

## Annex B

### Methodological justification and design

#### Methodology

In this paper three types of communication mediums are analyzed: cinema, short stories and proverbs. This section details the importance of each of these mediums to understand Indian culture related to understand the relationship between shame and poverty.

##### 1. Cinema

Cinema as an art form, with an aim of popular entertainment and method of education, began at the end of 19<sup>th</sup> century. Cinema is one of the best cultural artifacts for understanding a given society since it employs the technique of mixing moving pictures and voice (transforming the earlier version of drama) through “entertainment, offering stories, spectacles, music, drama, humour and technical tricks for popular consumption” (McQuail, 2005).

All over the world around 4000 films are being produced every year. India dominates the scenario with an average of 700 films per year since 1970s, when the cinema revolution began in India (though the first cinema was produced in 1913). In 2009 India produced close to 3000 films. The majority of the films produced in India are in South Indian languages, especially, Malayalam, Tamil and Telugu. However, Hindi, being the national language takes the largest box office hit. The dramatic and persistent growth of cinema culture in India is particularly because of the ‘viewing’ culture among Indian population. Film critics have criticized the homogenous classification of ‘Indian cinema’, and rightly pointed out the existence of culturally located cinema productions of at least 24 Indian languages. This aspect is important while constructing culturally shaped notion of shame. This multiplicity of languages and cultures poses a major challenge for selecting and studying Indian cinema. We have selected 30 films from six Indian languages (Assamese – 1, Bengali – 8, Hindi – 9, Malayalam – 10, Tamil – 1 and Telugu – 1). Annex 1 provides the brief storyline and the directors of the selected films.

Why these languages are important in the selection of the movies?

- (i) **Hindi:** Hindi is the national language of India. Therefore, the largest and most popular branch of Indian cinema is Hindi or the well known ‘Bollywood’ cinemas. Though the major focus of Hindi cinema is to entertain people, from time to time it brings out cinemas with current social themes. Therefore, we have selected nine Hindi cinemas
- (ii) **Bengali:** Being one of the ancient cultures, Bengal may be considered as a mother land of diverse arts including cinemas in India. Rather than entertainment, the cinemas focus more on social issues. Hence we have chosen eight Bengali films

- (iii) **Assamese:** Assamese cinemas evolved from the 1930s, grew simultaneously with Bengali cinemas. Though Assam film industry was not doing very well till the recent times due to lack of finance, many Assamese cinemas have become well known especially during the eighties – also known as the golden age of Assamese cinema. Poverty was one of the major themes in the cinemas invariably. The films depicted poverty in different situations like famine, corruption, rural poverty, life of poor tea labours and the likes. However, we have selected only one film from Assamese to represent the scenario.
- (iv) **Malayalam:** Malayalam cinemas portray social or family issues and are considered more realistic and have been interwoven with material from literature, drama and politics since its inception. Therefore, it may be said that Malayalam cinema has heavily influenced the culture of the Kerala state. Malayalam cinema and literature has a strong connection because of the latter's influence on the former. More specifically, the 'progressive writers' movement' heavily influenced Malayalam cinema. Therefore, the themes in contrast to the mythological themes dominated Malayalam cinema. Malayalam cinema is Therefore, 10 cinemas have been chosen from Malayalam to study the association between poverty and shame
- (v) **Tamil:** Tamil cinemas' focus is to entertain people. Through entertainment, themes of social relevance are portrayed. Being one of the biggest (comparable to Bollywood) film industry in South India, many people enjoy Tamil movies. We have selected one Tamil cinema.
- (vi) **Telugu :** Telugu cinemas most of the time brings important social issues of the time and throws light on the people to think strategically. We have selected one Telegu cinema.

The selection has been guided by three concerns in this study: proportion of cinemas where poverty is presented; sufficient diversity from different cultures and proportion of viewership. The choice of different languages exhibit distinct thinking from different cultures. The cover period of the films was before (from 1950 to 1990) and after economic liberalization (after 1990). This is because there has been a qualitative shift in the nature of film, and representation of poverty between these two periods.

The method used to select the films was two levels of consultations with the experts and lay persons in each of the six languages mentioned above. After an open-ended consultation, a large decade wise list (1950-1959, 1960-1969, 1970-1979, 1980-1989, 1990-1999, 2000-2009, 2010- ) of cinemas in the selected languages that represented shame and poverty was drawn. This list was again sent to lay persons, film experts and non-film viewers to select the final list of

films. The films which were marked repeatedly in each decade from each language were chosen for analysis. Altogether 30 films (Hindi – 9, Bengali – 8, Assamese -1, Malayalam – 10, Tamil -1, Telugu – 1) selected for the final analysis.

Table 1: The selected films with language, name, year, director

SLNo	Language	Name of the film	Year	Director
1	<b>Hindi</b>	Do Bigha Zamin	1953	Bimal Roy
2		Mother India	1957	Mehboob Khan
3		Pyasa	1959	Guru Dutt
4		Upkar	1967	Manoj Kumar
5		Roti, Kapada aour Makan	1974	Manoj Kumar
6		Salaam Bombay	1988	Mira Nair
7		Tamanna	1997	Mahesh Bhatt
8		Parineeta	2005	
9		Peepli Live	2010	Anusha Razvi
10	<b>Bengali</b>	Pather Panchali	1955	Sathyajith Ray
11		Meghe Dhaka Tara	1960	Ritwick Ghatak
12		Subarna Rekha	1965	Ritwick Ghatak
13		Ekane Pinjar	1970	Yatrik
14		Aakaler Sandhane	1980	Mrinal Sen
15		Padam Nadir	1992	Goutam Ghose
16		Kaal	2007	Bappaditya Bandopadhyay
17		Kaler Rakhal	2009	Sekhar Das
18	<b>Malayalam</b>	Neelakkuyil	1954	P. Bhaskaran & Ramu Karyat
19		Chemmeen	1965	Ramu Karyat
20		Thulabharam	1968	A. Vincent
21		Kalli Chellamma	1969	P. Bhaskaran
22		Swaymvaram	1972	Adoor Gopalakrishanan
23		Nadodikkattu	1987	Sathyan Anthikkadu
24		Vidheyan	1993	Adoor Gopalakrishanan
25		Manassinakkare	2003	Sathyan Anthikkadu
26		Kasthuriman	2003	A. K. Lohithadas
27		Katha Parayumbol	2007	M. Mohanan
28	<b>Assamese</b>	Kolahal	1988	Bhabendra Nath Saikia
29	<b>Tamil</b>	Kanchivaram	2008	Priyadarshan

30	Telegu	Challenge	1984	A. Kodandarami Reddy

### Plot of the selected films

#### Hindi

1. **Do Bigha Zamin (Two Acres of Land):** The story revolves around a poor farmer shambhu. He is badly hit by the famine. Only a piece of land is means of his survival. His plight knows no bound when he is asked to either sell his land to zamindar or payback the so called loan he has taken. shambhu has no other means to survive other than “do bigha” land, so he decides to pay money. He moves to city to earn some extra money. In city he goes through a very tough life, his belonging is stolen, he along with his son sleeps on foot path, and passes through a lot of agony. However he doesn’t let his honesty to be diluted. He came to the village but couldn’t save his land. His land is auctioned and a factory is being built up there.
2. **Mother India:** Set in early post-independence era of India, this feature film deals with various angles of poverty, self-respect and shame. An Indian widow who spends her life in deep poverty, shame and molestation by moneylender is the main character, in fact the story line, of this feature film. Radha gets into trap of moneylender as her mother-in-law takes loan from the money lender on her marriage. Radha and her husband work hard to pay the debt but find it difficult as the produce is limited and they have to pay  $\frac{3}{4}$ th of the produce every time. The situation worsens when her husband’s arms are crushed and he is unable to do anything. He becomes a centre of ridicule, unable to face this he decides to leave the village and not to come back again. Then the village is attacked by heavy rain compelling the villagers to leave their houses and go to some other place. On the other hand, the moneylender Sukhilala starts persuading Radha to marry him, which she denies and struggles to survive with her two kids. Birju, her younger son, always feels the anguish and develops a feeling of hatred against all the rich people, he even kidnaps the moneylender’s daughter to take his revenge, but ultimately killed by his own mother Radha. The film, as the story develops, shows different dimensions of poverty and by showing the example of Radha’a family, it also gives a glimpse of vicious circle of poverty during that era. Many instances in the film show the helplessness and shame caused by poverty.
3. **Pyasa (Thirsty):** Vijay is a struggling poet. He is a member of a family, which consists of his widowed mother, two brothers and the wives of brothers. He is not able to get recognition for his works, i.e. neither from publishers nor from family members. His

brothers don't like him due to his joblessness and they keep on taunting him, due to which Vijay prefers to stay out of home and lives in destitute. Vijay's works are mostly based on poverty and about the arrogance of affluent people. He likes a girl, Meena, during his college days. But, she leaves him because Vijay can't even afford to have food. His efforts to get his works published are in vain. So he takes to drinking. Which gets him troubled with the law and then he is disowned by his brothers. He ends up at a brothel where he befriends a good hearted prostitute named Gulabo. Gulabo is attracted by his poetry and falls in love with him. He also encounters with his ex-girlfriend Meena, who is married to a big publisher, Mr. Ghosh, for financial security. Mr. Ghosh employs Vijay as his servant after being suspicious of relationship between Vijay and his wife. Vijay met to an accident while saving an unknown person but that person died and he disappeared. In newspaper he was declared as dead. Later on Ghosh publishes the works of Vijay on insistence of Gulabo, and he ends up earning hugely. But Vijay was in mental asylum and He escapes from there and reaches his memorial service, where he denounces this corrupt and materialistic world. After seeing the attitude of his brothers and other people towards money, he becomes sick of all the hypocrisy in the world around him and declares he is not Vijay. In the end he leaves with Gulabo to start a new life.

4. **Upkar:** The plot of Upkar revolves around Bharat. He played a village man, who sacrifices everything to get his brother, Puran educated. His brother goes abroad and comes back a selfish man wanting his share of the property, falls in with the rapacious grain broker (Zamindaar) who buys low from the farmers and sells high to the city. Bharat gives his property to his brother and leaves village. Mean time 1965 War breaks out between India and Pakistan. Bharat is off to war as he wishes to serve the motherland either by farming or by being a soldier. While his selfish brother with help of his greedy uncle and some partners try to gain profit by and start black marketing in the market. In the end Bharat returns from the war as a hero and his brother regrets for his wrong deeds and after which he promises to be a good and hardworking as his brother. In the end mother is content after seeing both brothers being united.
5. **Roti, Kapada aur Makan:** Made in 1974 by famous director, actor and producer Manoj Kumar this film focuses on three basic amenities food, clothing and shelter; and by talking about them depicts the complexities related and generated by poverty. Bharat (the protagonist) is the eldest son in his family and after his father's retirement it has become his responsibility to take care of two younger brothers and one unmarried sister. He tries his level best to get a decent job to fulfil the needs of his family, but is unable to get it- which depresses him and his girl friend also. One of his his younger brothers turns

to crime after looking at the paucity created by the lack of money. There are instances where Bharat faces humility due to poverty, especially when his girl friend decides to marry her rich boss. Bharat breaks down and burns his certificates, but again he is not willing to leave his morality to earn money. He helps a widow, who is unable to look after her son. The name of central character and story-line is a clear portrayal of India's situation of that period that the divide between rich India and poor Bharat is dividing the lives of Indian populace.

