

Paper

Bakul Srimany

The Films of Gulzar: Ideology and Social Issues

Abstract

Gulzar is a director whose films have a consistent aesthetic and subject and represents his ideology and worldview. With the active presence of Gulzar as a filmmaker in the 1970s and 1980s, parallel cinema entered the limelight of Hindi cinema to a far greater extent. The following study examines the substance of Gulzar's films to argue for his status as a filmmaker. This study examines Gulzar's work through the lens of his humanist worldview, Indian society, and the evolving environment of human interactions. Gulzar is a fascinating selection for study since he has worked in various genres such as comedy, drama, romance, mystery, biopic, and many more. Gulzar's films share a common theme. From 'Mere Apne' to 'Hu Tu Tu', the sole unifying subject of Gulzar's films is the concept of human relationships. In his movies, Gulzar tackles the nuances and intricacies of human relationships in various ways. The study is an in-depth assessment of Gulzar's films.

Keywords: Ideology, Relationship, Filmmaker, Gulzar, Parallel cinema

Introduction

Cinema conveys ideas and impacts us emotionally. On the same ordinary mental level, they blend the real - the unreal, temporal dimensions, memories, and dreams. They are seen to be a reflection of society. This form of mass communication is particularly popular in a nation like India since its messages address many social and ideological issues. Hindi cinema has been loud and tumultuous from its beginning. For the express purpose of entertainment, bizarre storylines were interspersed with song and dance sequences. The art-house movie- movement arose as a reaction to such strident and abrasive filmmaking. Unlike popular films, Indian art cinema was distinguished by concentrating on harsh realism and social themes. Some directors eventually established a ‘middle-of-the-road’ cinema commonly known as Parallel Cinema.¹ These films combined an aesthetic sense with popular forms, which helped identify the characters and locales. It was a fusion of intellectuality and popular enjoyment. And here is where Sampooran Singh Kalra, aka Gulzar, comes in. Gulzar’s films cover a wide range of topics. Some depict riots and the rudeness of the present generation. In his films, he has tackled topics about disabled people, eastern women, their magnificence, their position in politics, unmarried people, and the issues related to children. There are concerns centred on characters, politics, and minorities. Only a professional and experienced artiste can handle such various topics with care. In Gulzar’s movies, silence talks. No other director has treated men-women interactions with such delicacy as Gulzar. This is what distinguishes his work. This study will attempt to summarise Gulzar’s directorial viewpoint based on his ideas and visions.

Gulzar, as a Filmmaker

Gulzar is the pen name used by Sampooran Singh Kalra. ‘Sampooran’ is a Punjabi word meaning whole, total, etc. As a film-director, storyteller, lyricist, and poet, Gulzar is a true ‘sampooran’ man. Gulzar was born on August 18, 1936, in Deena, Pakistan.² Partition in 1947 forced him to relocate to Delhi. Gulzar moved to Mumbai after being born and nurtured in a Sikh family. He began his career in the film industry as a lyricist and was a member of the Progressive Writers Association (PWA). In 1961, Gulzar joined Bimal Roy Productions. Gulzar, a sensitive man, infuses his works with real emotions. He began creating music for films with Bimal Roy’s *Bandini* (1963). He then began working as Bimal Roy’s assistant. He was recruited as Bimal Roy’s full-time assistant later. He also authored scripts for Hrishikesh Mukherjee and Asit Sen. Gulzar has written stories, screenplays, dialogues, and songs for other directors such as *Anand* (dialogues and lyrics in 1971), *Guddi* (story, screenplay, dialogue, and lyrics in 1971), *Namak Haram* (dialogues and lyrics in 1973), *Khamoshi* (dialogue and lyrics in 1969), and many more.

