the help of animation and other techniques and methods experiences historical characters, religious characters and tragedy in front of the audience to experiences the inspiration to think and learn about the tragedy that have happened in the history from a new Prospective.

Conclusion:

In new Punjabi cinema, 'Guru Da Banda', 'Nanak Shah Fakir', 'Sardar Muhammad', 'Char Sahibzady', 'Black Prince' the best films of this era that falls under the 'faction film style'. During this period autobiography and faction film genres also made their special place in the new Punjabi cinema. Even in religion-based historical films, socio-political concerns have been given priority in place of the blind devotional vision of earlier films. In fact, the post-2000 Punjabi cinema embraces the challenges of the twenty-first century by building its 'visionary perspective'. This cinema is addressed to the audience that is concerned with 'global concerns' in the era of globalization. He is not divided into the categories of urban and rural but is associated with a full life. That is why it can also be said that this cinema is endowed with the 'logical vision' of the educated new class of directors and is further addressed to the 'conscious audience' of Punjab. Similarly from the viewpoint of methodology Punjabi cinema has touched new horizons in the domain of script, acting, cinematography, music, editing, dubbing, mixing and direction. As regards technical excellence Punjabi cinema is heading towards sharing an equal pedestal not only with Bollywood but the best cinema of the world as well. To sum up, from the angle of content and technique, the post-2000 Punjabi cinema falls in line with mood of time.

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