6. **Salaam Bombay:** Salaam Bombay depicts the life of a boy, Krishna, who finds himself trying to make his ends meet and eventually reach his objective whilst being surrounded by all sorts of anti social elements in the society. Krishna, hailing from the village of Bijapur in the state of Karnataka was, for all practical purposes, abandoned by his mother. He was told that he would be welcomed back only if he managed to earn 500 rupees. The entire movie shows him toiling in petty, unthankful and often demeaning jobs with the sole motivation of earning 500 bucks so that he could make his way back home. Initially he worked at a circus but due to a sequence of events he had to travel to Bombay. There he finds himself working at a local tea stall in an area where the main commerce is in the shape of prostitution and drug addicts are in a plenty. The main drug supplier in the area is Baba. He also has had a history of luring girls into prostitution, and has a daughter with a prostitute named Rekha, though Baba mainly dabbles in supplying drugs. His main distributor is Chillum, who was a street urchin himself and who Krishna identifies as his best friend. This movie sees Krishna, who is now known as Chaipau, falling for a girl who is brought from Nepal to work as prostitute, getting trashed in his efforts to rescue her, then eventually losing his job, seeing his best friend die, losing all the money that he had saved, getting arrested on false charges, and yet show the resilience that belies his age.
7. **Tamanna** "Tamanna" (*desire*) directed by Mahesh Bhatt is a story of a poor Eunuch (Tiku) who finds an abandoned girl in a garbage bin and keeps her. He names her Tamanna. He is a struggling makeup artist but still manages to send Tamanna to a boarding school. After Tamanna comes home completing her studies she finds out that her father is a eunuch. With the help of Tiku she finds out her real father who is a rich and famous businessman and exposes him. But at the end she declines the offer to go back to her real family and stays back with Tiku.
8. **Parineeta:** In 1962, in Calcutta, India, live three neighbouring families in an upper middle-class area. Gurcharan lives in a palatial home (Haveli) with his wife, and two beautiful daughters, Lolita and Koyal. He is retired, unable to find suitable work and must live off

of his savings, ends up mortgaging his house with his neighbor, Navinchandra Roy, and hopes to get his daughters married within his means; there is Charu Sharma, who lives with her brother and sister-in-law, who has a wealthy brother, Girish, who lives in Britain. And finally there are the Roys - Navinchandra, a hard-nosed businessman, who will never undertake anything unless there is a high level of profit for him, his son, Shekhar, who he hopes to groom after himself, and his quiet, devout wife. Navin realizes Gurcharan's plight and offers Lolita a job at his office in order to enable the family to survive. Shekhar and Lolita are attracted to each other, but Navin does not approve of this, as he wants Shekhar to get married to Gayetri Taty, the daughter of his wealthy business associate. Then chaos descends on these families when Girish returns home, is attracted to Lolita and would like to marry her; Lolita finds out that Navin is bent on recovering his loan by evicting her family to a filthy go-down until they can find other means, and intends to build a five star hotel. Lolita must now act quickly to get her father to return the loan amount to Navin. But how will Gurcharan get 1.50 lakhs in so short a time? It does look like his family is destined to be evicted and face a life of destitution.

- 9. Peepli Live:** Natha Das ManikPuri better known as Natha, is a poor farmer from the village of Peepli in "Mukhya Pradesh", who struggles to farm enough money for his family made up of his elder brother, Budhia Das Manikpuri his wife, Dhaniya (Shalini Vatsa) and his ailing mother, Amma (Farookh Zafar), who spends most of her time lying down and screaming at Natha and Dhaniya. Natha and Budhia often pretend to go out farming when actually they save up whatever money they have to buy alcohol. This has left the whole family famished and now the banks are demanding repayment of loans or else the family will be stripped off their land and house. In the meantime, the Mukhya Pradesh Government have called a by-election due to continuous criticism of their blind eye towards the desperate poverty that surrounds India's largest state. The opposition Apna Dal Party believe they have a chance to form the government in this election as the people have lost faith in the long-serving Sammaan Party and its Chief Minister, Ram Babu Yadav (Vishal O. Sharma) who, along with Federal Agriculture Minister, Saleem Kidwai believes in the industrialization of rural areas. To save his land and to save his family from becoming homeless, Natha, encouraged by his brother, decides to commit suicide after he attends a session with the rural headmen for help and they suggest him that committing suicide is a good way to get money waived off, after which his family will receive heavy compensation for his death. While Natha and his brother are discussing the same at a local tea stall, this news gets reported by Rakesh, a local reporter from Peepli. This report then gets picked up and highlighted by the national English news channels and reaches the Chief Minister. The media starts surrounding

Peepli sensing the possibility of a sensational suicide story. One ITVN journalist particularly keen on filming the event of Natha's death is Daytime Presenter, Nandita Malik. She joins the local reporter Rakesh Kapoor and takes desperate measures to interview Natha and his family on the subject of Natha's suicide. However things get more tricky when rival Hindi news channel, "Bharat Live" finds out about Natha and Peepli. The news channel clashes with ITVN and each try to film Natha's death in their own manner. The Sammaan Party also soon discover Natha's plans and try to buy off Natha with sops to prevent him from committing suicide. Opposition Parties like the Apna Dal and the CPI also get involved and plan to use Natha as a path to power in the elections. Peepli soon becomes the centre of attention across Mukhya Pradesh. Nandita's frantic attempts to interview Natha get worse when Rakesh does not find Natha or anyone else in Peepli to interview. She seems unimpressed with Rakesh's compassionate stand towards Natha and believes that as reporters their duty lies in reporting and following the news and nothing else. On the other hand, "Bharat Live" continues to be successful in their attempts to interview. Yet as time goes on, Natha does not die. Meanwhile the Sammaan Party realize that if Natha commits suicide, they will lose the elections. So, on the day of Natha's suicide, Sammaan Party officials led by Chief Minister Ram Yadav himself secretly kidnap Natha and hold to ransom for money from the opposition. Yet their plans are foiled when Rakesh discovers Deepak and his men holding Natha hostage at a Peepli barn. A rush occurs when people from Apna Dal, the CPI, ITVN, Bharat Live and Peepli villagers all rush to find Natha. In the confusion, a spillage accident from a pertomax lamp sets fire to the barn, which explodes and Rakesh is killed. The Government officials mistake Rakesh for Natha and refuse to pay Natha's family the compensation money due to the death being an accident. Meanwhile Natha is in fact alive and flees to a nearby city and is seen working as a daily laborer in the construction industry. His family loses their land to the bank.

## **Bengali**

10. **Pather Panchali (The Song of the Road):** Pather Panchali is a story of a poor Brahmin family in rural Bengal. It revolves around a father Harihar, mother Sarbojaya, daughter Durga and son Apu. An elder widow sister of Harihar also stays with them. Harihar is a priest but wants to become a playwright. He does odd jobs to meet ends. Sarbojaya does all the household chores and prepares her daughter to lead a domestic life. The film revolves around one or the other character. It is based in rural society and it handles poverty, condition of living, rural urban migration, relations among the members of the family. Sarbojaya and Durga share a beautiful relationship where she loves her daughter a lot but does not like her unruly ways. Durga and Apu share a loving brother-sister relationship. It also deals with the position of woman in the society. The



struggle for livelihood and fulfillment of basic necessities in abject poverty is the theme of the movie.

11. **Meghe Dhaka Tara (The cloud-capped star):** Meghe Dhaka Tara is considered to be one of the best films of Ritwick Ghatak. The film revolves around a girl Neeta and her family's struggle to overcome poverty. Neeta's character is inspired from Indian mythology and she is compared to Goddess Gauri.<sup>1</sup> Neeta's family live in a refugee colony and her father is a school teacher with very little money. Neeta has one elder brother (a struggling singer) and two younger siblings. After her father's accident she gives up her studies and supports her family all alone. Her siblings are least bothered about her struggle and sacrifice. Neeta even refuses to marry Sanat (her boyfriend) in order to support her family but Sanat marries Geeta, Neeta's younger sister. After some years Shankar returns home as a renowned singer and finds Neeta suffering from Tuberculosis. He takes her to a sanatorium in Shillong especially because Neeta loves mountains. Meghe Dhaka Tara is a story of sacrifice and the struggle of every common man.
  
12. **Subarna Rekha(The golden line)** Subarnarekha captures the post Independence picture of West Bengal where the victims of partition were trying to build their new home in refugee colonies. The story of the film starts from the refugee colony "Nabajeebon", where Ishwar and Haraprasad have come together with an ideal for collective action<sup>2</sup>. Kaushalya arrives at the colony to find shelter for her and her only son Abhiram but she gets abducted by the goons of the landlord who owns the land of the refugee colony. Ishwar decides to keep motherless Abhiram with him. One day Ishwar meets his college friend Rambilas who offers him a job in his factory in Chattimpur and Ishwar leaves for Chattimpur along with his sister Seeta and Abhiram in search of new home and stability. Seeta grows up to be a singer and Abhiram completes his B.A examination. Abhiram and Seeta fall in love but Ishwar is against it because Abhiram belongs to lower caste. Sita elopes with Abhiram and ends up living in the slums of Kolkata. Ishwar goes into depression and tries to commit suicide when he is saved by his old time friend Haraprasad. They both decide to go to Kolkata and enjoy their life. On the other hand Abhiram dies and Seeta starts singing for male customers for money. Ishwar, her brother ends up being her first client. Seeing this Seeta kills herself. At the end Ishwar and Binu (Seeta's son) leave for Chattimpur. According to Ghatak, this film was inspired from Tagore's 'Shishutirtha' (The Child Pilgrimage).<sup>3</sup>The film tells the story of the human

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<sup>1</sup> Bannerjee Haimanti, Ritwick Kumar Ghatak A Monograph,1985, National Film Archive India Pune, pg 57

<sup>2</sup> Bannerjee Haimanti, Ritwick Kumar Ghatak A Monograph,1985, National Film Archive India Pune, pg 38

<sup>3</sup> Bannerjee Haimanti, Ritwick Kumar Ghatak A Monograph,1985, National Film Archive India Pune, pg 68-69

sufferings and the pain of being uprooted from one's land of origin. The film was ranked 11th in an Asian magazine Cinemaya in 1998 in the all time greatest films category.<sup>4</sup> Ustad Bahadur Khan received the best music director award for the film.<sup>5</sup>

13. **Ekane Pinjar** The movie is about a famous writer played by legendary Uttam Kumar who tries to reform a criminal named Nabendu and in the process gets involved with their impoverished family. Nabendu dies in an encounter and Uttam Kumar is left with the duty to inform this to his family. He visits Nabendu's home but is unable to tell them. He finds out that Nabendu's sister is also involved in smuggling and his younger brother has become a gangster due to poverty. Slowly, he gets involved with their family and helps them out. The film showcases well the plight of the poor people. How they become victims of poverty and get themselves engaged in criminal activities.
14. **Aakaler Sandhane (In Search of Famine):** Aakaler Sandhane meaning in search of famine directed by Mrinal Sen depicts the hardship of the poor people during the famine of 1943 (during the World War 2) in undivided Bengal. A film unit arrives in a village named Hatui and their theme is famine. In the film, we come across the lives of the poor people and their fight against famine and poverty. The film unit starts their shooting smoothly but later they have difference of opinion with the villagers and finally leave the village. During their stay in the village they shoot different sequences showcasing the plight of the poor people during the times of famine.
15. **Padam Nadir Majhi (The Padma Boatman):** "Padma Nadir Majhi" is based on the novel of the same title written by Manik Banerjee. It is the tale of the fisherman and boatman community living in the bank of the river Padma. The story is mainly about Kabir, a poor boatman and his struggle for everyday existence against nature and his own desires. Kabir lives with his lamer wife, daughter and two sons. To some extent it deals with the exploitation of the poor by the wealthier section. The story takes a new turn when Kapila, Kabir's sister in law comes to stay with them and they fall in love. In the end, Kabir is fabricated in a theft case and in order to come out of it he goes to Husain Miya (rich businessman). Husain miya agrees to help him provided he agrees to settle in Moynadeep, an island discovered and owned by Husain miya.
16. **Kaal (The Time of Doom):** Kaal directed by Bappaditya Bandopadhyay deals with issue of woman trafficking and poverty. The film is all about the journey of four different girls who end up in the dark world of flesh trade due to poverty. It shows how easily the poor

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<sup>4</sup> Cited in [http://en.wikipedia.org/wiki/Subarnarekha\\_%28film%29](http://en.wikipedia.org/wiki/Subarnarekha_%28film%29), accessed on 25.01.2011

<sup>5</sup> Cite in [http://en.wikipedia.org/wiki/Bahadur\\_Khan](http://en.wikipedia.org/wiki/Bahadur_Khan), accessed on 25.01.2011

village girls are tempted by the promise of better life in the city. It shows how vulnerable the poor girls are. The film also deals with other issues like corruption. A police officer sells off an illegal migrant girl to a middleman. The film concludes by showing how the poor girls get use to their new life and get busy earning more and more money. It is to be noted that the director gives a universal touch to the movie when we see a European girl entering the same world. The film has been successfully screened at international film festivals like the *Cairo International Film Festival*, the *Sao Paulo International Film Festival*, and the *Stockholm International Film Festival*.