Gulzar made his directorial debut in 1971 with *Mere Apne*. *Mere Apne*’s subject issue was student unrest. Based on Tapan Sinha’s ‘Apanjan’, the film follows an elderly woman Anandi Devi (Meena Kumari), trapped between two street gangs of jobless and disgruntled teenagers. Anandi Devi, Shyam, and his gang are central to the plot. Anandi Devi, an elderly widow, moves from the countryside to the city, and a friendship develops between Anandi Devi and the boys over time. Gulzar has directed several wonderful films and created outstanding songs since then. He has directed 19 films, three documentaries (*Pandit Bhimsen Joshi*, *Ustad Amjad Ali Khan*, *Ek Akar*), two short films (*Aika*, *Suniye*) and one documentary short film (*Sahira*) to date.³ Gulzar created *Koshish* (1972), a delicate look at the travails of a deaf-dumb couple beautifully performed by Sanjeev Kumar and Jaya Bhaduri (Bachchan). With these films came the start of a fruitful collaboration with Sanjeev Kumar. The Gulzar-Sanjeev Kumar collaboration produced films like *Koshish* (1972), *Aandhi* (1975), *Mausam* (1975), *Angoor* (1982), and *Namkeen* (1982). These films also showcase Sanjeev Kumar’s best performances as an actor. Stars such as Jeetendra (*Parichay*, *Khushboo*, and *Kinara*), Vinod Khanna (*Mere Apne*, *Achanak*, *Meera*, and *Lekin*), and Hema Malini (*Khushboo*, *Kinara*, and *Meera*) collaborated with Gulzar on delicate yet successful films. These films have featured some of their greatest and most cerebral performances. People know him, though, as a sensitive filmmaker and composer. Aside from *Mirza Ghalib*, he directed a number of TV series based on the works of notable authors and story writers such as Munshi Prem Chand. Gulzar’s films have become an institution in the Indian cinema industry. His films are the most outstanding instances of artistic production.

Content analysis of Gulzar's Film

- **Symbolism**

Gulzar's use of symbols in his films is a major aspect. *Ijaazat* (1987) is an excellent example of Gulzar communicating metaphorically through some of the pictures. The film *Ijaazat* was a commercial success and “one of the most finely tuned films of Gulzar's career.”⁴ It depicts human connections sympathetically, emphasising the flaws of human relationships. Mohinder (performed by Naseeruddin Shah) and Sudha (performed by Rekha), the two central protagonists, meet after a long time apart in a railway waiting room. In the film, the protagonist, Mohinder, has an extramarital affair. Sudha decides to leave Mohinder one day. They come face-to-face in one of the shots. Here, Mohinder and Sudha are facing each other, with a shadow on the wall between them. The connotative significance is revealed via a detailed and in-depth examination of the shot. Sudha's shadow portrays Maya, “the other woman” between Mohinder and Sudha. As a result, the shadow represents a “third person” who intervened between Mohinder and Sudha. Another assumption is that Sudha is not the same as Sudha from her past. Sudha from the past is a reflection of Sudha from the present.

- **Recursive Motifs**

Gulzar's films contain several recursive motifs. Gulzar employs Ektara (the musical instrument) as a motif in *Meera* (1979). It can also be seen as a spiritual sign. Gulzar believes that *Meera* should be viewed as a metaphor or symbol for the life of the saint poet. Another frequent prop in *Aandhi* (1975) is the surahi (long-necked jar). It initially appears in *Aandhi* when Aarti Devi resides at a hotel to promote her political party. She walks into the hotel room and turns to face Surahi. It quickly reminds her of “someone” who cares about her and knows her likes and dislikes. The walking stick is a theme and a link between Dr. Amarnath Gill and Chanda in *Mausam* (1976). The door is a common visual theme in Gulzar's films. The door in *Namkeen* (1982) is constantly open, reflecting the residents' openness of heart. The shattered door also represents their poverty. The door is an essential feature in the film *Khushboo* (1975). In the movie, most of the scenes occur at the door. Kusum waits for Dr Brindaban to return and take her with him. The door represents an ultimate borderline for Dr Brindaban, and he does not cross it.

- **Individuality as ‘Auteur’ in Signature Shots**

Gulzar also establishes his auteur character with distinctive shots in his films. The positioning of the camera and people, the size of the shot, the distance between camera and subject, and even the locations chosen to bear Gulzar’s signature. Ravi from *Parichay* (1972) is seated in a buggy (horse-drawn four-wheeled vehicle) and singing, “Musafir hun yaaro na ghar hai na thikana”. It’s a high-angle shot with the camera pans from right to left, revealing Ravi seated in a fast-moving buggy. Similarly, in the opening sequence of *Mausam* (1975), Dr Amarnath Gill is sitting in a moving car as the song “Dil dhoondhta hai fir wahi fursat ki raat din” is playing in the background. It’s a high-angle shot again, with the camera pans from right to left, revealing a fast-moving car through the trees. Apart from the location and position of the camera, all of the elements of mise-en-scene are the same in both shots. In *Mausam*, the camera moves on its axis and then tilts down, and the audience observes Chanda approaching. The same strategy he used in *Aandhi* song sequences, “Tum aa gaye ho noor aa gaye hai, varna chiraago se lau jaa rahi thi”. The camera moves from the mountains to the characters.

