

A Prolific subscription of talent from Punjabi Cinema to Bollywood

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Abstract: Hindi Cinema, popularly known as Bollywood has planetary popularity. Bollywood is one of the highest film production centers. Bollywood versatility and creativity cracked admiration by the audience. With passage of time, it has stepped into the new phenomenon of “Punjabification of Bollywood”. Punjabi has drawn into Bollywood through its miniature dosages of music, character, dance, language and even protagonists. Certainly things have changed with time from its Balle Balle addiction on Hindi Cinema to various other parameters. Before, the state’s imprint was limited to music and was presented by few clans like Chopras and Kapoors but with time footprints has stretched to include Punjab locations, language, dialogue delivery and even lead roles played by artists belonging to agrarian land. Witnessing of new and recent transition in Bollywood is the result of many Contributors who are Punjabis and some who are not necessarily Punjabis but somewhere associated from Punjabi culture, region etc. Their ingenious efforts can be observed since the infant stage of Indian cinema. There are lots of contributors who sow the seeds for success in Indian Cinema but cracked their career from Punjabi Cinema. This article will highlight the achievements of those film personalities who started their career from Punjabi Cinema and later contributed to Indian Cinema. Accordingly, a list of such celebrities has been compiled since the origin of Punjabi Cinema till 1948 for the purpose of this study/ research. The list includes: Miss Khurshid (ISHK-E-PUNJAB-1935); Nurjahan (SHEELA alias PINDI KUDI-1936); Dalsukh Pancholi & Shamshad Begum (GUL BAKWALI-1939); Karan Dewan (POORAN BHAGAT-1939); Mumtaz Shanti (SOHNI KUMAHARAN-1939); Manorma (IK MUSAFIR-1940); PranSikand (YAMLA JATT-1940); Shyam (GOWANDHI-1942); S. D. Narang (PATWARI-1942); Mohammad Rafi & Munawar Sultana (GUL BALOCH-1945); Amar Nath (KAMLI-1946) and Pushpa Hans (CHAMAN-1948). From this list, two eminent artists are selected from Pre-Independence Era who kicked their career from Punjabi Cinema and later contributed to Indian Cinema-PRAN and SHYAM. Detailing of their life and achievements are mentioned.

Key Words: Popularity, Punjabi ,contributors, Indian Cinema.

1. INTRODUCTION:

The Punjabi addiction is a new trend in Bollywood. A strong move can be witnessed in Bollywood songs where earlier only few words were in Punjabi, but now entire song is in Punjabi. Infact many super-hit songs are sung by Punjabi Singers. The latest example to this is “Teri Mitti”, a patriotic Hindi song was sung by B.Praak (Punjabi singer). Not even song, but transition can be witnessed from protagonists point of view too. Diljit Dosanjh after impressing the audience with its earnest performance in Punjabi Cinema garnered accolades from its performance in Bollywood. He is not the one but there are many who made a successful transition from Punjabi industry to Bollywood. Since the beginning of Indian Cinema, there were many Punjabis who dominated Bollywood not with their looks but with the oodles of talent they possess. The further article will give detailed information on the lives and contribution of pre-independence talent that hailed from Punjabi Cinema and made their successful transition in Bollywood.

2. PRAN-“THE BAD MAN OF THE INDIAN CINEMA”:

Pran Krishan Sikand, the nominative ‘bad man’ of Indian cinema, who incorporated villainy in Bollywood with his skilled incarnation of evil on celluloid. Whatever the role it was, his each performance was covered with originality and imagination. His screen presence was prolific. The mandatory masala in Hindi movies of villain was presented by his sophisticated portrayal on celluloid. It was convinced by his bloodshot eyes, cold voice. He brought each character alive on the screen with his acting skills and rare intelligence. He succeeded in turning stereotypes into unforgettable characters with different mannerism, unusual get-up and voice diction. He had earned the unique and dubious distinction of being the film industry’s most hated villain. He elevated the role of the villain to cult status and won the sobriquet of ‘Villain of the Millennium’ for his riveting performances in hundreds of celluloid roles. Pran Krishan Sikand was born in an affluent Punjabi family on February 12, 1920 at Ballimaran, Old Delhi. Pran wasn’t academically inclined and after passing his matriculation from Raza High School, Rampur, he joined A. Das & Co., Delhi as an apprentice photographer. This job took him first to Shimla, where he reprises the role of Sita in the annual Ramlila.