17. **Kaler Rakhal (The understudy):** Kaler Rakhal is based on Nilanjan Chattterji's story "Du Number Ashami". In the the film an NRI couple visit rural Bengal to shoot a documentary film on folk theatre (Jatra) and the life of the artists. During their stay in the village they come to know about the exploitation of the poor people by the local political leaders and their power game. The film ends showing Subol one of the poor and innocent artists losing his life due to the exploitation of the local political leaders and corrupted police.

## Malayalam

18. **Neelakkuyil:** "Neelakuyil" (*The Blue Cuckoo*) is a 1954 Malayalam film tells the story of the love affair of a Dalit girl and an educated, high caste school teacher. The plot revolves around rustic life in a small village. Neeli, a Dalit peasant girl, falls in love with Sreedharan Nair, a school teacher. Neeli becomes pregnant. Sreedharan Nair refuses to marry Neeli as he fears being ostracized by a conservative society. Neeli becomes an outcaste and dies in child birth. Sankaran Nair, the village postman, adopts the child ignoring the protests of society. Sreedharan Nair marries Nalini , a member of an aristocratic family. Neeli's son Mohan is brought up by the postman. The film ends with Sreedharan Nair and Nalini accepting the boy as their own child.

Neelakuyil was a landmark film in Malayalam cinema history that paved a new path for Malayalam cinema by breaking away from the earlier tradition of copying Tamil or Hindi films and making Malayalam films, of which the story or the characters could never be identified with the culture of Kerala. Neelakuyil had dialogues with local accent, and the script's hard-hitting dialogues flay social evils such as untouchability, feudalism, and injustice towards women. Most of its shooting was done outdoors and it captured images of the rural, agrarian Kerala, its vast paddy fields, the life of the peasants and the feudal society.

19. **Chemmeen:** “Chemmeen” (The Prawn) tells a tragic love story set in the backdrop of a fishing village in Alappuzha<sup>6</sup>. Karuthamma (Sheela), the daughter of a fisherman Chembankunju (Kottarakkara), is in love with a Muslim fish trader, Pareekkutty (Madhu). He is ready to help Karuthamma’s family and helps her ambitious father buy a boat. In return, Chembankunju promises to sell all his fish to Pareekkutty on credit. However, a greedy Chembankunju does not keep his promises and shame Pareekkutty publicly and forbids the relationship between Pareekkutty and Karuthamma. He meets a young fisherman named Palani during chakara and makes Karuthamma marry him. Palani takes her to his house and trust her in spite of rumors that his wife is unfaithful. He reaffirms his trust each time he ventures to the sea and returns home safely. However, after few years, a rejected Pareekkutty comes in search of Karuthamma and they both freshen up their love on the sea shore on a heavy rainy night, when Palani had gone to the outer sea. Myth or coincidence, the same moment Palani caught entangled in swirling water and drowns. The heavy waves lashed at Pareekkutty and Karuthamma too, were shown dead on the seashore.

Directed by Ramu Karyat (1965), “Chemmeen” was the first South Indian film to bag the president’s *Golden Lotus Award (1966)* for the best film. Chemmeen pioneered the growth of Malayalam cinema in technical, storyline and artistic aspects. “Chemmeen” film is based on a famous novel with the same name by renowned writer Thakazhi Shivasankara Pillai<sup>7</sup>. It brought together some of the technical talents then available across India, Hrithikesh Mukherjee (editing), Manna Dey (singer), Salil Choudhary (music), Markes Burtly (cinematography) and K.J.Yesudas (singer). The star casts - Sheela, Sathyan, Madhu and Kottarakkara – were also brilliant. Chemmeen is one of the earliest color films in Malayalam. The outstanding success it brought to the film industry, the film has been adapted into 15 countries. Now also the film is being shown as a retrospective of Malayalam cinema in international film festivals.

20. **Thulabharam:** Two close friends, Vijaya (Sharada) and Vatsala (Sheela) had to part ways after Vatsala's father, a lawyer loses a case of Vijaya's father and it results in the latter's death. Vijaya gets married to Ramu (Nazir), a trade union leader against her will. Ramu leads a union strike and gets killed when the agitation turns violent. Vijaya's life becomes miserable and she kills her starving children, but gets arrested before she

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<sup>6</sup> Alappuzha is a district in Kerala, South India. The picturesque canals, backwaters, beaches and lagoons make Alappuzha an international tourist place. The scenic beauty of Alappuzha attracted the famous trader cum writer Marco Polo (1292), who described the city as *Venice of the East*.

<sup>7</sup> Thakazhi Shivasankara Pillai (1912-1999) was novelist and short story writer in Malayalam. His novels and short stories discussed about the Kerala societies from various aspects. Chemmeen reflected a diversion in thinking and may be considered as the first neorealist novel from Thakazhi in 1956. Chemmeen won the shithya Academy award in 1958. The novel and later the film brought him immense fame both nationally and internationally. The novel is translated into to all European languages, Russian, Arab, Japanese, Chinese, Singhalese and Vietnamese in spite of its translation to other Indian languages.

could commit suicide. In the end, she is given death penalty by the prosecution, led by her former dear friend Vatsala, who had become a famous lawyer in the meantime.

21. **Kalli Chellamma:** Chellamma is a destitute orphan woman, who works hard to earn her living. She is known as a 'bold beauty' because she is very beautiful and assertive. Several people tried to take advantage of her beauty and poverty, but Chellamma's courage prevents them from taking any further step. She resisted and stood as a winner with the various temptations until she was trapped into a false wedlock with Jose. Jose took advantage of her womanhood and hard earned money concealing the fact that he was a married man with two children. When Chellama realizes the truth, she felt ashamed, devastated and finally committed suicide. In this cinema, the director has brought out the extent of atrocities which can happen to a young orphan poor woman in a society that of India in the 1960s.
  
22. **Swaymvaram:** Vishwam and Seeta arrive in a city as eloped lovers. Vishwam is in lookout for a job, while he hopes for a life as a writer. When he fails so, economic pressure force them to shift to a cheaper hotel from their expensive one and eventually to a slum, with a prostitute as the neighbour. Vishwam has to be satisfied with a job at a tutorial college and later when he loses it he settles with a job at a timber mill. Poverty ultimately leads Vishwam to illness and his death, leaving Seetha a destitute widow with a small baby. The film ends with the scene of Vishwam's perplexed wife gazing at a closed door. *Swayamvaram* won the President's Gold Medal for best film and Sharada won the National award for best actress in 1972.
  
23. **Nadodikkattu:** "Nadodikkattu" (*wandering wind*) tells the struggles and harshness of unemployment and poverty through the lives of the protagonists Dasan (Mohanlal) and Vijayan (Sreenivasan). In spite of being a commerce graduate, Dasan is an underpaid peon in a private firm along with a poorly-educated Vijayan. However, both are close friends and sail through the same sea of hardship. Dasan frequently vents his frustration in having to serve lesser qualified superiors and having to settle with lesser than what he feels he deserves in life. Even with his friendship with Vijayan, Dasan adopts a superior stance on the account of his education and good look. Dasan and Vijayan, are hopeful that they would get a better job once the new Managing director joins the company, but unfortunately, they get involved in an unnecessary altercation with an unknown person who happened to be their MD and subsequently, both get thrown out of the company. Being jobless, their house owner convinces them to take a bank loan for cattle farming and provides them with two cows. However, they find out that the cows yield very less milk and the house owner cheated them plainly. When the bank

contacts them for loan repayment, they decided to sell the cows and go to Gulf. The agent promised them that the ferry which is going to California will be diverted to Dubai sea shore for them. After reaching the sea shore, within no time they realized that they have been cheated again, this time by the agent. Hence, their dreams have once again curbed down on reaching Chennai instead of Dubai. The struggle of Dasan and Vijayan for survival in Chennai and in life forms the rest of the story.

24. **Vidheyan:** “Vidheyan” (The Servile) depicts the master-slave dialectic set in south Karnataka. It revolves around a Christian migrant laborer Thommy who fled from Kerala to south Karnataka with his wife Omana due to poverty. There he is forced to enter into a power relationship with a tyrannical landlord, Bhaskara Pattelar. To survive there he had to salute him, work as a servant for him and above all obey his orders like a pet dog. Patellar is a typical feudal “janmi” who exploits the poor villagers, rapes their women and often enters into confrontation with wealthy village men. He is pictured as a chronic womanizer in the film. The introduction shows him ragging Thommy and then raping Thommy’s wife. Thommy who works as a servant for him is helpless as he is poor and doesn’t have the courage to raise his voice or disobey Pattelar. Pattelar killed his wife Saroja and had to flee to the forest for fear of police action. Thommy escorts Pattelar in his each and every deed. Pattelar was killed while in forest. The climax shows Thommy running back to home exulting in newly found freedom. Vidheyan is a critically acclaimed movie which is an adaptation of “Bhaskara Pattelarum ente Jeevithavum” (novel by Paul Zacharia). This movie won a national award for its lead actor Mammooty.
25. **Manassinakkare:** Manassinakkare movie is about rich, old, cheerful, lovable christian widow Kochu Thresia (Sheela) discovering that her children (all grown-ups with their own families) care more about her money and property than about her own well-being, and that she no-longer has the freedom to do her own things or to live her own life, and eventually getting all the lost love from outside her family - the young man Reji (Jayaram) who runs a chicken shop and his lovely neighbour Gauri (Nayantara).
26. **Kasthuriman:** The movie portrays very beautifully two characters Priyamvada and Sajan. Priyamvada is a very smart and energetic young girl pursuing degree from a reputed college in the city. Sajan, her class mate, is a very studious and ambitious guy and he hails from a very rich family which is currently having tough times. When Priya comes to know he has difficulty in arranging money for college fees, she helps him out by paying his fees. But, Sajan considers it to be a big insult. Major turning point in the story is when Sajan realizes that Priya comes from a very poor background and she even works

as a maid servant in five houses to meet the needs of her family. In spite of all these problems, she lent a helping hand to Sajan. In the later part of the movie we see that they start liking each other and she helps him in achieving his dreams of becoming an IAS officer. In a tragic turn of events, Priyamvada was forced to kill her brother-in-law so as to protect her sister. So Sajan had to face the cruel reality that his love, who was behind his success, was convicted in a murder case. And the movie ends with Sajan longing for Priyamvada's return from jail.