- **Visual Composition**

The arrangement of visual components in a shot is referred to as visual composition. The composition includes the positioning of subjects and the placement of objects. Gulzar arranges his characters in such a way that they form a triangle shape, which is a recurring pattern in his films. Gulzar develops rhythm in his films by repeating triangular arrangements, which results in an aesthetically appealing style. For instance, in *Mausam* (1975), there is a moment when Dr Amarnath Gill is seated, and Chanda is standing. Dr. Amarnath Gill is examining Chanda. The positions of the characters in the shot create a triangle. Chanda’s stance also implies that she is in a privileged position. Gulzar employs similar character roles in other films as well. For instance, in one of the sequences in *Aandhi* (1975), JK is sitting, and Aarti is standing. JK has his gaze fixed on Aarti. The positions of two characters form a triangle. JK is a hotel manager, and Aarti Devi is a politician and the head of her party. As a result, Aarti Devi is more visible and domineering than her husband. The triangle composition element appears in all of Gulzar’s films. As a result, it is possible to assert that triangle compositions are a repeating concept in Gulzar’s films.

- **Cinematography**

Gulzar used long shots in his films to convey a message about the human-nature relationship. Many of his movies, including *Parichay* (1972), *Mausam* (1975), *Namkeen* (1982), *Ijaazat* (1987), and *Maachis* (1996), begin with a long vista of verdant hills and an overcast sky. The metaphors of falling raindrops,

waterfalls, flowing rivers, cloudy skies, train journeys, and so on represent nature and human relationships. Gulzar also ties the house's interior to the outdoors through open windows and doors, implying that nature and humans are inextricably linked. In *Mausam* (1975), for example, the window of Vaid (physician) Harihar Tahpa's room is constantly open. In the majority of his films, Gulzar employs the three-shot approach (three people are depicted in the frame. Point-of-view (POV) shot, which shows the scene from the perspective of one of the characters, giving the viewer the impression that they are there, experiencing what the character is seeing) to depict the nature-human interaction. *Namkeen* (1982) is one example in which Gulzar uses a maximum of three shots. Gulzar explains the purpose of using three shots in a film by saying –

*“The gentle fine-tuning of my craftsmanship made Namkeen a very subtle and different film, in which relationships were always on edge, and to prove that I had not a single scene where only two characters were shown- even in intense confrontations between two people, there would always be a third character going through the frame.”*⁵

Maachis examines the topic of terrorism in Punjab, and terrorism is becoming a global phenomenon, not simply a national one. Gulzar includes the audience in the events in front of their eyes. Furthermore, he included the audience in such a way that there is an activity not just between the people on the screen but also between the characters and the audience. The camera's eye, often known as “an artificial eye”, is present in the audience.⁶

Furthermore, the spectator is entirely involved in what is happening on the screen during a shot. Gulzar employed similar compositions in *Mere Apne* (1971), *Ijaazat* (1987) and *Khushboo* (1975), and many more films to connect the audience with the narrative. Compositions play a significant role in the film's exploration of connections between diverse individuals. Gulzar is a master at using cinematography to explore relationships.

- **Costume**

Gulzar's films include a reoccurring theme of the costume. White Kurta and Pyjama, for example, reflect the simplicity of the characters in Gulzar's films. White is often associated with calm and tranquillity. The costume indicates the character's socioeconomic status and style. When the audience first sees Dr Amarnath Gill in *Mausam* (1975), they immediately recognise his economic status. In Gulzar's films, the protagonists frequently dress like Gulzar. The majority of the characters always wear white kurta-pyjamas. They, like Gulzar, wear spectacles. Dr Brindaban, portrayed by Jeetendra in *Khushboo* (1975),

Ravi and Ravi's companion in *Parichay* (1972), played Vinod Khanna, and JK in *Aandhi* (1975), had a similar look to Gulzar. Gulzar also admits –

*"I agree that Jeetendra looked like me in the film because of the moustache and the specs. But I didn't consciously make him look like me."*⁷