Then the rakishly good-looking and nicely dressed Pran was spotted at a Mcleod Road Paan shop by writer director Wali Saheb, who found his face photogenic. He recommended him to producer Dalsukh Pancholi for a villain's role in the Punjabi movie 'Yamla Jat' (1940). The naughty son of a rich contractor and the brash young photographer initially scoffed at Wali's offer. But destiny came knocking and he became a pillar of the success of Yamla Jat. After playing small roles in Chaudhary (Punjabi) and Khazanchi, he was cast as a romantic hero opposite beautiful Noor Jehan in Khandaan (1942). The magical success of Khandaan offered plenty of opportunities for Pran as leading man. But he shunned the hero's role as he preferred doing grey roles rather than running around trees with heroines. His initial films like Sahara, Ragini, Kaise Kahoo, Rehana, Khamosh Nigahein, Paraye Bas Mein, Mohini, Aarsi and Badnami were not big-budget great films, yet these helped him develop his acting skills. He appeared in 22 films made in Lahore, before the partition applied brakes to his flourishing career. His two films 'But Taraash' (1951) and 'Khanabadosh' (1952) were released in Pakistan after the Partition. Pran miraculously escaped bloodbath in Lahore as he had flown to Indore only on 10 August, 1947 packing just a suitcase of his clothing to celebrate his son's first birthday. Under the changed circumstances, he chose Bombay to continue with his celluloid dream. His Lahore experience failed to fetch work in Bollywood. He took up a job with Delmar Hotel, Marine Drive to maintain his family. He finally swung a role in Bombay Talkies' film 'Ziddi' (1948) at a princely salary of Rs.500 with the help of writer Saadat Hasan Manto. Fortune smiled on Pran and within a week he signed Grihasti, Apradhi and Putli. He got one hundred more than the lead star in 'Apradhi' and Wali signed him for 'Putli' with fee of Rs. 1000 per month. One film that really established his career as a villain was Badi Bahen (1949). Soon film offers started pouring in with every film he grew from strength to strength. He did prominent roles in films like Barsat Ki Ek Raat, Birhan, Chunaria, Nek Dil, Sheesh Mahal, Afsana, Bahar, Aah, Malkin and Badi Bahu. His unforgettable cameo in Devdas, doing two-second dance moves sitting down head and face. He made a significant difference in two conventional villains "a prince in Madhumati and a village goon truck-driver in Kashmir Ki Kali.

It is tough to imagine any victorious film of that era without the menacing figure of Pran. His character trademark was on looked on screen by with his cigarettes, cigars, pipes, turning a stick around with his hand, his many costumes, hats, caps, wigs and various types of beard. Pran acted as hero -in the hit film 'Pilpili Saheb'. Pran changed his roles literally and metaphorically pulling at our heart strings. Shaheed (1965) was the beginning of new phase in Pran's career. Pran, for whom roles used to be specially written, made appearances in about 390 Hindi movies and his last appearance was in Dosh (2007). He also acted in seven Punjabi (YamlaJat, Chaudhary, Chhai, Mutiyar, Phumman, Vasakhi, Nanak Dukhiya Sab Sansar).

Pran was awarded three Film Fare Best Supporting Actor trophies and Film Fare Lifetime Achievement Award-1997. In 2001, he was honored with Padma Bhushan by the government of India. He was named one of 25 Asia's Greatest Actors of All Time in 2010. He was bestowed with the coveted Dadasaheb Phalke Award in May, 2013. The much-deserved recognition came just two months before Pran died of pneumonia on 12 July 2013. "Barkurdaar! Bahut Der Kar Di Aate Aate! "