27. **Katha Parayumbol:** "Kadha Parayumbol" (when the story is being told) tells the plight of a poor "barber" who lives with his wife and three children in a village called Melukavu, of Kerala. Barber Balan (Sreenivasan) is struggling to survive in his traditional profession, as he cannot find anyone who would give him a loan to upgrade his "barber shop" without taking a bribe. Being a principled man with an intelligent tongue puts this barber into problems and he becomes the subject of ridicule among his own people (wife and children) as well as the public in general. This situation changes when a film unit lands up at the village for a shoot. A sudden respect for Balan comes, when the villagers come to know that the film's super star Asok Raj (Mammootty) is an old acquaintance of Balan. Villagers, who had ridiculed his poverty in the not so distant, now claimed to be his close friends hoping that they would be introduced to the star. Balan refuses and downplays the friendship. He feels ashamed thinking of the embarrassment his impecunious condition would cause him in front of his rich celebrity friend. The elation and the humiliation Balan goes through because of this forms the rest of the story.

This story seems to be heavily influenced by the epic story of Lord Krishna and his close friend Sudama. However, the plot is set in the year 2007. At a time of modernization everywhere, the movie projects the very truth that the life of a poor person is difficult to get modernized unless he is helped by some kind of financial welfare. The lead character in the movie still depends on his not modernized traditional job of a barber. He tried at various levels to get a loan to modernize his shop, but was not successful. Hence the story clearly shows what modernization does to people who are in the lower strata of society. While pointing out the harshness of poverty, the script is filled with observations of the craze of chasing celebrities and becomes an entertainment. The success of the movie provided the debutant director Mohanan a clear path ahead in the directional line. Sreenivasan fills the character with life, a flawless performance as Balan. Meena also played aptly as Balan's wife (Sreedevi). Mammootty as Asok Raj was perfect. Sreenivasan is done a great job with the script writing also. Overall, the movie is a

refreshing one with a common man's daily hassles. Following the extra ordinary success it brought in Malayalam, the film was remade in Tamil, Telegu and Hindi.

### Assamese

28. **Kolahaal (The Turmoil):** Kolahal is based on the story "endoor" by Bhabendra Nath Saikia. It is a tale of a young woman named Kiran who is being deserted by her husband. Kiran takes up a job in order to support the family of two (she and her small son). In an accident she loses her only son. At the end, unable to bear loneliness she accepts to marry Badal. Kolahal is a story of a lonely woman her struggle for livelihood and her loneliness

### Tamil

29. **Kanchivaram:** Kanchivaram is a movie set in the pre independence era in a small town of Kanchivaram in Tamil Nadu. Vengadam (Prakash Raj), the best silk weaver in the town had a dream to marry a bride with silk sari, but could not materialize it. He marries Annam (Shreya Reddy). Vengadam pledges that he would provide a silk sari for his daughter when she is getting married, which has never happened before as weaver simply can't afford a silk sari. The entire neighborhood thinks Vengadam is out of his mind. Vengadam steals a strand of silk every day and begins to weave a sari for his daughter. Every day he secretly weaves for 19 long years. In the mean while vengadam's wife dies, daughter grows up, and all the while his weaving and thieving continue. One day Vengadam's life changes forever after the appearance of a communist preacher in his village. His affiliation to the new ideology helps him become a leader of the community. He instigates a revolt against the mill-owners who rule over the workers like feudal lords and the mills are shut down. As the strike gets prolonged and his daughter's wedding approaches, Vengadam realises that he can't get any silk because the mills are closed. Torn between his vow and his ideology, he starts to question the principles of communism. He calls off the strike and goes back to work so that he can steal silk for completing the sari for his daughter. He gets caught and is arrested. Finally he returns back to village to see his daughter in a paralysed state. To end her misery, he feeds her poison laden food and uses the cloth which he was weaving for her marriage to cover her dead body. Ironically, the cloth is insufficient to cover his daughter's body completely.

### Telugu

30. **Challenge:** The movie starts by trying hard for getting medicines for his sick mother. He is an unemployed youth who has no house and no property of his. His mother dies and



he doesn't have enough money to do funeral ceremonies for her mother. He feels very sad for his sorry state. He finds a news paper advertisement for a job and reaches the place for interview. There he finds a rich guy who insults him for his poverty and hero gets enraged and says money is not everything in life and he can earn as much money as he can if he wants to. Ultimately, hero challenges the rich guy that he will earn 50 Lakhs in 5 years and teach all the rich guys like him a lesson. The film shows how the hero uses his intelligence to earn the money and finally win the challenge.

## Directors of the selected films

### Hindi

1. **Bimal Roy:** Bimal Chandra Roy was born on 12<sup>th</sup> July, 1909 in Suapur village East Bengal, now in Bangladesh. He was the fourth son and belonged to an aristocrat zamindar family. His education took place first at home and then at Dacca. After his father's death the family suffered loss and they shifted to Kolkata. After much struggle Bimal Roy began his career by joining the famous New Theatre as an apprentice and later assistant cameraman. He got his first big break as a cameraman from P.C Barua in the Hindi film *Devdas*. On 8<sup>th</sup> January 1966 he breathed his last.
2. **Mehboob Khan:** Mehboob Khan was born as Ramjan Khan in 1906 in Gujarat. He started his career in Imperial Film Company as a bit player and supporting actor. He got his first break after joining Movietone where he directed his first film, *Judgment of Allah*. Later he came up with films relating to social and political concern.
3. **Manoj Kumar:** Manoj Kumar was born as Harikishan Giri Goswami in Abottabad (now in Pakistan) in 1937. He started his career as an actor in the film *Fashion* in 1957 and later became famous as a patriotic hero. His first directorial debut was *Upkar* a well acclaimed film.
4. **Guru Dutt:** Credited as the pioneer of ushering in the golden era of Hindi Cinema, Guru Dutt was a film director, producer and actor par excellence known for having created quintessential classics like *Pyaasa*, *Kagaaz ke Phool*, *Sahib Biwi aur Ghulam* and *Chaudhvin ka Chand*. His films have an artistic and lyrical aura and are acclaimed for extending the limits of imagination, so typical of parallel cinema into the mainstream commercial cinema. His legacy to the direction of Hindi cinema is one of intense passion and love for cinema making. After the failure of *Kagaaz ke Phool*, he developed a notion that his name was anathema to the box office and thus all his subsequent films were directed by

other directors.. Guru Dutt died on 10 October, 1964, believed to be a case of suicide by mixing alcohol with sleeping pills.

5. **Mira Nair:** Perhaps India's best globally known movie director, Mira Nair is a producer and director based in New York. Her production company is Mirabai Films. Internationally acclaimed for movies like *Salaam Bombay*, *Monsoon Wedding* and *Namesake*, Mira teaches as an adjunct professor in Film Making at the Columbia University. She has studied sociology at Miranda House, Delhi University and Harvard University. She has been a recipient of National Film Award for best film and many international film awards including the Golden Globe. In 2007 she was chosen as the India-Abroad person of the year 2007.
6. **Mahesh Bhatt:** Mahesh Bhat is a prominent film director, producer and screen writer. Known for making both art films with realistic topics and commercial films which include a wide division of action, comedy and thriller films, some of his acclaimed movies are *Arth*, *Saraansh*, *Janam*, *Naam* and *Zakhm*, romantic comedies like *Hum Hai Rahi Pyaar Ke*, *Duplicate*, and off late thrillers like *Inteha*, *Jism*, *Murder* and *Woh Lamhe*. Bhatt's films show an unusual engagement with the psychological damage arising from infringement of social norms, situations which are characteristic deep mental/emotion damage and trauma. These films provided challenges of characterization to their actors, who included both parallel and mainstream stars.
7. **Anusha Razvi:** A film director by choice, Anusha was into journalism before venturing into movie making. She graduated in history from St. Stephen's College, Delhi University and was working with the NDTV group as a reporter. She approached acclaimed Bollywood actor Aamir Khan to make the film *Peepli Live* which he had almost rejected as a script, but finally made the film. The movie received widespread acclaim from both critics and viewers and was selected as the Indian nomination in the Best Foreign Film category for the Oscars, but it didn't make the final shortlist.

## **Bengali**

8. **Sathyjith Ray:** Satyajit Ray was one of the greatest filmmaker of the world cinema, well known for his humanistic approach to cinema. He was born in May 2, 1921 in a well cultured and educated family in Kolkata. His grandfather was a well known writer, painter, violin player and a composer. His father Sukumar Ray too was an eminent writer, poet and illustrator. He went to the Presidency College to study science and later to Shantiniketan to study painting. In the year 1943 Ray joined a British run advertising

agency, D.J. Keymer. Later he formed the Calcutta Film Society in 1947 and very soon came up with his first film *Pather Panchali* which is one of the greatest Indian films. He was awarded the Bharat Ratna in 1992, the highest honor of India and Life time achievement Oscar in the same year.

9. **Ritwick Ghatak:** Ritwick Kumar Ghatak was born in Dhaka on 4<sup>th</sup> November 1925. His father Suresh Chandra Ghatak was a deputy magistrate. During his growing years Ghatak witnessed the turmoil of world war, partition and the great Bengal famine which later found presence in his films. Ghatak entered the film industry as an actor and assistant director to Nemai Ghosh in *Chinnamul*. His first completed film was *Ajantrik* (1952) and first commercial release was *Ajantrik* (1958). His films have won both national and international acclamation.
10. **Yatrik:** Yatrik is the name of a group of three Bengali film directors Dilip Mukherjee, Tarun Majumdar, and Sachin Majumdar. Their film *Chawa Pawa* was a great hit and their film *Ekhane Pinjar* was critically acclaimed.
11. **Mrinal Sen:** Born on May 14, 1923 in Faridpur (now in Bangladesh). Mrinal Sen came to Kolkata to study physics and got involved with the cultural wing of the communist party. It is said his interest in films started after he read a book on film aesthetics. After changing two jobs as a medical representative and audio technician he made his directorial debut in Bengali film *RaatBhor*(1955). He gained international acclamation for his 3<sup>rd</sup> film *Baishey Shrabon*. He was man behind the Hindi film *Bhuvan Shome* which initiated the “new cinema” film movement in India.
12. **Goutam Ghose:** Among the acclaimed living directors of modern India, Ghose started his career of film making in 1973 with documentaries. Has since made ten feature films including *Maa Bhoomi, Dakhal, Paar, Antarjali Yatra, Padma Nadir Majhi, Patang, Gudia, Dekha, Abar Aranye, Yatra , Kaalbela & Moner Manush*. Has made a number of prominent documentaries including *Meeting A Milestone* (on Ustad Bismillah Khan), *Beyond the Himalayas, Land of Sand Dunes, Ray* (On Satyajit Ray), *Impermanence* (On HH Dalai Lama). Ghose won 16 National Awards (excl'd 2008) besides Filmfare Awards and many International awards like Silver Balloon Award, Nantes Film Festival, UNESCO Award, Cannes Film Festival, Grand Prix - Golden Semurg at Tashkent, UNESCO Award at Venice, Fipresci Awards, Red Cross Award at Verna Film Festival. Also the only Indian to win the coveted Vittori Di Sica Award. Was awarded the Knighthood of the Star of the Italian Solidarity in July 2006.

