

# ***Mother India***

Mehboob Khan, 1957





# Mehboob Ramzan Khan

## 1906-1964

First film (as actor): *Alibaba and the Forty Thieves*, 1927

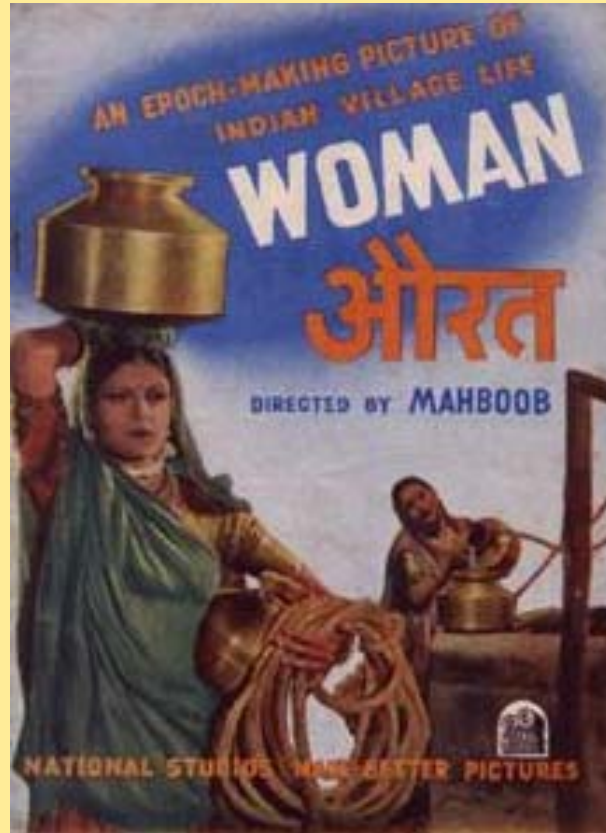
First directed film: *Al Hilal* (“Judgement of Allah”), 1935

A large crane is shown in the process of lifting a heavy, dark-colored object, possibly a piece of machinery or a large container, over a body of water. The crane's lattice boom extends from the top left towards the center. The background features a clear blue sky and a landscape with some vegetation and a body of water. The text is overlaid on the image in a white, serif font.

PHOTOGRAPHY  
**FAREDOON A. IRANI**  
W.I.C.A.

ASSISTANTS  
BALU T. SAWANT  
M. R. VASUDEV  
PARVEZ SABAWALLA

# *AURAT* (“Woman”), 1941



Other influences: *The Mother* (novel, Pearl Buck, 1934)  
*The Good Earth* (film, Sidney Franklin, 1937),  
Soviet cinema (Eisenstein?), German Expressionism

Other notable Mehboob Khan films:

# *ANDAZ* (“Fashion, style”), 1949



Dilip Kumar, Nargis



Raj Kapoor

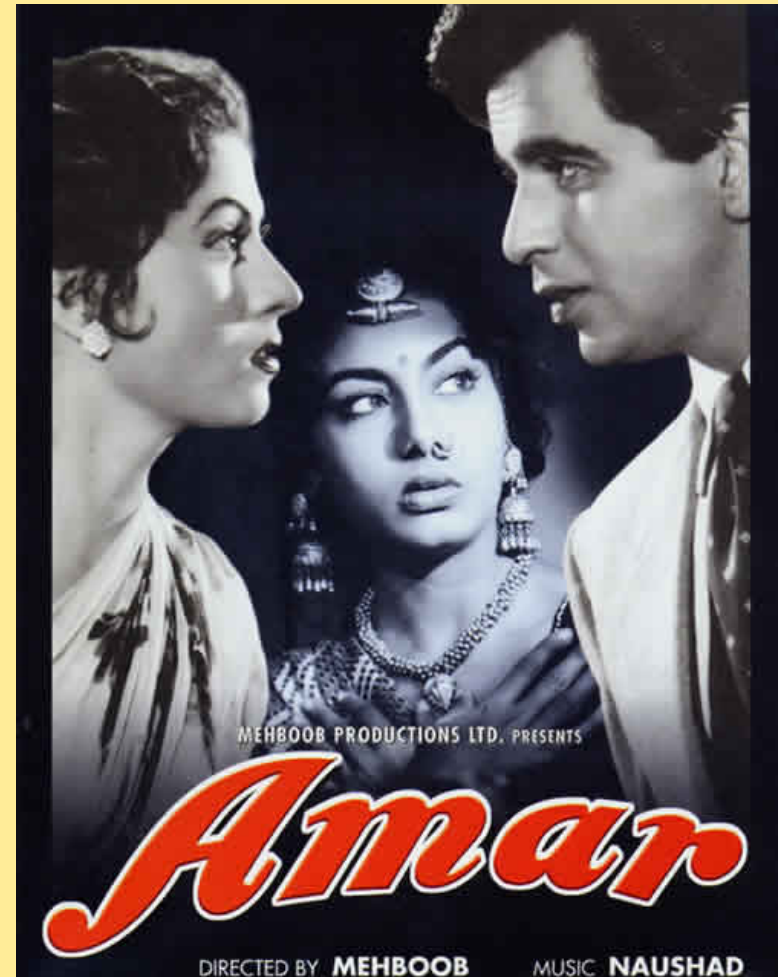
# AAN (“Pride”), 1952



- Dilip Kumar, Nadira
- first Indian Technicolor film

# AMAR (1954)

Dilip Kumar,  
Nimmi,  
Madhubala



“Man proposes, but God disposes”







*Photo by M. Meyson Newell*

**THE UNTOUCHABLE**

"Just stood in the doorway." (See page 163.)

# MOTHER INDIA

BY

KATHERINE MAYO  
AUTHOR OF "THE ISLES OF FEAR"



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Fourteenth Printing, January, 1928  
Fifteenth Printing, January, 1928  
Sixteenth Printing, January, 1928  
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Twentieth Printing, August, 1928  
Twenty-first Printing, December, 1928  
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Twenty-third Printing, September, 1929  
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Twenty-fifth Printing, June, 1930  
Twenty-sixth Printing, July, 1930  
Twenty-seventh Printing, July, 1930  
Twenty-eighth Printing, September, 1930  
Twenty-ninth Printing, October, 1930  
Thirtieth Printing, October, 1930  
Thirty-first Printing, December, 1930  
Thirty-second Printing, February, 1931  
Thirty-third Printing, March, 1931  
Thirty-fourth Printing, July, 1931  
Thirty-fifth Printing, September, 1931  
Thirty-sixth Printing, December, 1931  
Thirty-seventh Printing, May, 1932  
Thirty-eighth Printing, December, 1932  
Thirty-ninth Printing, November, 1933

Katherine Mayo (1927)  
39 printings by 1933

“There has been considerable confusion and misunderstanding in regard to our film production ‘Mother India’ and Mayo’s book. Not only are the two incompatible but totally different and indeed opposite ... We have intentionally called our film ‘Mother India,’ as a challenge to this book, in an attempt to evict from the minds of the people the scurrilous work that is Miss Mayo’s book.”





“You are our mother—*mother* to the entire village!”



Probably nowhere else in the world is there a dam as high as this . . . . As I walked round the site I thought that these days the biggest temple and mosque and gurudwara is the place where man works for the good of mankind. Which place Can be greater than this, this Bhakra-Nangal?

Nehru, 1954

What s a young man' s ambition today? . . . They think of Becoming economists, because an economist plays a big part in the modern world.

Nehru, 1948





Radha (Nargis)



Dramatis personae:  
Birju (“Krishna”) and Ramu (“Ram”)







**Abanindranath Tagore,  
*Bharat Mata* (Mother India),  
1904-05**

**Pre-Independence  
Supreme synthesis of human and  
divine**

- ascetic, non-sexualized female
- corn sheaf
- cloth (*swadeshi*; indigenous self-sufficiency )
- rosary ( ‘spiritual salvation;’ difference from West)
- manuscript (*vidya*, secular knowledge, history)



Hind Devi (Goddess India), oleograph, c.1935



Bharat Mata - “Mother India”

