



("The Great Mughal," 1960)

The Immortal Dialogue
of
K. ASIF'S
MUGHAL-E-AZAM



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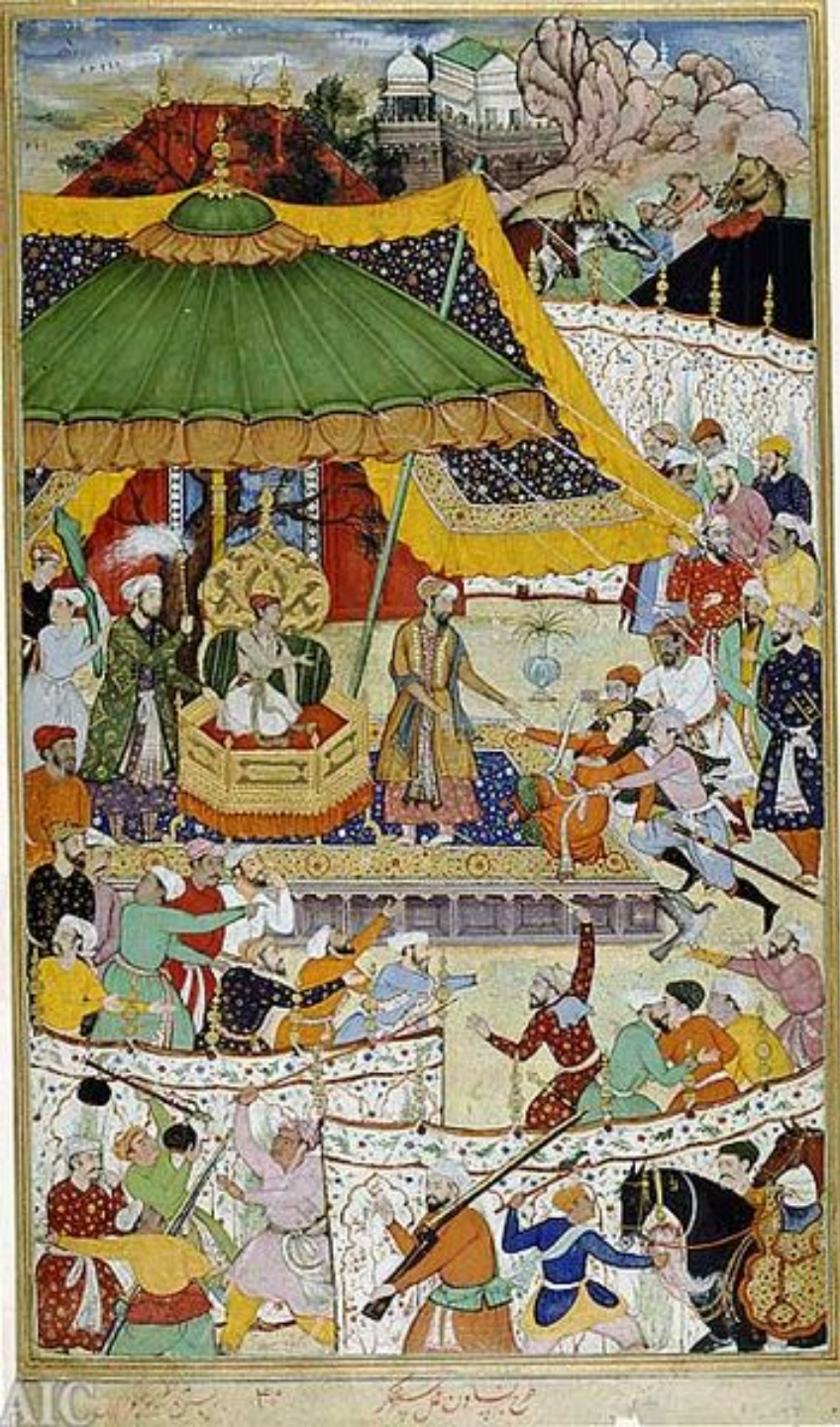
Produced & Directed by

K. A. Sif



History & Legend link the
Story of our past.

When both are fused in the
Crucible of art & Imagination,
the spirit of this great Land
is revealed in all its
Splendour & Beauty.



Historical background:

Mughal Empire (a.k.a.
“Moghul”)

ca. 1526 - 1707

Principal emperors:

Babur

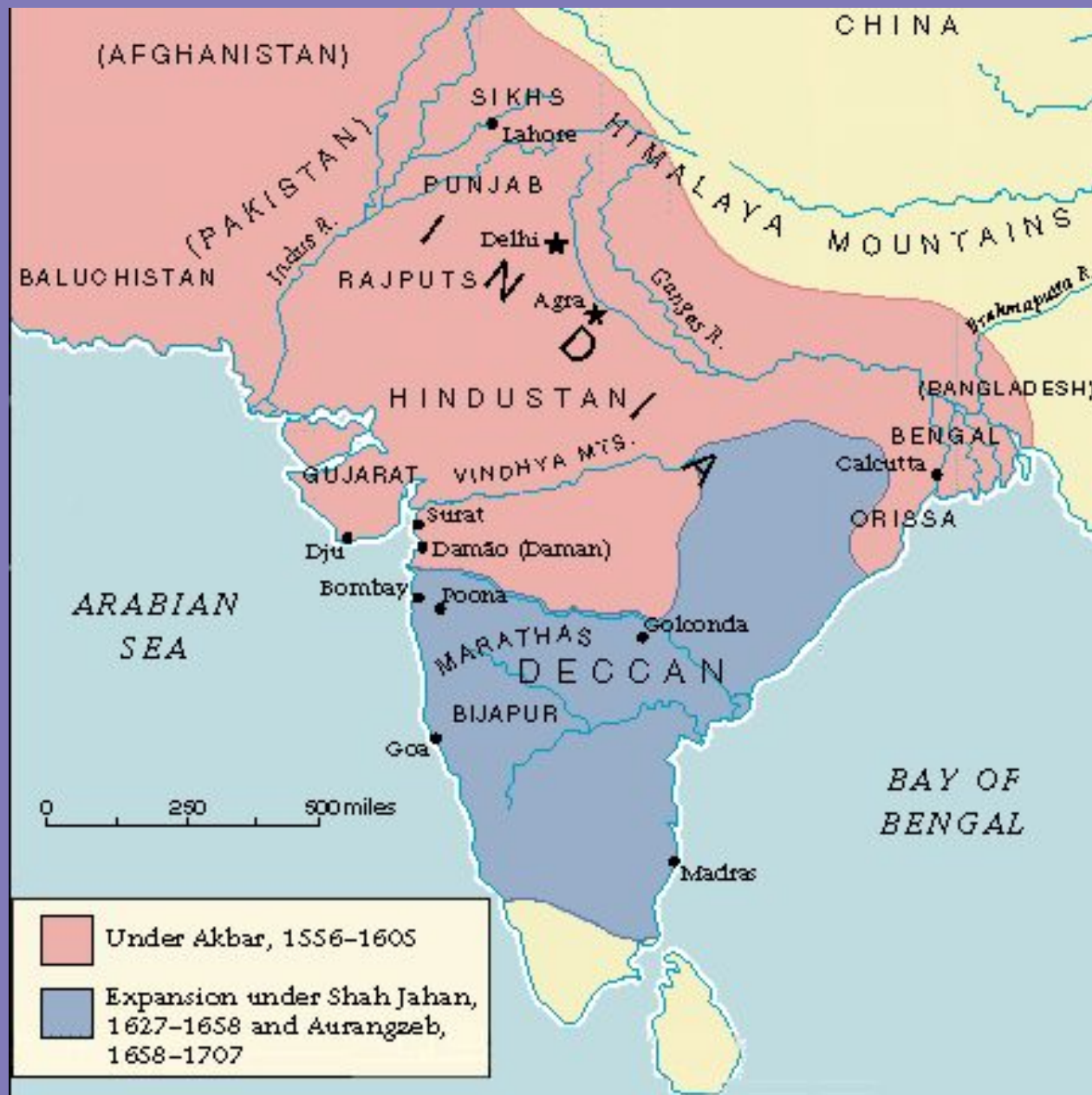
Humayun

Akbar

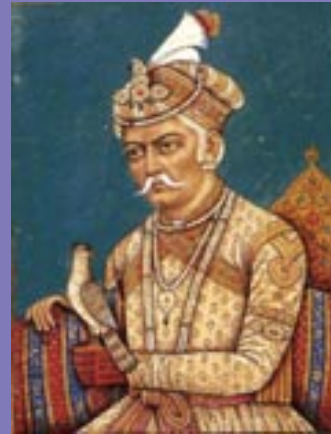
Jahangir

Shah Jahan

Aurangzeb



Jalal ud-din
Muhammad
“Akbar,”
“Akbar the Great”
1542-1605



Fatehpur Sikri (“City of Victory at Sikri”)

1571 - 1585



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Tomb of Salim Chishti, Sufi saint







Nur ud-din Salim
“Jahangir” (“World-
Seizer”)
1605 - 1627

Emperor Jahangir (Salim)