13. **Bappaditya Bandopadhyay:** Bappaditya is a prominent Bengali movie maker and poet. Started his career with Sampradan in 1999 and thereafter has made *Silpantar*, *Devaki* (in Hindi), *Kantatar*, *Kaal*, *Houseful*, and *Kagojer Bou*. For many of them he is also credited with the screen play. He is the recipient of the Most Promising Director award for the year 2003, by the BFJA (Bengal Film Journalists' Association). His second feature film *Silpantar* (Colours of Hunger) was premiered at the Sofia International Film Festival, Bulgaria. The film was selected in the competitive section of the International Film Festival Bratislava in 2003. Bappaditya is also a poet. His published works include (Friends and Relatives of the Insects). He writes regularly on the various aspects of modern cinema.
14. **Sekhar Das:** Sekhar Das is a well known Bengali Film director who started his career in the insurance industry but the love of the celluloid pulled him to movie making. It has been a long journey for him to be known as a director of substance. Got his break as a co-star with Anjan Dutta in Mrinal Sen's *Chalchitro* (1981) but health did not permit. Made a few television soap appearances but his moment of fame came in 2004 with his film *Mahulbanener Sereng*. This movie received critical acclaim from the Bengali audience and brought Sekhar in the prominent list of Directors. He directed *Krantikaal* (2005) which is about terrorism in North Bengal and *Kaler Rakhal* (2009) on the issue of village politics of rural Bengal. His latest movie *Necklace* has also hit the theatres in 2011.

### Malayalam

15. **P. Bhaskaran:** Bhaskaran was a famous Malayalam poet, lyricist and director of 44 Malayalam films. His movies have a strong Left-leaning. *Neelakkyuil* is regarded as having ushered in social realism in Malayalam cinema. He began his career as an All India Radio journalist and is known for his signature simple yet beautiful use of language in his films and songs.
16. **Ramu Karyat:** Ramu Kariat is regarded as one of the foremost film directors who brought Malayalam Cinema in focus to the rest of the country. Well known for his strong leftist orientation, Kariat started his career through leftist theatre. He directed about 13 films in his illustrious career. Kariat was a member of the CPI and also served as a Kerala MP briefly.

17. **A. Vincent:** Born on 1928 in Calicut, Aloysius Vincent is a well known director of Malayalam films. He has been also the receiver of the Filmfare Best Cinematographer Award for his movie Prem Nagar in 1974.
18. **Sathyam Anthikkadu:** Sathyam is a Malayalam movie director known for making family based mainstream movies. He has created many critical and commercially successful films, especially when working with Sreenivasan as the scriptwriter. His popular films include *Nadodikkattu* (1987), *Varavelpu* (1989), *Sandesam* (1991), *Veendum Chila Veettukaryangal* (1999), and *Manassinakkare*(2003).
19. **Adoor Gopalakrishnan:** Gopalakrishnan is a celebrated Malayalam movie director whose first film *Swayamvaram* is considered to have pioneered the new wave cinema movement in Kerala. Most of his work are internationally recognized and premiered at famous Film festivals. A recipient of the National Film Award for 15 times, he received the Padmashree in 1984, the Padma Vibushan in 2006 and the highest cinema award, the Dada Saheb Phalke award in 2004. A perfectionist to the core, he is known as a director who completely dictates every fine details of his films.
20. **AKLohithadas:** Lohithadas is a Malayalam scriptwriter, producer and director known for his rich, detailed and realistic screenplays. He began his career as a short storywriter but failed to make a mark in that genre. He then tried his skills in Malayalam Theatre and gradually moved to films. Most of his works were critically and commercially successful. His works were recognized from his very first venture *Thaniyavarthanam*, which brought him the Kerala State Film Award for Best Story. He died on June 29, 2009 following a massive cardiac arrest.
21. **M. Mohanan:** M. Mohanan is a new director in the Malayalam film industry. His first film, *Katha parayumbol* (2007) was a great success. Currently he is involved in his second film direction. The expectations are that he brings social relevant theme in an appealing way filled with humour and laughter.

### **Assamese**

22. **Bhabendra Nath Saikia:** Dr. Bhabendra Nath Saikia was a novelist, short story writer and film director from Assam. He had a PhD in Nuclear Physics from the University of London and later taught at Guwahati University. He won many literary awards, including Sahitya Academy (1976), and was also recognized with the Padma Shri. He is recognized as one of the top ranking writers of Assam. Many stories have been translated into English, Bengali, Hindi, Telugu, Malayalam, Marathi, Gujarati etc.

### Tamil

23. **Priyadhardhan:** Priyadarshan Nair is a multifaceted film director, producer and screenwriter having directed movies in Malayalam, Tamil, Telugu and Hindi. Best known for his comedy films, Priyadarshan has also tried his hand at action and thriller films from time to time. Priyadarshan was one of the first directors in India to introduce rich color grading, clear sound and quality dubbing through his early Malayalam films. Upon entering Bollywood, he has mostly remade popular comedy films from Malayalam cinema, some from his own work and some from others.

### Telugu

24. **A. Kodandarami Reddy:** Reddy is a very popular Telugu Film director who made successful films in the 1980s and early 1990s. Together with Chiranjeevi, a popular Telugu actor, the duo has produced many hits. His career started to wane in mid 1990s and he is not currently making any movies

The scheme of analysis adopted grounded theory approach to construct categories of 'poverty induced shame' through an iterative fashion of viewing and coding repeatedly till the codes were saturated. A further aim kept in mind was to understand under what circumstances poverty does not induce shame and why.

An example for the way the analysis was done given below:

Table 2: Example of cinema analysis

Scenes	Themes emerging	Interpretation
<p><i>(free codes on shame and poverty from the selected scenes are highlighted)</i></p> <p><b>Scene 4: (45:30)</b></p> <p>The news of famous film star Asok Raj coming to Melukavu village spreads through the village and Seena (second daughter) and Sathyan (son) came running from school. (Children knew that their father was an old friend of Asok Raj).</p>	<p>Heightened self-consciousness</p> <p>Awareness of lower status</p>	<p>The shame and embarrassment of poverty of the hero in this scene starts from the self to the other. Initially he thinks that due to his impoverished condition, the celebrity may not acknowledge him even if he recognizes him. Secondly, the hero thinks that when the villagers come to know about</p>

<p>Seeing the enthusiasm of her children to meet the superstar Asok Raj, Sreedevi asks Balan to go to meet Asok Raj.</p> <p><b>Sreedevi:</b> I hope we can go to meet him.</p> <p><b>Balan :</b> Devi, I won't go to meet Asok Raj.</p> <p><b>Sreedevi:</b> yeh (<i>surprised</i>)</p> <p><b>Balan:</b> He's an old acquaintance of 25 long years back. Lots of time has passed. He must have met many people, must have seen many things in life. There is no possibility that he would recollect me. I'm not going. (<i>apprehensively</i>) You just imagine, a creeper like me go to such a celebrity and ask him, Do you recognise me? Even if he recognizes, he will say that he doesn't know me. (<i>embarrassingly</i>)</p> <p><b>Sreedevi:</b> Why? (<i>disappointed</i>)</p> <p><b>Balan:</b> By seeing me, he'll come to know that I'm a very poor person. If he says he knows a lowly person like me, he'll be embarrassed. Not only that, when I go to meet him after so many years... he'll think that I'm clinging to him for money. Devi, I won't be able to tolerate that.</p> <p><b>Sreedevi:</b> (<i>mocks</i>) "oh, <i>abhimanam</i>" – "pride". You have that more than enough.</p>	<p>Fear of being rejected</p> <p>Withdrawal behavior</p> <p>Worthlessness</p> <p>Embarrassment</p> <p>Shyness</p> <p>Apprehension</p> <p>disappointment</p> <p>Reciprocal shaming (1. Shaming the poor – <i>rich to poor</i> &amp; 2. Shaming the celebrity/rich – <i>poor to rich</i>)</p> <p>"<i>abhimanam</i>" – imply that poor has least right to have self-respect and honor</p>	<p>their friendship, he is making a way to shame the celebrity in front of the public.</p> <p>Many a times poor people are comfortable to be in their own comfort zone.</p> <p>An implication from the scene is that a poor man may not stick to "honor" and "pride" since he is not able to find means by himself. Sreedevi, in the movie at different occasions points out that "pride" needs to be removed to provide food to children. It may also be thought that a poor person's pride is not useful for anything – to generate any income.</p>
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## 2. Short stories

Although linguistic works on Sanskrit existed earlier than 1000 BC in India, literature is not a popular item among Indians due to their high illiteracy rate (34.62% as per 2001 census). However, linguistic works have good impact on literate population. Since short stories assume significance in reflecting the genuine nature of the society, the study selected 30 short stories from different Indian languages (Malayalam – 8, Hindi – 8, Telegu – 3, Marathi – 2, Bengali – 2). An important function of stories in our analysis was to balance with extremely popular medium of cinema with a different type of genre.

The selections have been guided by: the cover period of the stories, the proportion of authors who writes on poverty and sufficient diversity from different cultures

### Process of selection

a) 54 authors who writes on poverty from each of the five languages were identified covering different era of Indian literature – modern Indian literature, progressive literature, Dalit literature and Contemporary literature. Although the different cover periods are emphasized, the last three may also be overlapped with modern Indian literature.

b) Literary experts, laypersons with good reading level, and students were asked to identify most influential authors from the list.

c) Based on the responses 18 authors were selected (Modern Indian literature – 5; Progressive literature – 6; Dalit literature – 5; and Contemporary literature – 2).

**Modern Indian literature:** begins with the first independence mutiny in 1857. The focus of the modern Indian literature was more nationalistic to enlighten the mass against colonial rule. Primarily, the literature focused on nationalistic, reformistic and revivalistic thinking among the Indian mass - revolt against colonial rule and develop a national identity. Therefore, the themes centered on the oppressed life of the poor and downtrodden. Bengal, followed by Maharashtra was the most influential states in the development of Modern Indian literature.

**Progressive literature:** began in the 1930s – the groups were anti-imperialistic and left-oriented, and sought to inspire people through their writings advocating equality and attacking social injustice and backwardness. Many of them emerged from the turbulent times of the freedom struggle and revolutionary fervor of the 1940s. The writers who were part of the progressive movement had a commitment to socialist ideology and attacked social injustice and backwardness. The focus was to inspire people to develop a collective identity by touching their own lives, where the less privileged class of people became heroes and heroines in the literary works. The ultimate aim of these writers was abolition of poverty and inequality. Although this



fervor was spread among writers across India, Malayalam and Bengali literature contributed a number of geniuses with this genre of writing.

**Dalit literature:** Though Dalit literature existed early from the 11<sup>th</sup> century, it emerged into prominence and as a collective voice after 1960. Dalit literature introduced a new world of experience in literature as self-representation of a group that was always considered outcasts. Through self-narratives, poems, stories, novels and autobiographies, the lower caste people expressed the issues of racial segregation and injustice. The representation of poverty and related shame are prominent themes in Dalit literature since the status of outcasts/lower caste is always associated with lower status occupation. Dalit literature started with Marathi, and spread to Hindi, Kannada, Tamil, Telugu and Malayalam.

**Contemporary literature:** Contemporary literature begins after Second World War. The focus is to be natural, to be Indian, to be near to the common man, to be socially conscious. The fourth category of selected writers belonged to the contemporary literature. The focus to be near the common man and to be socially conscious makes poverty of the people an obligatory theme.