*Martyrs of Freedom*, half-tone print, 1947  
*Shaheed Bhagat Singh*, ca.1940



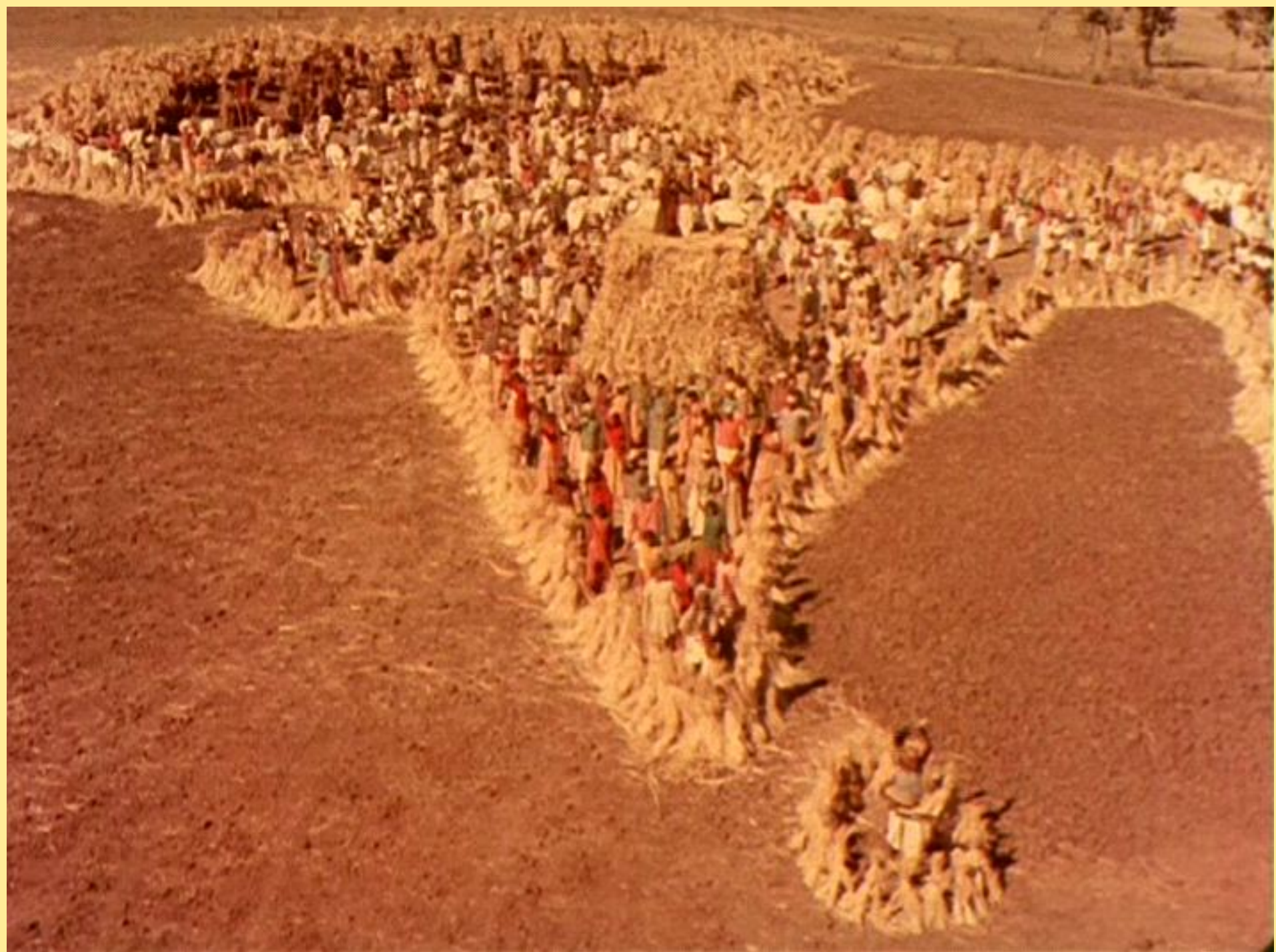
*Bharat Mata*, ca.1950 (with Gandhi and Vishnu)  
and as Madonna















## Mirabai

Ideal/yet unconventional devotee of Krishna, gave up conventional married life; devotional musician and poet



## Krishna and Radha

Radha as personification of selfless and erotic love; rustic cowherd girl; pastoral ideal



Shamu (Rajkumar)