3. SHYAM-"THE DARING HERO":

The red-blooded Shyam had razor-edged features and enticing charms, which made him one of the popular macho men of Indian Cinema. The tall, stout handsome Shyam had the looks and pizzazz of a Hollywood star. A small but in expugnable treasure of his films mirrored his elegant style and awesome persona. Starting from Punjabi Cinema at Lahore, he eventually rose to become an undisputed heart throb of millions. His large female fan-following were madly attracted by his suave appearance in neatly brushed hair and sword-trimmed moustache. The impeccably well-mannered and vivacious Shyam was the most widely admired screen idol of the forties. Shyam alias Sunder Shyam Chadha was born to Sita Ram Chadha, an army personnel and Charan Devi on 20 February 1920 in Sialkot, (now in Pak) Unfortunately, at the age of five he lost his mother. The eldest of four brothers and one sister, Shyam had a great fascination for films right from his early childhood. He actively participated in college plays/ dramas and became the President of the Dramatics Society of Gordon College, Rawalpindi. Braving family opposition, in particular from his father, Shyam powered on thanks to the support of his uncle Tarachand Chadha, who convinced his father to allow him to join the films. After graduation, Shyam moved to Lahore in search of roles in films, but he had to struggle a lot. Then he went to Pune to accomplish his dream of becoming an actor and joined Prabhat. He appeared for the screen-test at Bombay Talkies but missed the bus to filmhood. But he was determined to work in films and he became assistant director to J.K. Nanda. In 1942 Lady-luck smiled on him and he got the opportunities to act simultaneously in Punjabi and Hindi films. He made his debut as hero in Cine Studios' Punjabi movie 'Gowandhi' (1942) with Veena, M. Ismail, Manorama and AshaPosley as his co-stars. This film was released on 8 April, 1942 and it became a super-hit at the box-office. He also got a chance to act opposite livelier Ramola in Talwar Productions Hindi movie Khamoshi (1942), which was censored on 16 May, 1942. Next year he appeared in two Hindi films 'Bhalai' (1943) and 'Mazaq' (1943). However, he got break into Hindi Cinema from film 'Mun Ki Jeet' (1944) opposite his wife Neena. This opportunity was given by his friend W.Z Ahmed, he was his old friend from Lahore. In this film, Shyam's robust personality and well-chiselled

features were fully exploited. The picture was a runaway success at the box office and Shyam catapulted to stardom overnight. Then he appeared as a lead hero opposite GeetaNizami in 'Room No. 9' (1946). His next appearance was opposite actress Nain Tara in a comedy film 'Aaj Aur Kal' (1947). Following the partition of India in 1947 he came to Bombay and again went for screen-test at Bombay Talkies, he was selected this time. He played the main lead opposite Munawar Sultana in 'Majboor' (1948). The film celebrated jubilee at many places and Shyam never looked back thereafter. Once rejected by Bombay Talkies, he was now their regular artiste and he was cast opposite Snehprabha in the movie 'Shikayat' (1948). In Dillagi (1949), a tragic romance of unrequited love, Shyam played the lovelorn Majnu archetype whose beloved was married off elsewhere. It was perhaps his finest performance on the screen. 'Tu Mera Chand Main Teri Chandni' touched new heights of popularity all over the country.

He ruled the Hindi cinema from 1948 to 1951. He had scaled dizzying heights of superstardom with mega hits like Bazar, Patanga, Kaneej, Samadhi and Shabistan under his belt. He acted with all the top contemporary heroines like Ramola, Suraiya, Nigar Sultana, Kuldip Kaur, Munawar Sulltana, Naseem Bano, Nargis, Rehana ,Nimmi and Meena Shorey etc. carrying a string of hits in the late forties. Starting his acting career with a Punjabi film Gowandhi, he was under moral debt to his mother-tongue, which he repaid by producing 'BhaiyaJi' (Punjabi-1950) with title role enacted by Om Parkash. His last Punjabi film as an actor was Madari(1950) in which he played a guest role. The bright career of this legendary actor was cut short abruptly on 25 April, 1951.

4. CONCLUSION:

Present Bollywood is gaining acceptance on new leaves of Punjabi language, culture, music, even protagonists. A new transition is not the outcome of present crop of Punjabi actors or other Punjabi associated creative. but this creativity flow has been witnessed in Bollywood since the beginning. And there were times Bollywood was ruled by Punjabis only. So, urge to find the flow of talent who kick off their career from Punjabi Cinema to Bollywood made me write this paper. In the beginning, I listed the few artists of Pre-Independence who jumped from regional cinema to Indian Cinema and made their footprints in the history of Cinema. Elaborate information of two great artists-Pran and Shyam was presented above with the aim to reflect their ingenious subscription to Indian Cinema .They initiated their career from Punjabi Cinema ,and later dedicated their talent to Indian Cinema. Witnessing such Bollywood transition towards Punjabi language, culture etc. is an outcome of the footprints of such talent that is flown into Hindi Cinema since pre-independence era. Such constant flow of abundant talent gave Bollywood a divergent appreciation worldwide.

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