Finally, from the selected 18 authors (Modern Indian literature – 5; Progressive literature – 6; Dalit literature – 5; and Contemporary literature – 2), 23 short stories were selected.

Table 3: The selected short stories with language, name of the story, year and author

SLNo	Language	Name of the story	Year	Author
1	<b>Hindi</b>	Idgah	1927	Munshi Premchand
2		Poor Trishanku	1968	Shri Harishankar Parsai
3		Sadgathi Deliverance	1931	Munshi Premchand
4		Shudra	1925	Munshi Premchand
5		Samasya	1933	Munshi Premchand
6		Poos Ki Raat	1928	Munshi Premchand
7		The Cobbler and the Machine	1944	Mulk Raj Anand
8		Chaal		Ravindra Kaliya
9	<b>Malayalam</b>	Oru Manushayan	1952	Vaikom Muhammad Basheer
10		Ninakathumathi	1970	TKC Vaduthala
11		Chekuthan	1950	Karoor
12		Velutha Kunju	1969	Thakazhi Shivasankarapillai
13		Oru Pirannalinte Orma	1982	MT Vasudevan Nair
14		Prathigna	1965	P. Kesavadev
15		Kunjinoru Kuppayam	1954	Uroob
16		Chankranthi Ada	1969	TKC Vaduthala

17	<b>Telugu</b>	The Hunger (Aakali)	1957	Rachkonda Viswanatha Sastry
18		Thieves	2010 <sup>8</sup>	Boya Jangaiah
19		In the Frying Pan	2005 <sup>9</sup>	Vibhuti Anand
20	<b>Marathi</b>	The Poisoned Bread	1972	Bandhu Madhav
21		Kolhatyacha Por	1994	Kishore Shantabai Kale
22	<b>Bengali</b>	Denapaona	1928	Sarat Chandra Chattopadhyaya
23		The Babu of Nayanjore	1921	Rabindra Natha Tagore

### Brief storyline of the selected short stories

#### Hindi

1. **Idgah:** Idgah is a story of Hamid, a boy aged 4-5 years who has lost his parents in early childhood and now lives with his grandmother Ameena in a small village. Theirs is a poor family with Ameena doing menial jobs for others to fulfil their daily needs. The story begins on the occasion of EID festival when Hamid along with his friends go to the town to offer Namaaz and enjoy the fair going on there. Poor Hamid doesn't have new clothes and shoes like his friends nor does he has huge pocket money to spend. Unlike them Hamid has only 3 paise to expend at the fair. After the Namaaz the children go to the fair for various kinds of rides and buy beautiful clay toys and sweets tempting Hamid beyond his restrain. Even Hamid wants to have this momentary delight but ceases by recalling his poverty as he is ashamed to take out mere 3 paise in front of his friends who are on a spending spree. This is the point when he realizes that there is nothing to be ashamed of poverty and he should spend as per his means allow him. So he overcomes his temptations and turns away from the shop of toys and buys a pincer (*chimta*) for his grandmother as he believes it will be of more use to his family than any toy or sweet. His friends try to ridicule him but he silences all of them with his intelligent argument. In the end Ameena on seeing the pincer was moved by this thoughtful act of her grandson.

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<sup>8</sup> Krishnamoorthy, D & Dasu, T (2010). 1947 *Santoshabad Passenger and other stories : translations of Telugu stories*, New Delhi: Rupa & Co.

<sup>9</sup> Takur, M. M. (2005). *Contemporary Maithili Stories*. Patna: Sahithya Academy

2. **Poor Trishanku:** This story revolves around the central character 'Trishanku' who happens to be a not so well-off school teacher. He resides in a dirty neighborhood & seems to be dissatisfied with almost everything in his life. The biggest ambition in his life is to move to a larger house in a decent neighborhood some day. Not being monetarily self sufficient to do this, the only way he thinks this would be possible is by patronizing those students of his, whose fathers' owned Rental properties in the city. So he is extra nice to this kind of students & helps them by giving them 'important questions' & also by deliberately giving them better grades. He hopes that by doing this he would be able to evoke the kind attention of any of the house-owning parent who will then offer him a good house to live in. Once it so happens that in a particular class, he has a student who is the son of the Rent Control Officer (RCO) of the city, Vishwamitra. The RCO's job involves keeping an eye on the rents in the city & allocating houses to the needy. Vishwamitra's son is exceptionally poor in his studies but with the help & extra attention of Trishanku he is able to perform well in his exams. Vishwamitra is jubilant & offers to do something for Trishanku. Trishanku communicates his desire for a good house to him. Vishwamitra with his influence arranges for a house for Trishanku in Swargpuri, the best neighborhood in the city. He assures him not to worry about the rent of the house since he will take care of it himself. He advises Trishanku to immediately vacate his house, load all his belongings in a pushcart & move to his new house. Trishanku does the same & reaches his to-be new home. Reaching there he greets his house owner, Indradev, very emphatically. Indradev does not even properly respond to the greetings of Trishanku. He reprimands Trishanku for even having thought of living in a neighborhood like Swargpuri. He tells him that he is not fit to live in such a good neighborhood, brands him a beggar & tells him to return back to his filthy life. Trishanku goes back to Vishwamitra to tell him what has happened & demands to return to his old house. But Vishwamitra has already allotted his old house to someone else. Nowhere to go now, Trishanku staggers off with his loaded pushcart in search of a Dharmshala. Ever since that day, Trishanku has been living in a Dharmshala with no house of his own.
3. **Sadgathi Deliverance:** Sadgati 'deliverance' means salvation in Death. Dukhi is a tanner (chamar), an untouchable who works with skins and hides and hence particularly objectionable to a Brahman. The Gonds are a community of low standing but considerably above the Chamars. The untouchable Dukhi approaches the village Brahmin to set an auspicious date of his daughter's upcoming wedding. The Brahmin accepts to perform the task but he asks Dukhi to perform his household tasks as slave in return. In spite of hunger and fever he keeps on working in the hope that Pandit ji would come to his home. Pandit ji even didn't look at his condition and keep on giving him more and more work without giving any food to Dukhi. The Gond came to sympathise him as both are exploited by

Brahmans but Dukhi is enslaved by mind and body. At last Dukhi dies working at Brahman's house. Women of Chamar came and cry at Brahman's door. The corpse lies close to the road used by the Brahmins to go to the village well. The untouchables shun it for fear of police investigation. Brahmans consider it bad luck. But no one wants to touch Chamar's dead body. At last Pandit ji drags corpus of Dukhi to the fields with a rope to be eaten by scavengers.

4. **Shudra:** *Shudra* is a story of a shudra woman named *Ganga* and her daughter *Gaura* who somehow make ends meet despite of not doing any considerable work. Due to this, rumours about the character of *Gaura* made rounds of the shudra community which hindered the marriage prospects of the girl. This was a cause of constant worry for Ganga. One fine day a stranger, Mangru, travelling through the village took shelter at *Ganga's* place and impressed by the hospitality and the beauty of the girl, offered his hand for marriage. The two got married and he stayed with them in the village for a while. However, this blissful period ended when the rumours about Gaura reached him. After contemplating for a while he decided to leave her and disappeared from the village one night. Although this left Gaura disheartened, still she pretended to be happy and content when confronted with questions about her husband by the village women and concocted stories of his stay in some city. This goes on for quite a few years until one day when an old man sent by Mangru takes *Gaura* to Calcutta and from there sends her to 'Mirich desh' (Muritius) in the pretext of meeting Mangru. There she realized that she had been duped into being a bonded labour and her chances of returning home were dim. Though, Mangru was there but was unaware of her arrival. He was happy but also concerned at the same time as the place was not safe for women where they were traded among the rich as commodities. The estate owner under whom Mangru worked demanded that Gaura be handed over to him. This angered Mangru and on his denial he was punished severely. Hearing Mangru's painful cries Gaura rushed to the bungalow and begged the owner's pardon. He agreed to spare Mangru's life if Gaura stayed with him. The story ends portraying Mangru's thoughts of killing the owner as the latter dishonoured his wife.
  
5. **Samasya:** The protagonist of the story is called Garib, working as a peon (chaprasi) in an administrative office. He's the central character of the story as the entire plot revolves around him. The other important background characters that influence the story are the big boss or the chief officer and the writer of the story narrating the setting and situation in first person. Besides the main characters there are other background people viz. 3 peons (colleagues of Garib) and other office staff. The writer had deftly and smoothly interwoven the characters with the office setting by establishing a set of linkages and inter-relationships between them. It's been written in first person, narrative style with a high reader

involvement and relation with the scenario. The story describes or enunciates the low hierarchal position of Garib in the organization in terms of status, honour, money and dignity. The colleagues and superiors hold a grudge against him as they perceive him to be selfish, greedy and acting as a fake poor to invite self-pity. He possesses some tracts of land and produces jowar, gram and some buffaloes yielding some amount of milk. The employees expect him to get such gifts to oblige the seniors and his colleagues but he doesn't indulge in such activities due to his perceived shame and inferiority complex. The writer who's a clerk in the organization counsels and apprises Garib on the situation and encourages him to eliminate this discrepancy by obliging his seniors with milk, wheat and other farm produce as it's a novelty factor for city babus. But the turning point or the climax comes into picture when Garib starts to undertake the behavior of showering seniors with gifts in expectation of a favourable attitude towards him. After receiving a positive behavior towards him by others, he takes pride in the things for which he had a sense of perceived shame earlier. The newly found recognition made him arrogant and greedy.

6. **The Cobbler and the Machine:** The story is set in a village in India where Saudagar, an old cobbler and the protagonist, a school boy live. Saudagar, a poor cobbler dreams about owning a machine that can help him sew shoes. The boy narrates to him about a machine similar to the one which the cobbler dreamt of and also presents him with a picture of the same. Saudagar at this expresses his helplessness due to poverty which had always restricted him in fulfilling his dreams. However, opportunity knocks at his door one fine day in the form of a customer who wants to repay him for gold-worked shoes. Saudagar grabs it with both hands by requesting him to fetch a sewing machine on his way back from the overseas trip. The customer agrees to bring him the machine on the condition that Saudagar repays the amount with a small interest. Once he receives the machine, Saudagar, promises the boy to make him a pair of English boots. But the Saudagar was unable to keep up to his word as he was busy in working towards repaying his loan. The unending wait for his pair of English boots disappoints the boy, who is often scolded by his parents for spending a lot of time at the cobbler's shop. The boy denies the offer of his parents to buy him a pair of Indian boots for school, hoping that Saudagar will stitch a pair of English boots for him. As time passes, the condition of Saudagar worsens and finally a day arrives when Saudagar passes away. The boy feels a sense of guilt for having played a part in helping Saudagar procure the machine, which he feels was devil which took the cobbler's life.