- **Colour, Lighting & Shadow**

In his films, Gulzar makes excellent use of lighting. Lighting creates a mood. At key stages in the plot, lighting is employed to accentuate the characters' facial expressions. Gulzar's films are known for their use of chiaroscuro lighting. Gulzar's filmmaking style has elements of film noir. Gulzar used chiaroscuro lighting to convey the characters' inner pain and estrangement. Gulzar employs expressionistic lighting to accentuate the characters' expressions and portray their state of mind at critical periods in the plot. Gulzar employs chiaroscuro lighting to portray the atmosphere of the plot and the characters' situations in his debut film, *Mere Apne* (1971). Gulzar used chiaroscuro lighting in *Namkeen* (1982), as well. Gulzar's films have utilised film-noir approach lighting, such as strong contrast lighting, in films such as *Mere Apne* (1971), *Achanak* (1973), *Aandhi* (1975), *Mausam* (1975), *Kinara* (1977), *Kitaab* (1977), *Ijaazat* (1987), *Namkeen* (1982), *Maachis* (1996), *Khushboo* (1975), and *Hu Tu Tu* (1999). The majority of the scenes in films like *Namkeen* (1982) and *Maachis* (1996) were shot at night, which is one of the characteristics of film noir. Colour is a significant part of Gulzar's mise-en-scene. Red occurs and re-appear frequently in his films. Red denotes danger, wrath, sex, and so forth. Red often appears in Gulzar's films, notably *Achanak* (1973). In *Achanak* (1973), the credit title sequence also appears on a blood-red backdrop, symbolising the murder in the film.

- **Acting and Expression**

Gulzar's films are notable for their use of facial emotions. In diverse contexts and cultures, body language, facial expressions, character posture, hand, lip, eye movements, gestures, speech, and so on transmit varied messages. For example, in *Mausam* (1975), Kajli's lip-biting look conveys that she is attempting to get Dr Amarnath Gill into a sexual connection with her. The prostitute, Kajli, has applied extensive makeup and vivid red lipstick to her lips, creating a physically sensual sense. At the climax of *Mere Apne* (1971), both groups of Shyam and Chhainu meet face-to-face in a sequence. Members of Shyam's gang vent their rage at the other group by biting their lips. Fear hovers over the face of Kirpal Singh Pali in *Maachis* (1996) as he meets The Chief, the head of the terrorist group, for the first time in one of the sequences. Chandra Chur Singh's neck twitches as he learns of his cousin's death, showing his horrification. Gulzar is a filmmaker who understands his actors' flaws and strengths and uses camera angles, motions, and shots accordingly.

- **Sound and Music**

Gulzar's use of sound is one of his specialities. Gulzar used sound as a metaphor in his film. Gulzar used the same frame for a flashback transition. Similarly, he employs sound as a flashback transition, a common element. In *Ijaazat* (1987), Gulzar conveys using a sound pattern. Thunder and railway whistles are other prominent auditory elements in *Ijaazat* (1987). The recurrent sound of thunder represents "the storm" that occurs in Sudha and Mohinder's lives. The sound of thunder also represents the emotional pain Sudha has experienced during her marriage. The sound of the spinning wheel represents Dr Amarnath Gill's quick heartbeat in *Mausam* (1975). The bell ringing may be heard in another scene in *Mere Apne* (1971). It serves as a warning that not everything in the city is in order. Later in the film, the audience witnesses a struggle between two opposing parties.

Gulzar has a great sense of music, which allows him to utilise the talent of all music directors, from Ravi Shankar, Madan Mohan, and Salil Chowdhury to Vishal Bhardwaj. Rahul Dev Burman is the music director in nine of Gulzar's films. Gulzar began his cinematic career with lyrics, and his lyrics remained one of his most powerful parts throughout his career. Gulzar's main advantage is that he writes and directs his films. He wrote all of the lyrics for his movies. Through cinema, Gulzar can combine several creative genres such as poetry, dialogue, story, direction, etc. Gulzar explains why he chose to direct, write the script, and create the lyrics:

*"The reason is that what I wanted to say as a writer was interpreted by the director in his way, and frequently it never reached the audience. This is why I had to become a director."*⁸

Gulzar has a knack for weaving tunes into his scripts. Songs aid in the evolution of the plot. Songs also inform the audience about the character's struggles. As a poet, Gulzar's films appear to be poetry on the screen.