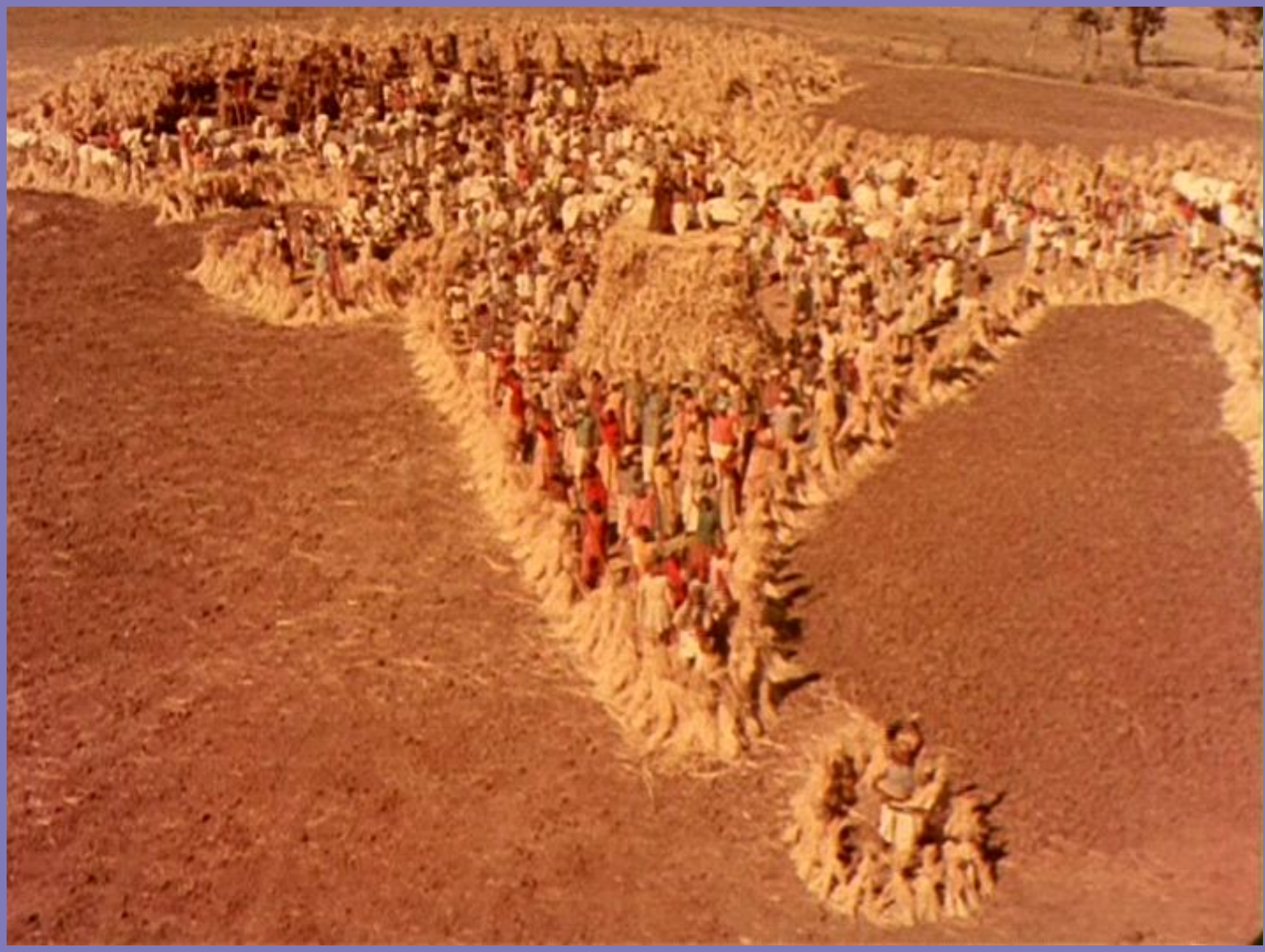
- married in 1585 to Rajput princess, cousin
- then 19 additional wives
- last wife: Nur Jahan
- no mention of Anarkali in his autobiography, or in court chronicles of Akbar's reign



Dramatis personae:



“Main Hindustan hoon....”



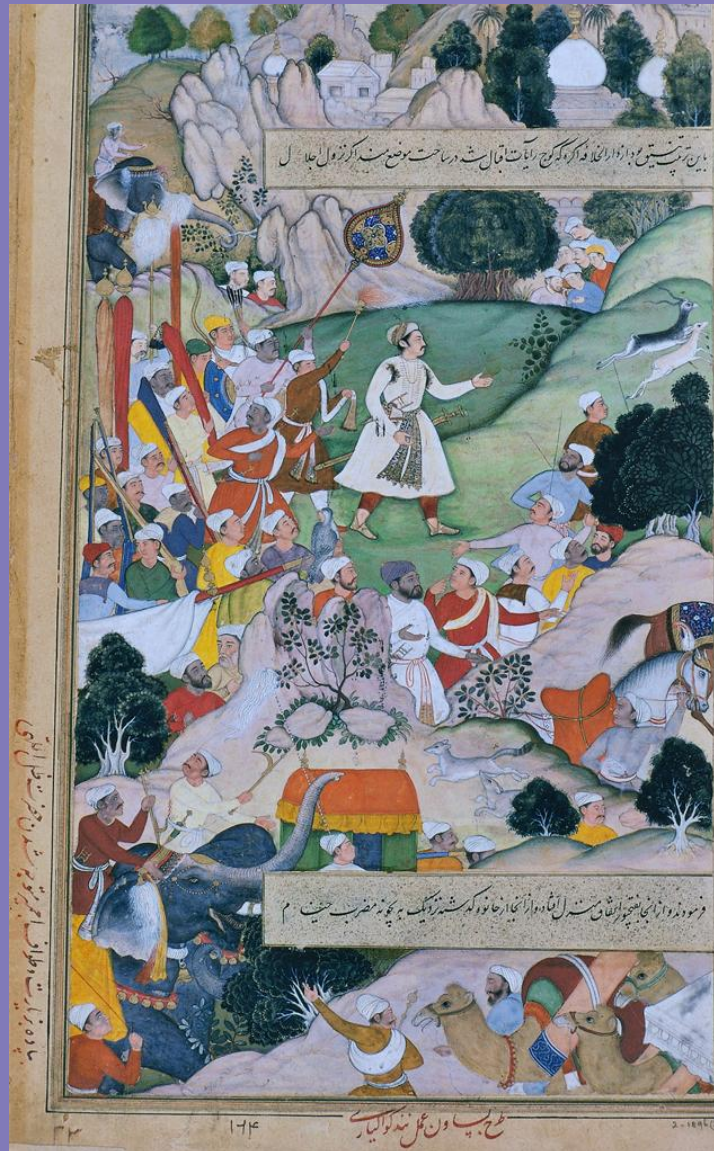


Akbar (Prithviraj Kapoor)



(Akbar's pilgrimage to Salim Chishti at Sikri, ca. 1569)