Radha











Sita (*Ramayana*)

Sita as ideal married wife; subservient to Rama; emblem of loyalty, sacrifice, purity, complete fidelity, family values



*laaj*

shame,  
dignity,  
honor,  
chastity  
(especially  
female)



*izzat*

dignity, honor, self-respect  
(individual or familial)



Wifely duty and support



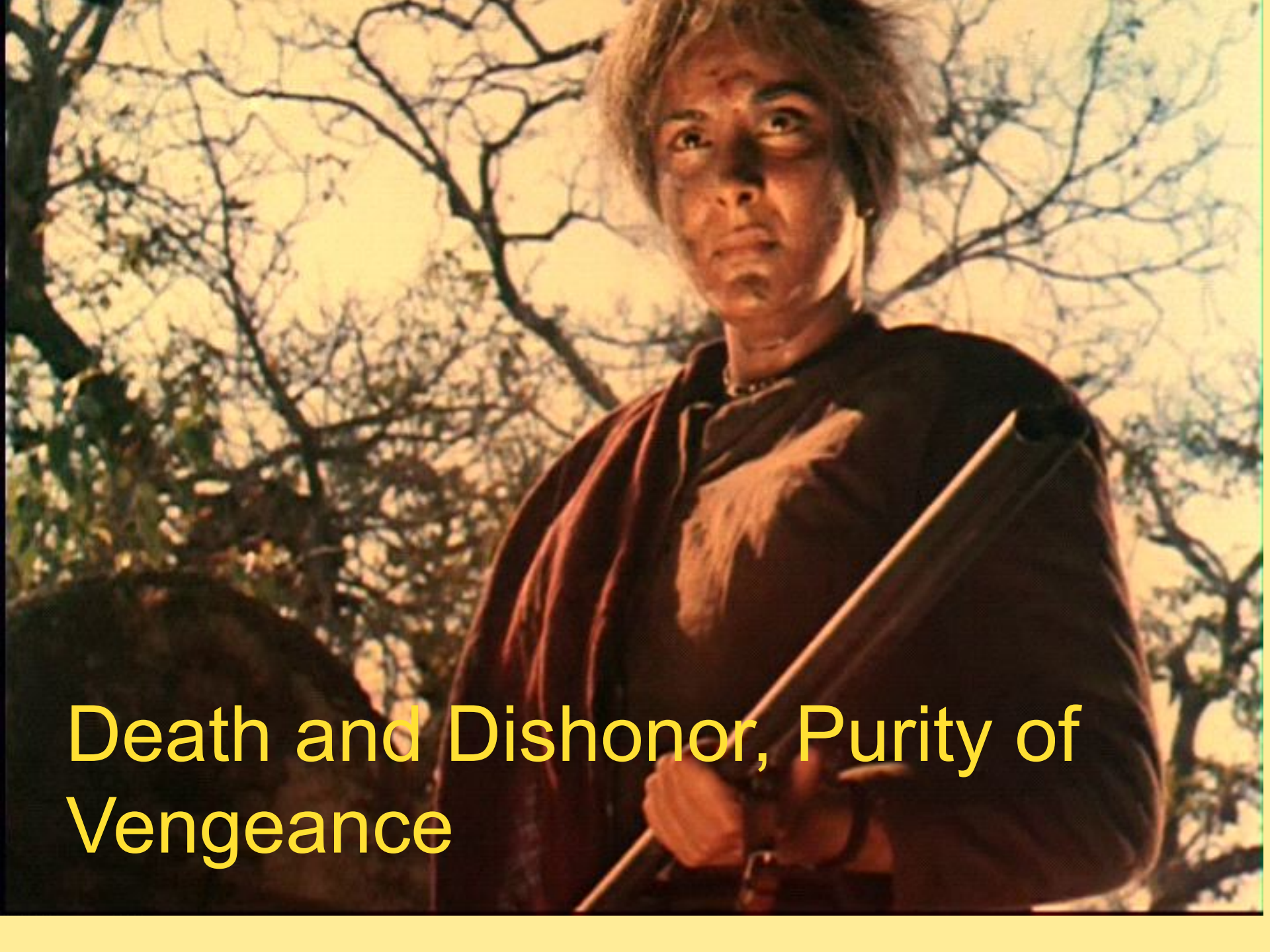
Chastity, sacrifice,  
purification, *sati*



