
Research Papers



MOVIE REVIEW : MOTHER INDIA (1957)

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Abstract

Mehboob Khan's Mother India spares a phenomenal spot among unequalled extraordinary and principal Mega Hit motion pictures. A woman pass on a wrinkle on her shoulder, her face bending in devastation – this is the primary look of mother India's ad spot.

Boss Mehboob Khan's 1957 great 'Mother India' is a moving story of human struggle. mother India opens with an adjacent up of 'town mother' Radha (Nargis). Her atmosphere beaten eccentricities setting the tone for a lot of what is to come, she is quickly obvious as a woman fabricated by misery and it soon gets the opportunity to be clear that it is her story that Khan hopes to hand-off.

KEY WORDS : *Movie Review, Mother India, Extraordinary spot, Mega Hit movies.*

Introduction:

The story is constantly reiterated honestly. Exactly when Radha was hitched, her relative got five hundred rupees from the town money advance expert, Sukhilala.

The film concentrates around a mother's (Nargis) relationship with her two kids (Sunil Dutt and Rajendra Kumar). Her life partner (Raaj Kumar), who is a farmer, loses his arms after an incident and goes out as he needn't bother with anybody's empathy. His wife then needs to administer to her three kids and watch out for the fields. Surges destroy the town and one youngster falls prey to the fiasco. The strong willed woman indications at no surrendering. One youngster changes into a criminal yet she doesn't give in and, all things considered. She and her second kid fight the circumstances and leave every one detriment.

Mehboob Khan's Mother India (1957) is Hindi silver screen's unique epic around a grassroots-level Indian family whose predetermination dependably holds tight the motivation of a couple of willful qualities.

Radha, a hesitant, immature woman comes into Shamu's (Raaj Kumar's) house just to pick up from her mom by marriage (played by silent time star Jiloo) that her mate's region deceptions sold. Radha and Shamu work perpetually, however the leerylala (Kanhaiyalal) waltzes off with more than his pound of tissue.

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Restless, Radha prescribes building up a forlorn, unpleasant package. At any rate their profitable bullock goes on in the effort. A rigid disaster takes after when Shamu's hands are pummeled while working. Offended by Lala and unwilling to be an inconvenience, Shamu leaves home, leaving Radha chasing insanely down him.

With mouths to support and no option however to survive, Radha works the region herself. A chain of tragedies and a devastating surge dash every one of her trusts. Radha adjusts her existence with no readiness every one time, and transforms into a living totem of value, warmth and determination for her town and her children.

Ramu is the peaceful, strong senior tyke; Birju (played when energetic by an enchanting Sajid Khan) is a cannonball of underhandedness. The two demonstrate these properties when they grow up (Rajendra Kumar and Sunil Dutt).

The film now showcases a plenitude of starlets pirouetting in a string of wonderful tunes. The town Venus, Champa (Kumkum) marries Ramu. There's the manageable, doe-looking toward Chandra (Azra), and the Lala's fun loving young lady Roopa (played with style by Madhubala's bona fide sister, Chanchal) who takes delight in teasing Birju in an obscure relationship.

Birju, the radical, has huge chips on both his shoulders about Lala's dishonorable demonstrations and transforms into a fraud. Radha's maternal worship offers him some assistance with getting far from a blasting fire started by Lala in any case even Radha can't save him from himself. He gets Lala's daughter. Additionally Radha is constrained to copy Mother Earth's response to the people who slight her laws.

Nargis was only 28 when Mother India was released yet hers was the execution of a lifetime - from a juvenile life partner with painted eyebrows to a matriarchal figure who doesn't seem to attempt and run a go over her hair. Her stand-out ability to delineate nature of reason (amid a period when most fearless ladies were marshmallow-sensitive) made her optimal for the part.

Nargis herself is most connected with this calling describing and picture breaking delineation (not long after which she married Sunil Dutt, who portrayed her serious youngster Birju*). Sunil Dutt was an under-assessed performing craftsman, for the fundamental reason that all his unprecedented displays were never title characters, and were over-shadowed by all the more understood co-entertainers. His Birju is played with such validness and conviction that even today various humorists imitating Sunil Dutt are truly replicating Birju.

It is an uncommon misrepresented picture, containing heavenly execution by Nargis and Sunil Dutt, while demonstrating the bankrupted money related conditions and sickening living gages of an ordinary Indian nation family who were resolved in outright dismay, disfavor and catastrophe on account of the precarious temper of one of their relatives. Nevertheless, raging dejection was not the sole reason which irritated Birju (Sunil Dutt) to transform into a criminal and murder Sukhilala (the insatiable money bank), yet the particularly unfavorable and savage individual concealed in the money credit master, who, in a retrogressive commonplace social setup misused/needy individuals, untalented and delicate segments of town social solicitation.

Additionally, the strong and moving story line, Faredoon has discovered spellbinding stills giving an extraordinary establishment setting of the full horizon picture down to the ground level with spreading faint fogs at nightfall against the foundation of outlined actors. It is in all probability an outright need see film having superb and enormous cinematography, as well.

HIGHLIGHTS OF MOTION PICTURE :

- Mother India was Nargis' huge opportunity to demonstrate she could convey hits outside the Raj Kapoor ambit. It was one of the first movies she marked in the wake of working only with Kapoor for a large portion of every decade. By chance, Mehboob presented Nargis as courageous woman with Taqdeer(1943).
- For Raaj Kumar, Sunil Dutt and Rajendra Kumar Mother India was their first real achievement.
- Mehboob Khan had effectively made an acclaimed film on the same subject - the highly contrasting Aurat in 1940 with Sardarakhtar ahead of the pack part with Yakub and Surendra. That Khan began life in a little town in Gujarat helped the realness of town life in both movies.
- Hollywood star of Indian inception Sabu (Elephant Boy) was to assume Sunil Dutt's part initially.
- Sunil Dutt broadly spared Nargis amid the blaze succession. Nargis was demonstrated caught inside a boiling over flame while Sunil Dutt bounced in and spares her. Anyhow the burst thundered crazy leaving

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Nargis stranded. Sunil Dutt immediately got a sweeping and plunged inside and, wrapping the cover around themselves, the twosome ran out.

- It implied a few, tormenting blazes for Sunil yet it likewise brought about Nargis beginning to look all starry eyed at him. They were hitched inside a year.
- Buoyed by Mother India's prosperity, Khan called his next film, Son Of India, featuring little Birju, Sajid Khan. The film bombarded at the turnstiles.
- In an one-of-its kind artistic tribute, Devanand is indicated offering tickets of Mother India in dark in Kaala Bazaar (1960).
- The Mehboob-Naushad mix had as of now spun some life-changing songs in Anmolghadi, Andaz, Aan and Amar (the last two with lyricist Shakeel badayuni). Mother India's music, tragically, was not in the same raised class.
- There are remunerations in Lata's profoundly felt interpretation of Shakeel's elegantly composed Duniyamein murmur aaye hain toh jeena howdy padega, jeevan hai agar zaher toh peena greetings padega. Naushad is still (sort of) steadfast to his onetime most loved Shamshad: Her O gaadi wale gaadi dheere haank re shows the vocalist in a mind-set as irresistible



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