- **Editing Techniques**

Waman Bhonsle and Guru Dutt edited Gulzar's twelve films. Gulzar used match cut and montage editing in most of his movies. In his debut film, *Mere Apne* (1971), Gulzar juxtaposed two frames in this film to create a third meaning. The first low-angle, wide close-up shot of Bablu, a beggar and an emaciated young character in the movie, is displayed. The scene transitions into another high angle wide close-up of an overweight man wearing a wristwatch, sipping lassi continually, and half of it is trickling down from the glass. These two pictures are joined in a montage sequence with a dissolve. The third interpretation that emerges in the spectator's mind is the rich tyranny of the poor, social hunger, and so on. Gulzar also connects the present and the past through two extreme circumstances. This characteristic of Gulzar's method or style has a philosophical connotation: not everything is the same, yet everything is in the exact location.

Ideology, Humanism and Social Relationship in Gulzar's Film

Gulzar is a superb storyteller; his films build a spell around us with his words. The majorities of Gulzar's films are about human relationships and feature recurring themes. *Mere Apne* was released in 1971, just after the war with Pakistan. The film's opening sequence shows us the protagonist Anandi Devi's origin. She lives alone in a village with a fruit orchard. The film delves into the lives of middle-class city dwellers and young people at a moment of transition. The film also focuses on the breakdown of relationships in rising India. When both the husband and wife work, they require the services of a maid to care for their child. Anandi Devi arrives in town under the belief that she is staying with family. However, when a maid asks her, "Kitna paisa det hain tumhe" (How much money did they give you?), she becomes upset. She replied, "Paise? Rishtedar hain hamare to rishtedar hain." (Money? They are my cousins.) She is startled to learn that her relatives had previously invited another lady, who had left after discovering the true reason.

The film does an excellent job focusing on societal concerns and social bonds. Anandi inquires Shayam – "Tum log school nahi jaate?" (Do you not attend school?) Shyam replied, "Jaate hain nani maa par padhai hi nahi hoti" (We arrived without lessons). Gulzar addresses a connection between unknown

persons in *Mere Apne* (1971). Because of their hardships and tribulations, they grow so close. There is a moment in which one of the characters notices a wall with the words “Save people from the massacre in Bangladesh” inside it. Gulzar attempts to depict a country’s anguish. *Parichay* (1972) elucidates kid psychology, nature, and behaviour and emphasises the clash of ancient and contemporary generations through a father-son connection between Rai Sahib and Nilesh.

Films such as *Aandhi* (1975), *Ijaazat* (1987) and *Mausam* (1975) depict the nuances of men-women relationships. Even his camera work reveals the emotions and mindsets of the people and builds their bond. The majority of his films’ themes revolve around broken relationships, love, death, and wrath, among other things. Regret drives the characters in his films. For example, Dr Amarnath Gill in *Mausam* (1975) and Inderjeet- the architect in *Kinara* (1977)- have guilty consciences. The guilt and conscience pervades the majority of Gulzar’s characters. The past dominates their present. In *Mausam* (1975), Dr Amarnath Gill feels guilty for not returning from Calcutta to Darjeeling and marrying his beloved Chanda. He eliminates shame awareness by rehabilitating her beloved’s prostitute daughter, Kajli. He succeeds after the film. In *Kinara* (1977), Inderjeet is haunted by remorse about ‘killing’ Aarti Sanyal’s fiancé. Mohinder repents after *Ijaazat* (1987) and realises he mistreated Sudha, his wife. Gulzar’s films help us better comprehend life and relationships and answer fundamental philosophical concerns. *Mere Apne* (1971) communicates the message that there is life after death. Death is not the end of the world. It is the start of another adventure, and the journey never ends. Relationships, for Gulzar, never end. It simply shifts. Someone’s death is the emergence of something else. In *Mere Apne* (1971), for example, Anandi Devi is accidentally shot dead by Shyam and Chainu, the film’s protagonist and antagonist, respectively. Shyam and Chainu are reborn mentally as a result of her death. Their facial expressions towards the film's finale convey their thoughts of remorse. His *Maachis* (1996) is a drama about passion and fate. Youngsters who join terrorist organisations desire to put up their weapons and live normal lives in their villages. Gulzar believes optimistically in himself. The majority of his films conclude on a positive note.

Women are authoritative in several of Gulzar’s films. In *Aandhi* (1975), for example, Aarti Devi sacrifices her home and wedded life to pursue a political career. She achieves political success at the end of the film. Kusum, the female heroine of *Khushboo* (1975), wishes to see her mother-in-law with respect. She is portrayed as far more powerful than her husband, Brindaban, the protagonist. Aarti Sanyal, the female protagonist of *Kinara* (1977), is a classical dancer. Malti becomes Chief Minister in *Hu Tu Tu* (1999), and her daughter Panna opposes the system alongside her boyfriend, Aditya. In *Mere Apne* (1971), Anandi Devi sacrifices herself to resolve the conflict between Shyam and Chainu. She eventually becomes a symbol of peace.