**Kali**  
Consort of Shiva;  
ferocious, destructive, out  
of control, “mother”



**Lakshmi**  
Wife of Vishnu;  
emblem of beauty and  
prosperity



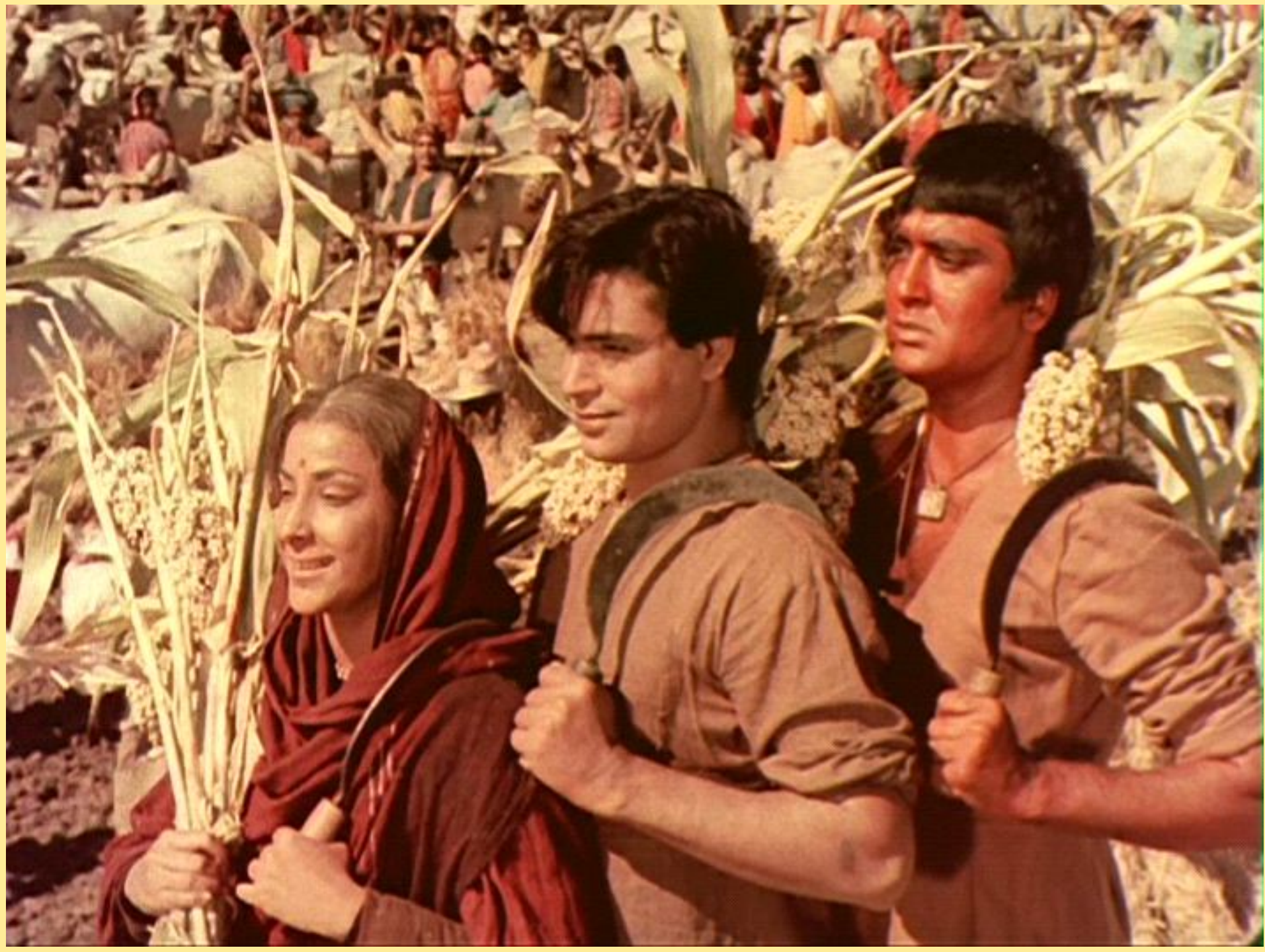
Death and Dishonor, Purity of  
Vengeance