Akbar-Nama, folio 77, Akbar's pilgrimage, c. 1590-1595, Mughal







Prince Salim (Dilip Kumar)



Dilip Kumar (Yusuf Khan, 1922-)



“King of Tragedy”
(cf. *Devdas*, Bimal Roy, 1955)



Anarkali (“pomegranate bud”) / a.k.a. Nadira





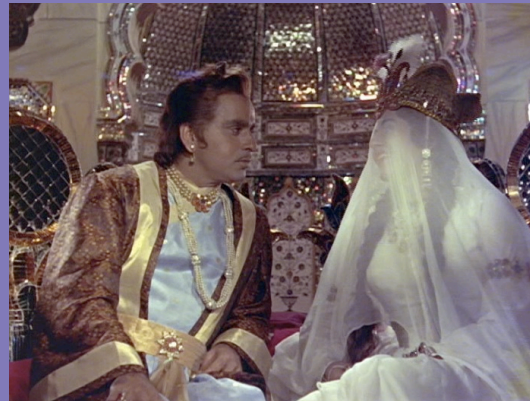
Madhubala (1933-1969)
Mumtaz Begum Jehan Dehlavi

Akbar



Anarkali

Salim





“In the veiling and unveiling of beauty...

...lies every purpose of creation.”

- Sufi saying



Other characters:



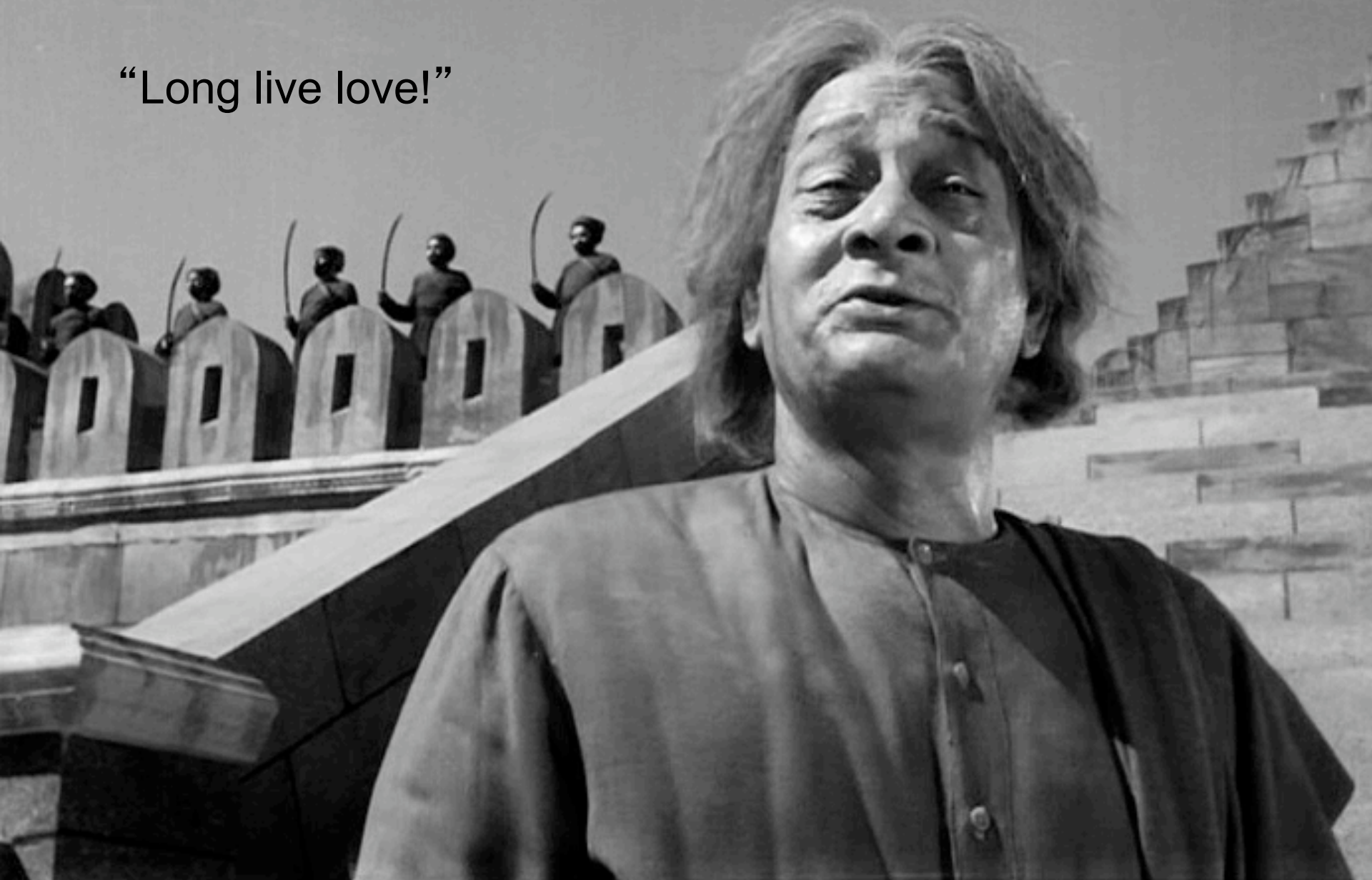
Queen Jodhabai (Durga Khote)



Bahaar (“spring,” Nigar Sultana)

“Ae mohabbat zindaabaad!”