7. **Chaal:** "Chaal" is a story of an unemployed youth "Prakash" who stays with his working wife "Kiran" in a "Chaal" in Mumbai. The story revolves around the life of Prakash and Kiran by showing the different dimensions of lives of urban poor who have shifted to metro cities in search of livelihood but are ultimately caught in the vicious cycle of poverty, as these cities can

provide employment but the cost of it could be very expensive as it would ask for continuous comprise of self-respect and dignity. “*Chaal*” deals with the lives of residents of chaal who are mostly class 4 employees and find it hard to survive. In one room houses their whole family lives, the residents of chaal share common toilet. There is unsuccessful film director, who cannot afford to meet the living standard of his wife. In order to survive he has taken a phone connection and charges 25 paise for incoming calls. People say that she is having an affair with her husband’s old friend, which is the reason of fight between husband and wife. There is one eunuch who helps every *chaal* resident in their day to work and knows everything about the chaal residents. He stays in a broken house near the chaal and his source of livelihood is dependent on the wish of *chaal*-residents. The story basically revolves around “Prakash”, who spends his whole day sitting in the *Chaal* and planning what to do next in order to get livelihood and be independent as he is ashamed of being fed by his wife. He thinks of applying for a bank loan for setting up a small scale industry, but unavailability of mortgage stops him. Then he keeps thinking of beating the senior person at Kiran’s office who keeps lusting around her, but then he also thinks that if she loses job then there would be no source of income for their family, he postpones his plan. Prakash is at times ashamed and feels helpless when after giving so much thought he is unable to take revenge, and when he sees his friend Shivendra achieving new heights in his career. The central idea of this story is the lives of people who migrate from one place to another in search of better livelihood situation. They work hard to survive in the fast and tough life of metro cities but after some time find them helpless to overcome from their situations and start accepting it as their fate.

8. **Poos Ki Raat:** The story is about a poor farmer Halku who lives with his wife Munnii. The story begins with the scene when there is a person standing at the door and asking for some dues. Halkutries to convince Munnii to give the money they have been saving for a long time to buy a blanket for Halku since its winter season and Halku has to spend the night in fields and guard them. Finally they hand over their saving. When Halku went to the field at night, he was accompanied by a dog that he called Jabra. Both of them were unable to sleep because of biting cold. After some time it came to Halku’s mind to gather the dry leaves of a nearby tree and light them. This gave them relief and they spent some time having fun. After some time, Jabra started barking at some stray animals who ventured into the fields. Halku knowing that the crop is getting damaged didn’t budge from his place and after sometime was asleep near the diminishing fire. In the morning Munnii came, woke him up and asked the reason. Halku excused by saying he had a severe stomach ache. Munnii was upset thinking that now they’ll have to repay by doing labour work. But Halku was happy that now he won’t have to sleep in open at night.

### Malayalam

9. **Oru Manushyan:** The story is all about some of the experiences the author had in his life journeys. Through the story, the author tells that how the helping hand of 'one man' helped him from being dishonoured in a public place. Since the protagonist in the story (the author) was looted, he could not pay the restaurant bill. The hotel management become very angry with him for thinking that he is cheating them. They asked the staffs to strip him off in the public. When he was almost stripped off, the strange man arrives and pays his hotel due and later he returned back his purse. The story ends with the protagonist thinking about the weird happenings with the strange man.
10. **Ninakathumathy:** The story tells the frustrated behavior of a lower caste 'Dalit' when his desire to own a small piece of land was thwarted. Sankaran, the protagonist returned from the army with a good amount of money. His greatest ambition was that of buying a land in his name. This was at a time when the lower castes were treated very badly in the society. To fulfill his ambition, the amount in Sankaran's hand was insufficient. So he sought the help of a higher caste landlord. After securing all the money from Sankaran, the landlord cheated him and ashamed him by giving – a knife and a scissor – to remind him of his traditional occupation. An ashamed Sankaran stabs the landlord with the same knife and he felt satisfied for his action. Later he surrendered to the police.
11. **Chekuthan**  
The story tells the hardship of the protagonist, Mariam and her family. Mariam's family consisted of her ailing husband, and two daughters. Poverty made the family very weak and Mariam had to make money to look after her husband and the family. Towards the end of the story, because of cruel poverty Mariam agrees with her neighbor to send her daughter to make money. The night when the eldest daughter slept in the neighbors' house, someone comes to her and the author has called that one as "Chekuthan"(devil).
12. **Velutha Kunju**  
Velutha Kunju (The white baby) is all about the persecutions and sufferings of the lower caste people during the colonial reign. Several lower castes and tribal people worked as slaves for the British. The protagonist of the story is a lower caste married woman and she bore the child of a British officer. She was very shameful and guilty for cheating her husband. Soon after the birth, the baby was dead.
13. **Pratigna**  
Pratigna is the story of a poor woman's rejected feelings for she could not buy a big brass vessel. For the temple festival, her neighbor bought one and challenged Kalyani

that in her life she would not be able to buy one brass vessel. She was too ashamed; but responds to this with a serious pratigna (vow) that next year she would. From then, she saved even a small paisa, but she had to spend all her money for her husband's health. She did not even go to the festival and again started saving money.

**14. Kunjinoru Kuppayam**

This story tells the philanthropic nature of a poor person. The protagonist of the story is a lawyer but a poor lawyer without cases. When his daughter was one year old, he wanted to buy a frock for her. Due to short of money, he could not. One day accidentally, he got a case and some amount. He bought a good frock for his daughter. On his way back, he met a girl of his daughter's age shivering in cold and they asked him something, he did not have anything else, but the frock. He gave the new frock to the girl and returned home.

**15. Chankranthi Ada**

Chankranthi Ada is the story of performing rituals for the dead among the lower caste. The protagonist is a widow whose husband died few months ago. When the day arrived for the feasts of the dead, she made all sweets and other things which were her dead husband's favorites. Evening, she kept food at the tomb and waited for a long time. The belief is that the dead person comes on the feast day and eats food kept at his tomb. Since nobody came, she went inside and came back after a while. When she returned she was happy to find that the food is missing. She ate the left over. All of a sudden, she heard someone laughing close by and found one of his neighbours. He said to her, " I ate the food. Don't believe in such things that the dead would come back and eat food". Through the story, the author points out the need to cease blind beliefs and practices.

**16. Oru Pirannalinte Orma**

Oru Pirannalinte orma is the story of Unnikrishanan's memories of one of his childhood birthdays. Unnikrishanan, along with his mother, lived in a joint family where his maternal uncle was the head. Unni's father left them, when he was two years old, to live with this cruel uncle. Since then his mother worked like a maid servant and Unni knew the situations very well. From his classmates he came to know that children also celebrate birthdays, he longed to have a celebration on his birthday. He asked for 'payasam (desert) and forced his mother to ask Uncle. She got a slap on her face, but nothing else. With this behavior Unni felt too ashamed and he developed an inner wish to kill his uncle if opportunity comes. Through this flashback story, the author portrays the sufferings of poor children.

**Marathi**



## 17. The Poisoned Bread

The 'poisoned bread' is a short story by Bandhumadhav originally written in Marathi. This was translated to English by Ramesh Dnyate and published in a collected works of translation of Modern Marathi Dalit Literature edited by Arjun Dangle in 1993. This was published by Orient Longman, Delhi.

The story is written from the perspective of a grandson (who has some education) who reflects on the event that took place 12 years ago. He goes to meet his grandfather (Yatalya). Both belongs to Mahar caste. Upon meeting Yatalya takes grandson to landlord Bapu Patil (looking for a job of post-harvest work) where Yatalya has been traditionally working. Upon seeing Yatalya, the landlord makes insolent comments, but Yatalya does not respond and later responds in utmost humble fashion. Their conversation reaches on religion and caste. All the while, grandson does not like this conversation. He expresses this, and Patil is enraged (even making a comment "A Mahar is a Mahar even if he passes L. L. B. and becomes a barrister") and almost gets to fight which Yatalya averts. At the end of conversation, Yatalya and grandson accepts the work to be done for Patil on that day. While both of the continue to work on hot sun, Patil leaves for breakfast. Yatalya meanwhile goes to fetch some water. Then, Patil arrives and does not find Yatalya at workplace. Patil abuses Yatalay, which grandson can not take. As they exchange words Yatalya arrives. Patil orders to stop the work and leave the place as Patil felt Yatalya was cheating. Yatalya pleads for remuneration for the work completed. But, Patil refuses this. Yatalya pleads that without some crumbs of food they would go hungry. As they were leaving the field without getting remuneration, Yatalya noticed some rancid pieces of bread lay scattered on the ground in front of oxen. There were flies on it. Even oxen had refused to eat it. Yatalya collects it and walks with it to home. Grandson mocks grandfather for collecting those pieces of bread. Upon which Yatalya told the grandson: "I too want to retaliate and have a good fight for the humiliation and injustice they have been piling upon us. But, my boy, I am helpless! I see no end to this suffering". To which grandson responds that there is a need to abandon landlord-slave relationship in the case of land rights to save the pride. They reach home while conversing on this topic, and encouraged by grandson's ideas Yatalya throws away the crumbs of bread in front of home to the dogs. But, grandma rebukes such an action. She collects them again. Removes the mud and boils them for supper. Next morning Yatalya was vomiting. The bread crumbs of previous nights were vomited out. Doctor arrives and judges Yatalya's condition to be serious. His final words to grandson are: "Take away this accursed bread from the mouths of the Mahars. This poisonous bread will finally kill the very humanness of man...".

**18. Kolhathyachapor:**

This is the story of a boy born out of wedlock to a *tamasha* dancer (Marathi folk theatre) of the *kolhati* caste. Being an illegitimate child, he uses his mother's maiden name as opposed to the norm of taking one's father's name. He is raised amidst abject poverty and social deprivation, having to battle taunts about his parentage from a very young age. The boy grows up to acquire an MBBS degree and become a doctor against all odds. The story is about struggles he faces while growing up. At this stage, we would like to explain *tamasha* folk theatre. It is the traditional travelling theatre in rural Maharashtra. The main attraction of these theatre performances are the love songs - *lavanis* performed by the leading women of the theatre. Over the years there has come to be a stigma attached to this. The author draws a comparison between this theatre and cinema as following: "These *kolhati* women dressed in *navwari* sarees (traditional Marathi sari) with their bodies properly covered, dance all night long to earn a measly Rs. 200, and have no respect in society. However, movie-actresses earn a lot of respect from society and lakhs of rupees for the blatant semi-nude display in movies. Further it is the latter which is termed as "art and fashion".

**Bengali****19. Denapoana**

Nirupama is the sixth child and only daughter of Ramsundar Mitra. Mr Mitra, after a long search for a suitable match for her, has at last zeroed in on the scion of an aristocratic and wealthy family, the father of the boy being a 'RoyBahadur' title holder.

The groom's family has asked for a dowry of Rupees ten thousand which Mr Mitra has agreed to. Unfortunately at the time of marriage, he is unable to produce the money. A man, who agreed to lend the money at high interest rate, does not make himself available at the time. The Roy Bahadur is furious and tries to stop the marriage; as it happens, his son goes against his word and performs the ceremony. After the marriage Nirupama goes to her in-laws house; from the outset she is insulted at every step. Pressure is mounted on her so that her father pays the amount of dowry pledged. Her father tries every possible means including selling of his residential property, but is dissuaded from doing so by his sons. Whenever Mr Mitra visits his son-in-laws place, he is treated unfairly and insulted. Nirupama is stopped from visiting her parent's place. To improve matters, Mr. Mitra takes out a loan at high interest rates and proceeds to pay off part of the money. However, he is humiliated by the Roy Bahadur. During the festival of Durga Puja, Mr. Mitra again goes to his son-in-laws' residence and proceeds to pay off the money from funds obtained by selling his house. Unfortunately for him, his sons come to know about this and foil off the attempt. Nirupama falls ill and without proper treatment her condition deteriorates. Eventually she dies; her funeral is conducted with great fanfare. The son-in-law, now an outstation posting, is soon called back for remarriage; this time with a dowry of Rupees twenty thousand.

