**HARC1009: Bollywood and Beyond**

**Response Assignment #3: *Deewar* OR *Sholay***

The 1970s in India have been characterized as being dominated by anger, restlessness, and confusion as the social norms of the 1950s and 1960s were challenged by new social mores. Moreover, political crisis and the challenges of social and economic inequality were major issues (see esp. Kazmi 138-9; 152-5 and Dissinayake and Sahai 66-68).

 *Deewaar* confronts these issues on a number of fronts. Choose ONE of the following topics to write about, using specific examples from the film.

1. Analyze the reason(s) why Ravi is so angry with the political and social realities of his era. What are the problems, and how does he address/‘solve’ them?
2. There are obvious parallels with *Mother India*. Explain (by referring to a specific scene or two) how *Deewar* is similar and how it is different.

*Sholay* is THE cult film that sets the standard for the 1970s genre of “anti-establishment films” with ‘the angry young man’ as it protagonist (Kazmi, 138). Amitabh Bachchan epitomized a new kind of hero for millions of disaffected Indians. Choose ONE of the following topics to write about, using specific examples from the film that are not discussed in detail in the readings.

1. Using the Kazmi article as your guide, analyze a scene where the hero triumphs over the villain(s). How do each of them act? How does the drama unfold? Discuss the visual and dramatic pacing of the confrontation. How does dialogue work in your scene(s)? How is the situation resolved?
2. Departing from the “angry young man” theme, Jha theorizes the film through the lens of a “curry western” “buddy film.” She discusses the role of song in establishing a foundation of male homosocial friendship that excludes women, and she ultimately contextualizes this relationship in terms of nationalist post-colonial theory. Explore her argument by analyzing the relationship between men and men and men and women, citing specific examples.
3. Dissinayake and Sahai also analyze the role of violence in Hindi films in the 1970s, arguing that “the discourse of evil” reflects the problems of the new social order, through a new fascination with figures that defy social norms. In what ways do we see the changes in Indian society being examined through film? How does this film differ from *Shree 420* and *Mother India*? Cite specific examples.