“Long live love!”





pardaa = veil, curtain, screen

- concealment, privacy, protection (of *laaj*, *izzat*)
- eroticism, seduction, attraction of the forbidden
- mysticism, secrecy, what is hidden, what may be revealed



Islamicate culture in South Asia / Indo-Islamic Culture

Poetic and performance forms: *ghazal*, *qawwali*

(both can be sacred/secular)

Ghazal “*Mughal-e-azam* is structured like a *ghazal*.”

-Ziauddin Sardar

“sonnet,” “ode,” genre of lyric poetry

From Arabic: “intimate conversation”

Theme: the infinite geometries of love....



Masters of the *ghazal*:

(Persian) **Hafiz** of Shiraz (ca. 1320-1389)

Divan: 500 *ghazals*

(Urdu) Asadullah Khan, “**Ghalib**”

(1797-1869)

Divan: 234 *ghazals*



Rhyme-scheme of *ghazal* (couplet = *sher*):

A

A

B

A

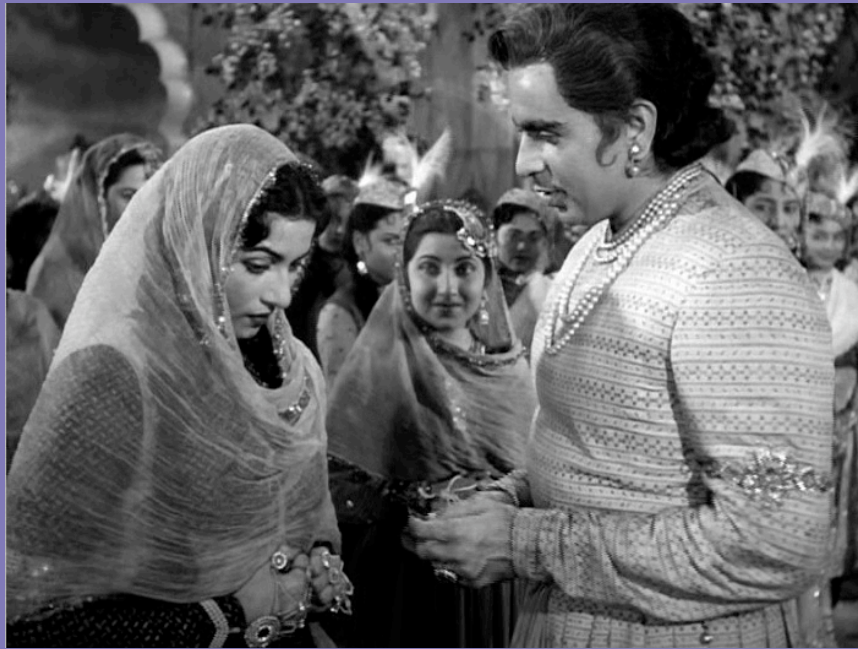
C

A

D

A (etc.)

(last *sher* contains poet's "signature")




Some stock *ghazal* images and conventions:

- moth and flame (lover and beloved)
- nightingale and rose
- desert and garden (lover's world / beloved's world)
- tavern and winecup, drunkenness (lover's defiance of society)
- worshiper and idol (lover's defiance of religion)
- intoxication, social disgrace, ruin, madness, death...
= true Love!



qawwali

Nusrat Fateh Ali Khan
1948 - 1997



***NUSRAT FATEH ALI KHAN
IN CONCERT***



Secular *Qawwali*: “*Parda hai parda,*”
 (“There is a veil”), *Amar Akbar Anthony*, 1977