## **20. The Babus of Nayanjore**

This is a short story of a rich Landholder Kailas Babu of Nayanjore known for their extravagance and luxury. But after flood hit their region they lost everything and Kailas Babu left Nayanjore and came to Kolkata. Soon after his son died, leaving behind his only daughter. Kailas Babu tried his very best to keep up his family honor and fame. He was fond of talking about his golden days and never accepted the truth that he is not rich any more. But at the end of the story his neighbor's son who belongs to a respectable family and is an eligible bachelor makes fun of him. He brings one of his friends as the Lieutenant Governor to Kailas Babu's house. Kailas Babu thinks it to be true but his granddaughter understands the joke and starts crying. Understanding his fault he goes to visit Kailas Babu and offers his proposal to marry Kusum and Kailas Babu accepts the fact that he is poor.

### **Brief Biography of the authors**

#### **Hindi**

##### **Munshi Premchand (1880-1936)**

He is a renowned writer of modern Hindu-Urdu literature. He used simple language in his writings and most of his stories were based on rural life and poor farmers. His last novel *Godaan* is considered to be one of the finest novels in Hindi literature. His work has been translated into many foreign languages.

##### **Shri Harishankar Parsai (1924-1995)**

Winner of the Sahitya Akademy Award in 1982 Shri Harishankar Parsai belongs to the modern Hindi literature era and is well-known for humorist and satirist writings. He also started a Hindi literature magazine *Vasudha*. He passed away on August 10, 1995

##### **Mulk Raj Anand (1905-2004)**

He is a famous Indian writer in English. He was born on 12 December 1905 in Peshawar. He got his higher education in London College University and Cambridge University. His writings were based on his personal experience related to the rigid caste system. His first novel *Untouchable* is a very good example of the same.

#### **Malayalam**

##### **Vaikom Muhammad Basheer (1908 -1994)**

Well known as *Beypore Sultan*, Mr. Basheer was born in 1908. He is not only a recognized fiction writer in Malayalam but is also well famed as a humanist, short story writer and freedom

fighter. His notable works include *Baalyakaalasakhi*, *Shabdangal*, *Paaththummaayude Aadu*, *Mathilukal*, *Ntuppuppaakkoraanaendaarnnu*, *Anarga Nimisham* etc. He was awarded the Padma Sri in 1982.

### **TKC Vaduthala (1921-1988)**

He was born in Vaduthala, in Ernakulam district of Kerala. He worked in the All India Radio and Kerala District Information Office. Most of his works reflected the life of the Dalit community. Pulaya community is his magnum opus based on the same theme.

### **Karur (1898 -1975)**

Karur Neelakanta Pillai is the full name of Karoor (nick name). He was one of the founders of *Sahithya Pravarthaka Sahakarana Sangham*. His stories revolved around the simple life of the common people. He wrote many children stories. He was awarded the Kerala Sahitya Akademy Awards in 1960.

### **Thakazhi Shivasankarapillai (1912 -1999)**

Well known as Thakazhi, he was a renowned short story writer and novelist in Malayalam. He started writing from his school days. He wrote about the different aspects of the societies in Kerala that prevailed during the mid 20<sup>th</sup> century. His most famous work includes *Kayar* (Cair, 1978) and *Chemeeen* (Prawns, 1956; film adaptation, 1965). He was awarded India's highest literary award, the Jnanpith in 1984.

### **MT Vasudevan Nair (1933 -**

MT was born in 1933, in Kudalur. He is a well known writer, film director, and screenplay writer. His stories reveal the picture of the Kerala Society during the post independence time. His works have received many National awards. He was awarded Jnanpith for his work, *Randamoozham (Second Turn)*.

### **Uroob (1915 – 1979)**

P. C. Kuttikrishnan is better known by his penname Uroob. He has written one of the most progressive novels in Malayalam, *Sundarikalum Sundaranmarum (The Beautiful and the Handsome)*. He also worked in the All India Radio and was the editor of two magazines published by the Malayala Manorama Group. He also received the Sahitya Akademy Awards along with other awards.

### **Telugu**

### **Rachkonda Viswanatha Sastry (1929 -1998)**

He was known as Anjantha in his literary world, popularly known as Raavi Sasthri. He was a well known Telegu writer and editor. He recieved The Sahitya Akdemy Award for his poetic work "Swapna Lipi" in the year 1997. Sastry, a lawyer, a writer and above all, a great humanist who wanted to improve the conditions of the poor through his writings.

### **Boya Jangaiah**

He was born in the Nalgonda district of Andhra Pradesh. He is a famous Telegu fiction writer. He received the Dr Ambedkar Fellowship from Dalit Sahitya Akademy Delhi. His very first novel Jathara, received the Best Novel Award from Telegu University in 1989.

### **Marathi**

#### **Kishore Shantabai Kale (1970-2007)**

He was a noted Marathi writer and social worker. In the year 1994 he wrote his autobiography *Kolhatyacha Por* which was translated into many languages including English under the title *Against All Odds*. He died at a very young age in a car accident in the year 2007.

### **Bengali**

#### **Rabindra Natha Tagore (1861-1941)**

Winning The Nobel Prize in Literature, 1913 he became the first ever non European to win it. Gurudeva as he is fondly remembered as was not only an acclaimed poet he proved his versatility by composing songs (Rabindra Sangeet), dance- drama, novels, short stories, and even paintings. Tagore is the only person to write the anthems of two countries - *Jana Gana Mana*, the Indian national anthem and *Amar Shonar Bangla*, the national anthem of Bangladesh. He founded the Visva Bharati (India's communion with the world) University which is became a central university in 1951. He also contributed towards rural reconstruction which is known as the Sriniketan Experiment.

#### **Sarat Chandra Chattopadhyaya (1876-1938)**

Sarat Chandra Chattopadhyaya was one of the most popular Bengali novelist of the early 20<sup>th</sup> century. Born in a poor family, he could not complete his education. However, he wrote prolifically. His work represented rural Bengali society and he often wrote against social superstitions and oppression. The oppression and sufferings of women was also one of his themes. He died of lung cancer in 1938.

### *Analysis*

Attention was paid to interpret only small portions where poverty is interactively described. Phenomenological approach of meaning making in the context of story was the key focus. Apart from this, social and political context of the author and the intended audience was also considered for interpretive work.

An example of analysis is given below:

Table 4: Example of analysis of a short story

Text	Free codes	themes	Interpretation
<p>Ameena is very sad because of her poverty and is sitting dejected and thoughtful at her home. She is worried about the insult she would have to face when guests will come to her home and she will not be able to entertain them because of shortage of money.</p> <p><i>“Now just 8 paise are left with me. 3 in Hamid’s pocket and 5 with me. This is always a problem with Eid’s celebration. Only Allah can save us. Everyone right from washerwoman, miilkwoman, barber’s wife and many more will come and ask for traditional dish of vermicelli and everyone asks for large amount of it, no one even considers a small amount. How many people will she hide from and where will she hide?”</i></p>	<p>Self-pity</p> <p>Fear of insult</p> <p>Helplessness</p> <p>Hiding from public</p>	<p>Dread of social dis-approval due to poverty</p>	<p>Person is ashamed of his poverty when he fails to perform according to social expectations and may have to face condemnation within his peer circle.</p>

### 3. Proverbs

In society like that of India, where oral tradition is stronger than written tradition, it is important to study proverbs to capture the cultural underpinning of the subject of shame and poverty. Therefore, proverbs from different languages of India that contain the term ‘shame’ or ‘poverty’ as well as a sense of the same were collected. Focus Group Discussions with students of different language groups were the primary method employed to collect proverbs. Students were asked to come prepared for a discussion. During the discussion, the nuances and

interpretation of the proverbs occurred among the participants were noted down. Further collection was done by talking to general mass - senior citizens, house wives etc. The focus group discussions were recorded electronically (and later transcribed). Selected proverbs were further investigated along with experts from that background of language tradition, which could brought out the social contexts which have given shape to such proverbs.

Proverbs from eight different languages were collected

#### Methods

- a) Focus Group Discussions with students of different language groups were the primary method employed to collect proverbs
- b) Informal talk with general public – senior citizens, house maids, house wives

Table 5: provides the different Terms to denote 'shame' in Indian languages

<b>Language</b>	<b>synonyms</b>
Hindi	Lajja
Assamese	Laaz
Bengali	Lojja
Punjabi	Sharm
Maithili	Lajja
Oriya	sarama lajja lazita
Gujarati	saram
Marathi	Laaz
Malayalam	Naanam Apamanam
Kannada	Naachige
Tamil	avamaanam

	Vetkam
Telugu	Siggu

Table 6 : The phrases in use to denote “shaming process” in Indian languages

Language	Phrase	Translation
Malayalam	Naanam avunnille	Aren't you ashamed?
	Naanam Kettavane	Shameless Fellow
	Naanam aakunnu	Naanam aakunnu
Tamil	Avamaanama illaya	are you not ashamed?
Oriya	sarama	when elders scold the junior
	lajja	moral and grave violation of basic principles
	lazita	affected by public mockery for ones deeds
Bengali	Neerlojjo	Shameless

Table 7: The proverbs used in different Indian languages to express the shaming process

SLNo	Language	Proverb	Translation
	<b>Hindi</b>	"Nanga nahayega kya nichodega kya".	A person who doesn't possess anything what usefulness would be he to the society" or " A person incapable of doing anything due to his poverty"
	<b>Malayalam</b>	“aana pindaom idunnathu Kandumuyal mukkyalo?”	
	<b>Bengali</b>	“Noon aante paanta furoy”	The exact meaning is a person is so poor that when he manages salt his rice gets over. A person living from hand to mouth
	<b>Maithili</b>	'raare ke bhouji sabhak ke bhouji'	It means taking undue liberty with the dignity of poor (including their



			women) & insulting them.
		' mile miyaan ke maad naye khoje miyan taari'	It's similar to beggar can't be choosers and they are bound to suffer misery.
		'ghar mein hoyh rahri ke roti aur bahhar sukhaye kor wala dhotii'	It means person is poor but he pretends affluence to others as he is ashamed of his actual status and penury.
		'maan-baap kare kutaanpisaan beta ke naam durgadutt'	Same as above
		' ghar bhujji bhaang naeynchpuraha par shaan te dekhu'	it means going out of ones financial limits to match the standards of society in which he lives as one fears losing respect in society.
		'musharba laaz beez beech ka pee gel chaiya'	Mushar is a caste which represent poor people in the proverb. When a poor man commit some mistake or some sort of crime even out of deprivation the upper caste or rich people use this proverb saying that this man has even sold his shame and consumed it. They rich people consider these poor people to be shameful and they show their negative attitude toward them.
		" bhekhe bheekh bhetai chai".	Literally, it means that you get alms according to how you appear.( bheekh- refers to clothes in Maithili) However, it is used in the context of the amount of shame ( i.e. it is assumed that more the shame you possess, more is the culture you imbibe) you show greater is the attention (bheekh literally) you get. A saint in times of drudgery is supposed to get more support from people, than a shameless moron who goes

			about in the town asking for help,(even when he is seriously in trouble).
	<b>Angika</b>	"Muh khay chi, aankh lajay chi". It is also called as "Muh khay chi, pet lajay chi".	It means that if someone is fed (i.e. through mouth), then he would be grateful to the person who gave him food, because the person came to ask for food only after crossing the barrier of shame. And the shame in this case is felt through eyes.
	<b>Marathi</b>	" amiri aali tari maazu naka garibi aali tari laazu naka"	do not be arrogant of your richness, do not be ashamed of your poverty.
	<b>Hadauti</b>	"Khud ka khaba ka thikana kone ar aura ke tai khilaogo"	It is when rich people tease a poor fellow by saying that you yourself are not able to meet your own food requirements and talking about inviting others to home for having food.

The terms, phrases and proverbs were incorporated wherever appropriate in the report.