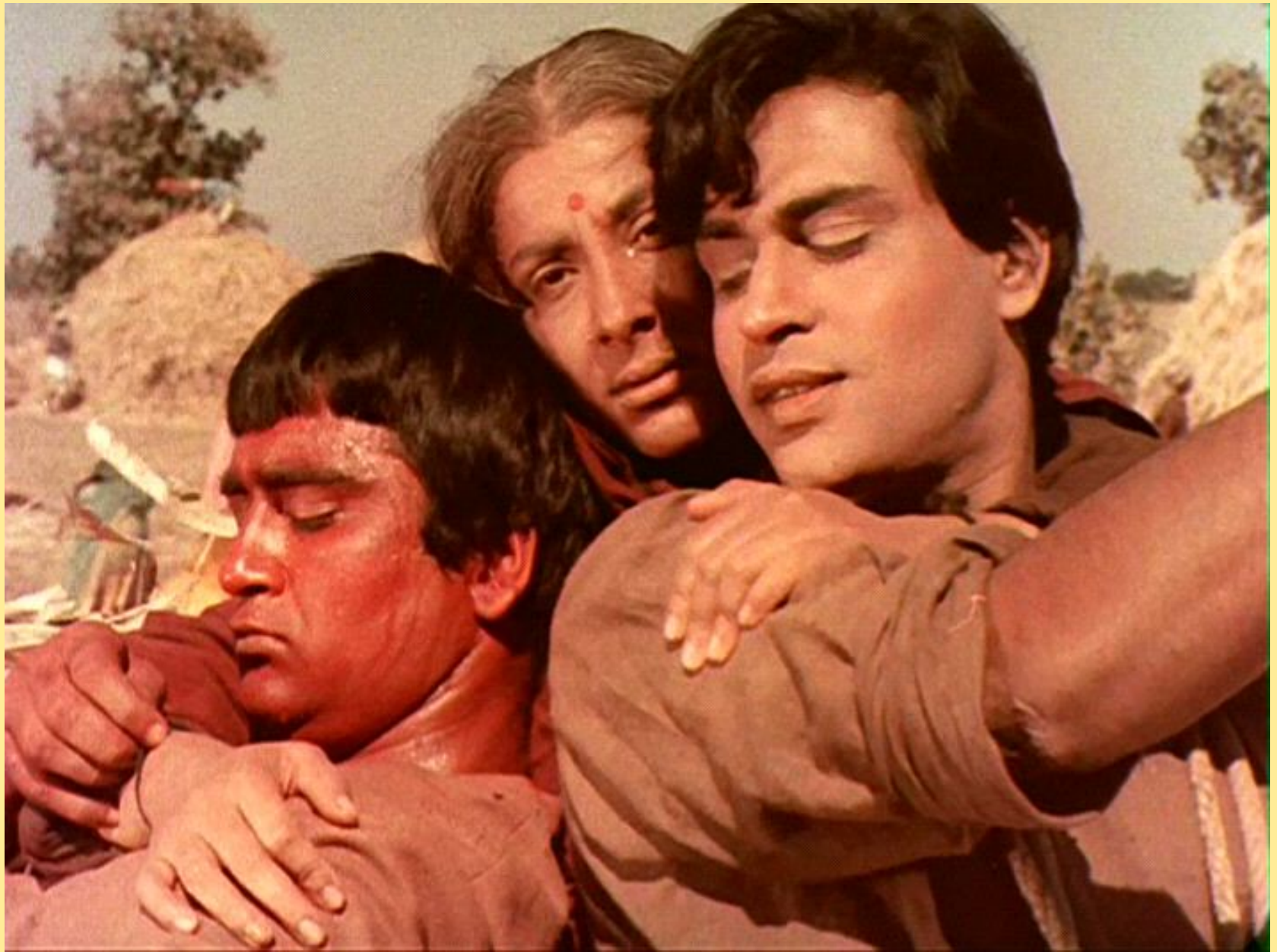
**Sukhilal** (Kanhaiya Lal)