Na To Carvaan Ki Talaash Hai - Barsat Ki
Raat - with SUBTITLES.mp4



Qawwali

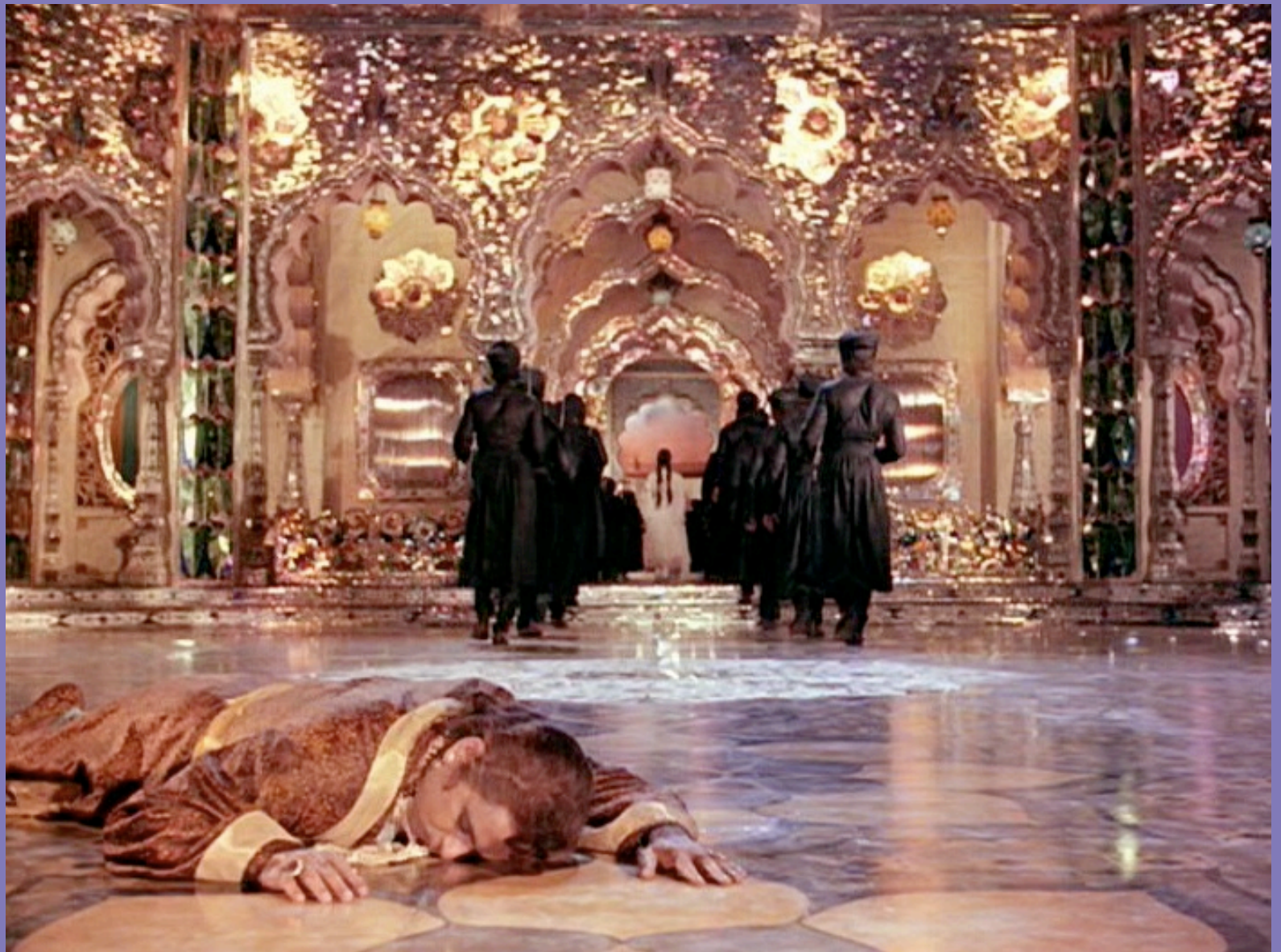
Example: *Na To Carvaan Ki Talaash Hai--*

Yeh ishq hai (“This is love”) :

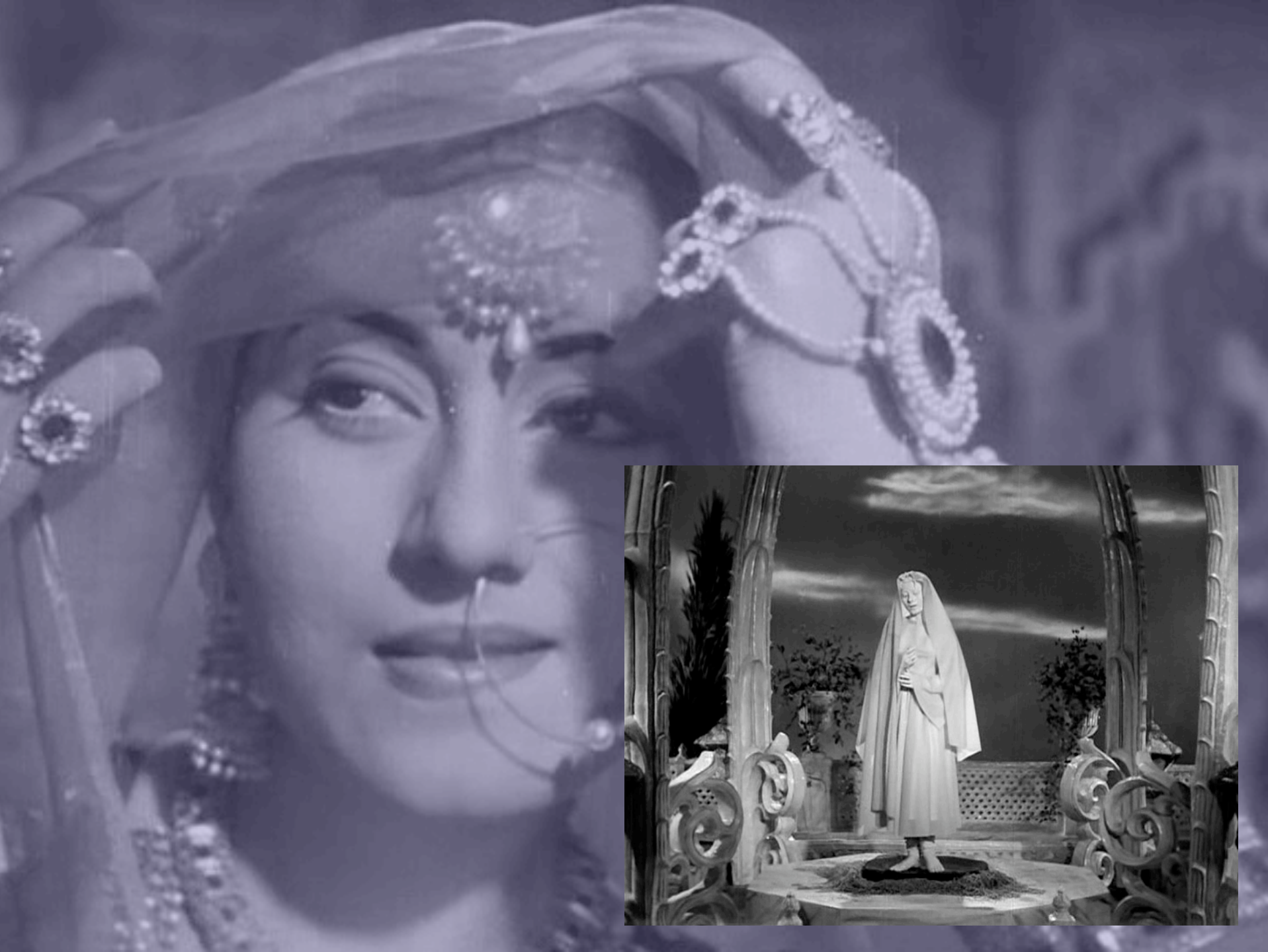
Film: *Barsaat ki raat* (“One rainy night,” 1960)