In Gulzar’s films, there is always a mirror reflection of the characters. Mirror reflections in the movie

represent their split personalities. In *Achanak* (1973), for example, there is a mirror image of Major Ranjeet Khanna's wife, Pushpa, who reveals her split personality. In *Paricahy* (1972), Rama, the female protagonist, is depicted seated in front of a dressing table. There are three mirrors on the dressing table. Each mirror has a reflection of Rama, representing her three positions in the home as mother, father, and sister.

Gulzar also emphasises the transformations that occurred in India throughout the 1970s. He contrasts rural with the metropolis. People turned their backs on culture, morals, language, and so on while development was accelerating. Gulzar conveys this feature well via language - conversations. In his films, a common man or woman appears to be speaking before us. The dialogues also describe the country's situation. Gulzar has a keen insight into human behaviour. Modern societal issues and human relationships mostly influence his films. Gulzar's films mostly express his life, love, and relationship beliefs through his dialogue. He chose rural backgrounds with modest character representations in most of his works, but the dialogue was passionate. Gulzar has shown humanism in numerous forms and emphasised social relationships among individuals in his films. His characters are clearly developed, whether key leads, supporting, or minor characters. For instance, *Mere Apne* (1971) has multiple highly defined personalities. Kali is given relatively little screen time in *Khushboo* (1975), yet she is crucial to the plot. Kali has a special bond with Dr Brindaban and his son Charan. When Narayan wants to cross the road in *Mausam* (1975), Arti assists him, and a particular type of bond develops.

Gulzar's film titles also suggest a relationship. *Mere Apne* (1971) means "someone extremely close to us". *Mausam* (1975) is a film that narrates the story of two separate 'mausam' in Dr Amarnath Gill's life, and both parts of his life are entwined with some complicated connections.

In Gulzar's films, there is a continuous sense of place. The colour white occurs in all of Gulzar's films. White symbolises serenity. Gulzar's faith in peace is reflected in colour white. Most of the protagonists in Gulzar's film wear white kurta pyjamas, emphasising the characters' tranquil attitude. Gulzar's films also depict white snow-covered slopes.

Conclusion

Gulzar's films are a fantastic example of combining aesthetics with the subject. His films are works of poetry in action. In other terms, Gulzar is a cinematic poet. Gulzar's acceptance as a filmmaker is growing since contemporaries and modern cinema critics believe Gulzar Sahab has a unique combination of director, lyricist, and screenwriter. Some critics claim that his command of Urdu and his heritage from the culturally rich province of Punjab are the driving forces behind his literary-rich screenplay and superb directing technique. Gulzar is a maestro of offbeat cinema, and only he can dare to consider such themes

or plots in this cutthroat world of a commercial movie. Gulzar's style is characterised by non-linear narrative structure, related shot compositions, triangular characters' positions in a shot, use of close up and extreme close-ups, white kurta-pyjama, rural setting, dilapidated structures to represent ruined life, expressionistic lighting, montage, and theme consistency. Impressive performances, poetical and philosophical words, natural beauty, simple music, etc., distinguish his style. Gulzar's distinctive style is revealed via human connections, society, and ideas.

References

1. Garga, B.D. (2005). *The Art of Cinema: An Insider's Journey through Fifty Years of Film History*. New Delhi: Penguin Books India Pvt Ltd.
2. Gulzar, Meghna.(2004). *Because he is...* New Delhi: Rupa & Co.
3. <<https://www.imdb.com/name/nm0347899/>> Retrieved 5th October, 2022
4. Chatterjee, Saibal. (2007). *Echoes and Eloquences: The Life and Cinema of Gulzar*. New Delhi: Rupa and Co.
5. Ibid.
6. Thoraval, Yves. (200). *The Cinemas of India*. New Delhi: Macmillan India Limited.
7. Gulzar. "Life, Literature, Film and Sex." The Navhind Times. 20 March 1977.
8. Chatterjee, Saibal. "Lyrics today aren't poetry, just bad prose." Outlook. 26 June 2006

Dr Bakul Srimany is a Faculty Member of the Department of Journalism & Mass Communication, Vijaygarh Jyotish Ray College, Kolkata.