**Birju (Sunil Dutt)**

**Ramu (Rajendra Kumar)**







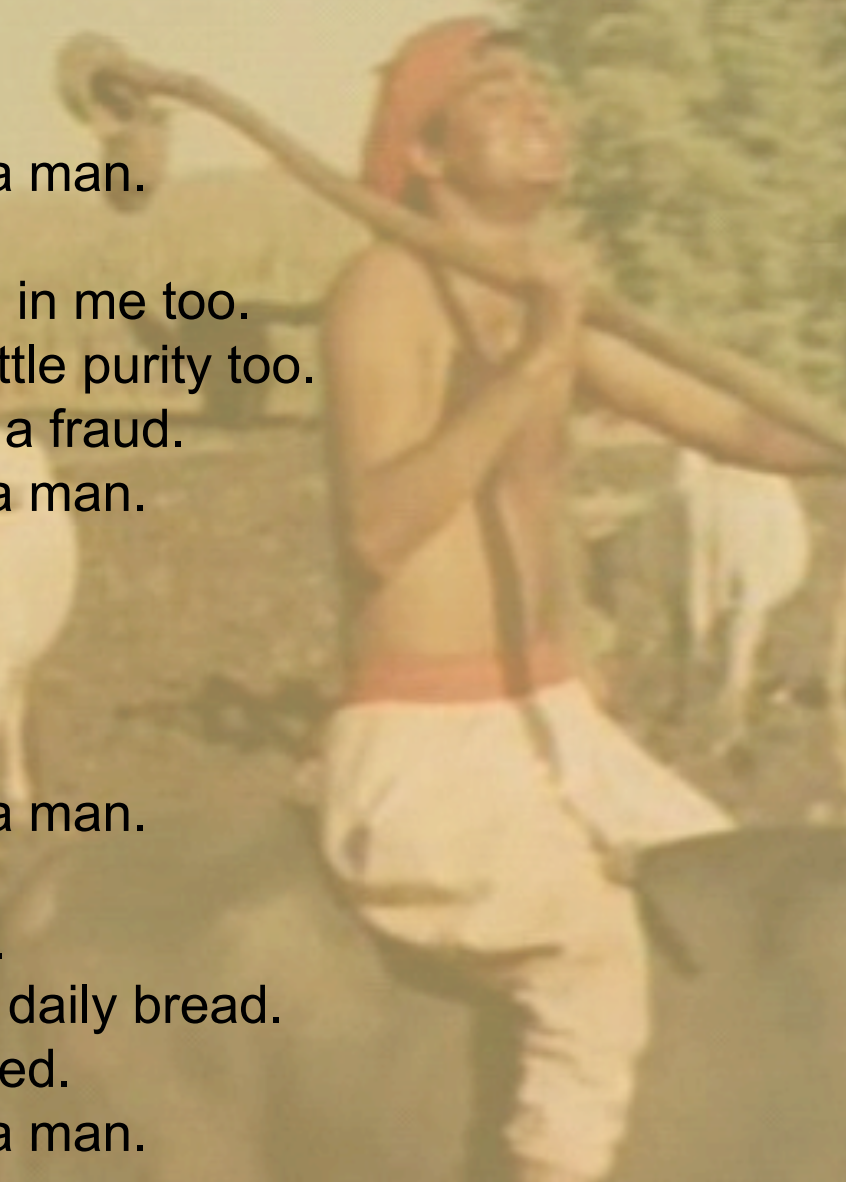
## ***Na main bhagvaan hoon, na main shaitaan hoon***

(refrain) I'm no god, nor am I a devil.  
Let the world think what it likes—I'm just a man.

There's goodness in me, and wickedness in me too.  
There's tons of stains in my heart, but a little purity too.  
I'm somewhat virtuous, and somewhat of a fraud.  
Let the world think what it likes—I'm just a man.

I've no kingdom, nor crown on my head.  
Yet, by my spirit, earth's dignity is upheld.  
I'm poor in body but rich in heart.  
Let the world think what it likes—I'm just a man.

The song of life has no melody or rhythm.  
The whole world's entangled in the net of daily bread.  
What injustice there is! I too am bewildered.  
Let the world think what it likes—I'm just a man.





Rupa



Chandra



Champa





Sundar Chachi