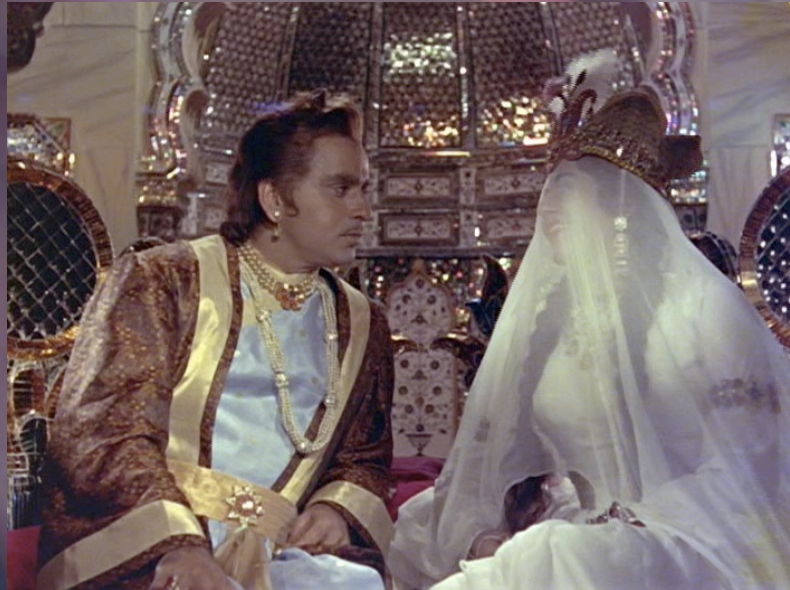












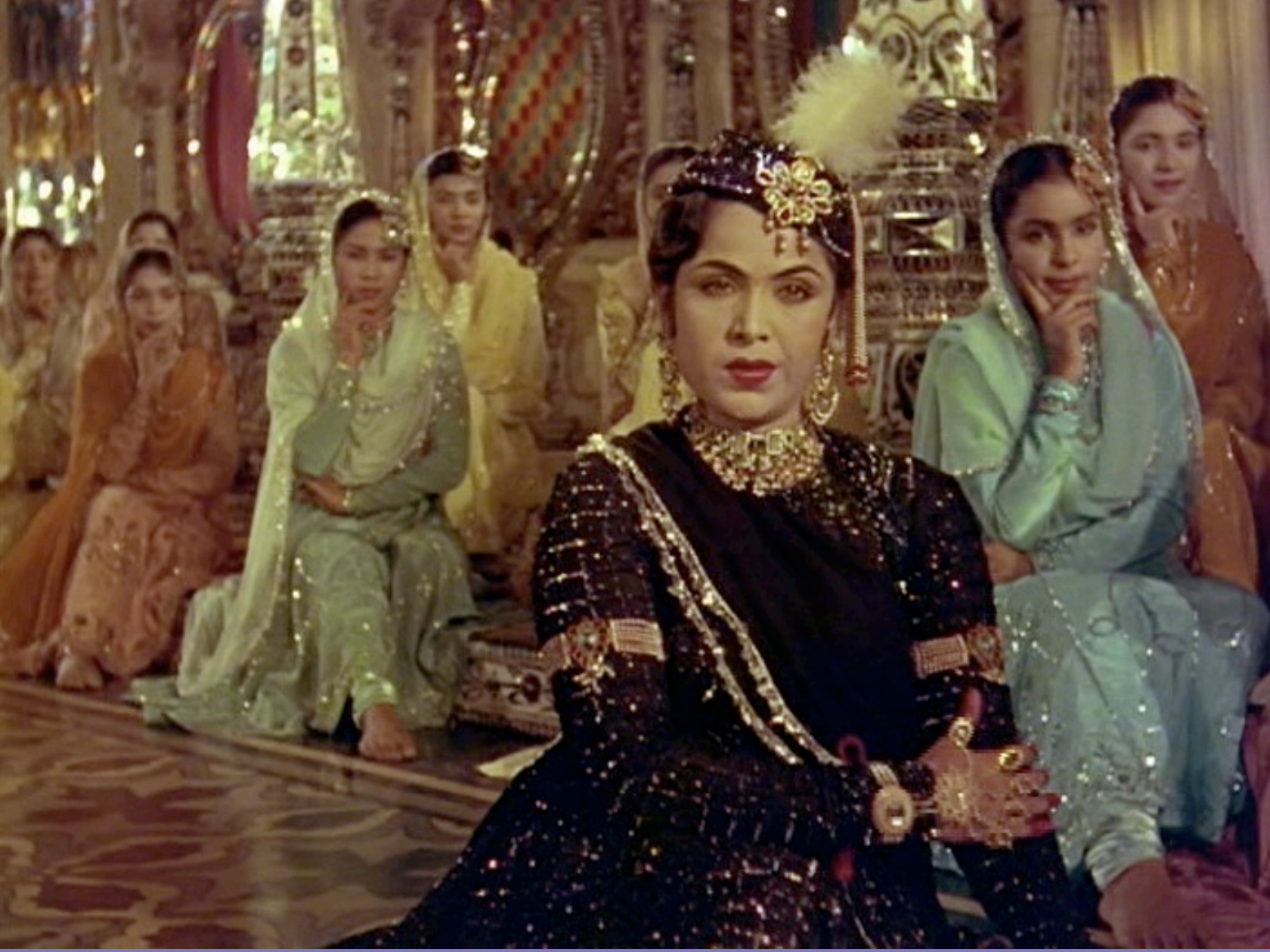












“If the night is so intoxicating, what will the world of morning be?”



the Sculptor (Kumar)





Durjan Singh (Ajit)



Religious imagery:



Krishna's birthday (*Janam-ashthami*)



Durjan Singh's self-sacrifice to goddess Kali
(and Rajput and Mughal *dosti*)



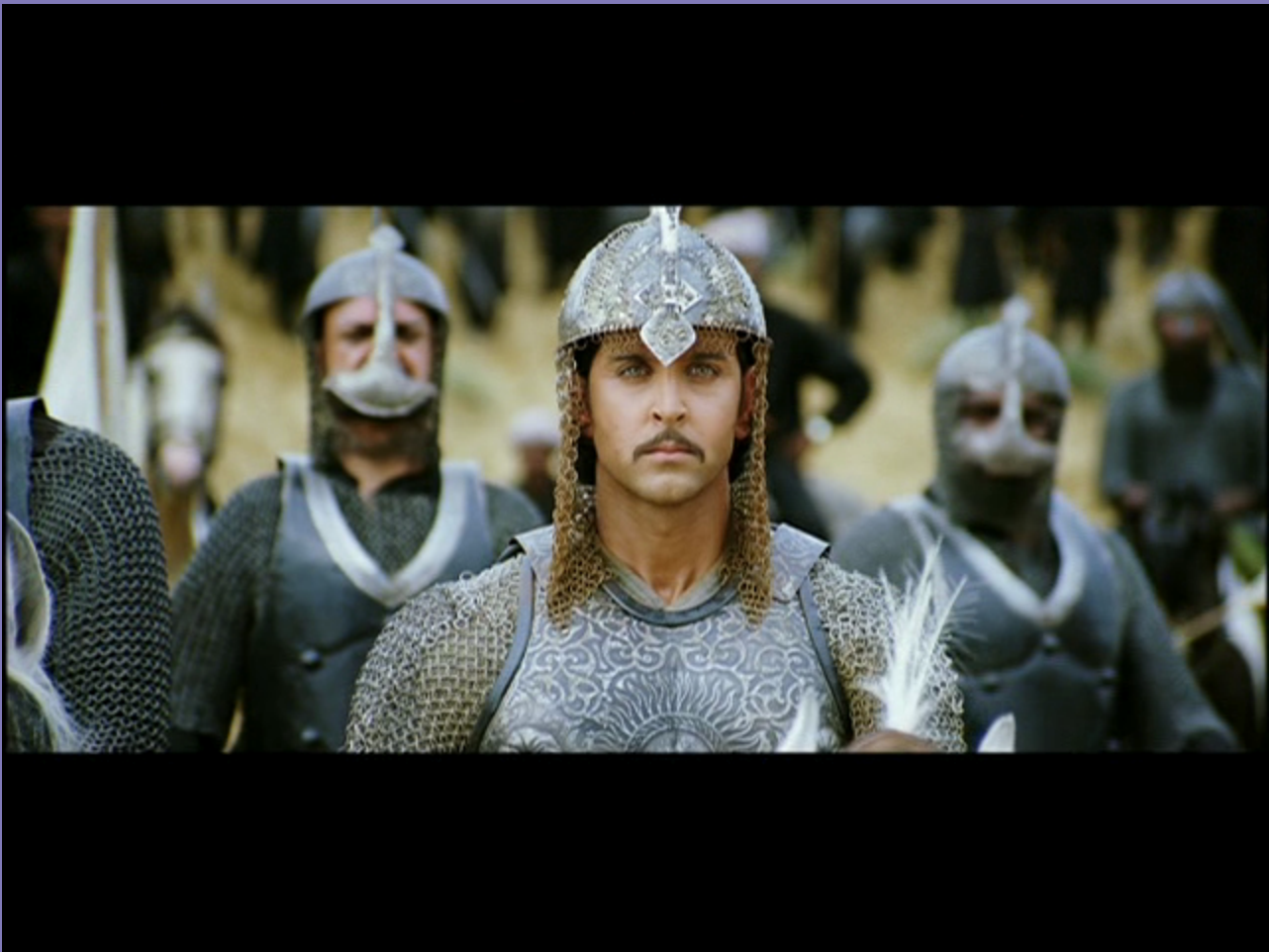


Anarkali' s *namaaz*





Akbar (Prithviraj Kapoor)







Religious imagery:



Krishna's birthday (*Janam-ashthami*)







