

INDEX

- Aadmi* (1958), 178n32
- Aag* (1967), 169n30
- Aankh ka nasha* (Intoxication for the eyes), 81–82
- Aashiq* (Lover, 1968), 169n30
- Abbas, Khwaja Ahmad, 22, 30, 37, 38
- “Ab kyā dekheñ rāh tumhāri” (Still waiting for your return; song in *Jago Hua Savera*), 47
- ableism, 124–27
- Academy Awards (US), 87
- Aci Trezza (Sicilian village), 41–42, 44
- advertising, 25, 107, 129, 137, 149, 163; employment in, 27, 157; film posters, 18, 24, 75fig., 76, 107, 115fig., 116, 130fig., 131, 139, 140, 200n22
- “Āe gā ṣanam jab nazareñ mileñ gī tab nah jāne kyā ho gā” (When my lover arrives and our eyes meet, who knows what will happen next?; song in *Susraal*), 123, 123fig.
- aesthetics, xi, 5–6, 15–16, 107–8; binaries and, 86–87; documentary, 28, 38, 43, 45; immersive, 42–44, 47, 76, 87, 181n88; neorealist, 39–40, 42; New Cinema, 156–57, 164; realist, 38–39, 160; in television serials, 152–53; theatrical conventions, 104, 107, 123, 136
- Afaqi, Ali Sufyan, 105
- affect, x, xi, 120, 136, 151–52, 167n13; film song and, 7, 24, 49, 60, 87, 94, 185n22; language and, 52, 102; melodrama and, 68–69; memory and, 28, 103; Partition and, 17; popular politics and, 111–13, 161, 164
- Afghan War (1978–92), 143
- Afzal-Khan, Fawzia, 166n10
- Ahmad, Ali Nobil, 150, 163, 201n39
- Ahmad, Ashfaq, 119
- Ahmad, Farid, 5
- Ahmad, Nabi, 71
- Ahmad, Shaikh Riaz. *See* Shahid, Riaz
- Ahmed, Ishtiaq, 1–2, 169n19
- Ahmed, Wahiduddin Ziauddin (W. Z.), 2–4, 40, 168n8, 14, 175n1, 194n3
- Aina* (Mirror, 1977), 182n116
- Ajab Khan* (1961), 105
- Ajmeri, Nazir, 3, 105
- Akaler Sandhaney* (In search of famine, 1980), 180n79
- Akbar, Emperor, 19
- Akhtar, Hamid, 183n119
- Akhtar, Jamil, 105, 106, 194n5
- Alam Ara* (1931), 9
- Albela* (Stylish, 1951), 85–86, 191n108
- Ali, Kamran Asdar, ix, x, 109, 127, 166n10, 167nn12–13, 171n67, 197n50
- Ali, Naushad, 185n27, 189n82, 191n107
- Ali, Sadiq, 186n49
- Ali, Tariq Omar, 177n19
- Allauddin, 120, 131
- All-India Progressive Writers’ Association (PWA), xii, 22, 36, 53, 113
- All India Radio (AIR), 18, 57, 59, 65, 184n20
- All Pakistan Progressive Writers Association, 35

- alternative cinema, 29, 104, 113, 119, 128, 164, 200n30
- Amanat, Agha Hasan, 7, 190n94
- American cinema: realism in, 40–41.
See also Hollywood
- Amrohi, Kamal, 95
- Anand, Chetan, 22
- Anand, Jagdish Chand (J. C.), 3, 17
- Anand, Mulk Raj, 65, 67
- Anand, Shaina, 193n130
- Anarkali (mythical figure), 19–20, 56–57, 184n13
- Anarkali film versions, 19, 71, 183n2, 184n13
- Anarkali* play (1922), 56, 70–71, 183n2
- Andaleeb* (1969), 5
- Anderson, Benedict, 200n20
- Anjaria, Ulka, 179n53
- Anjum, Pervez, 129, 136
- “Ānkh se ānkh milā le” (Let your eyes meet mine; song in *Intezar*), 86
- Anmol Ghadi* (Precious watch, 1946), 23, 192n120
- Anokhi* (Singular, 1956), 30
- anti-colonialism, xii, 61–69, 139, 186n48
- anti-imperialist films, 105–6, 110, 111, 131
- Anwar, Khurshid, xii, 2, 4, 9, 55–69, 172n87, 186n49, 186n51, 188n68, 189n82, 189n88; Bombay years, 60–61, 184n20, 185n27; compositions with flute and violin, 185n22; early years, 57–60, 183n7, 184nn8–9, 184n20, 186n52; Faiz and, 155; film song and, 9; on gender roles, 100–101; *Hamraz*, 119; lyric romanticism and, 55; Partition and, 17, 23; photograph of, 57*fig.*; political activism, 4, 61–69, 187n53, 187nn64–65; Roshan and, 184n17; Taj and, 183n6, 184n13. *See also* *Ghoonghat* (The veil, 1962); *Intezar* (The awaiting, 1956)
- Anwar, Naseer, 87
- Apu Trilogy, 38
- Ara, Shamim, 69
- Arabian Nights themes, 21
- archives, 24–28, 142–43, 175n123, 175n125
- Arora, Prakash, 38, 116
- art cinema, 29, 40, 113, 148, 164
- Asif, K., 19, 184n13
- Asiya* (1960), 175n1, 181n88
- Askari, Muhammad Hasan, 173n107
- assemblage, 148, 199n10; *Zinda Bhaag* and, 159, 163–64
- Atif, Yaqub “Bulbula,” 159
- Attre, Rashid, 194n10
- Aujla, Harjap Singh, 23, 59, 60, 184n20
- Aurat* (Woman, 1940), 37
- Aur Bhi Gham Hein*, 11
- authoritarian rule, 10–11, 13–14, 113
- ‘avāmī adākār (people’s actor), 120.
See also Allauddin
- ‘avāmī shā’ir (people’s poet), 171n67.
See also Jalib, Habib
- avant-garde cinema, 28, 109, 112, 147, 164;
 film song and, 7; in India, 154–55;
 melodrama and, 159–63. *See also*
 parallel cinema, Indian
- Ayaz* (1960), 58
- Ayub Khan era (1958–69):
 authoritarianism, vii, 10–11, 13–14, 113, 115; cultural politics, xi, 10–18, 35–36, 109, 142, 171n67; economy, 170n52; modernization, vii, 5;
 resistance against, 106, 142, 196n43
- Azad, Chandrashekhar, 185n39
- Aziz, Ashraf, 9, 61
- Azmi, Kaifi, 22
- Bachchan, Amitabh, 26
- Badnam* (Disgraced, 1966), 105, 106, 119, 129–41, 130*fig.*, 132–33*fig.*, 138–40*fig.*
- Badshahi Mosque, 120
- Baji* (Sister, 1963), 81
- Baksh, Rahim, 66
- Bandopadhyay, Manik, 29, 176n3
- Bangladesh, 11, 52, 181n87; independence, 113, 142; national archives, 24
- Bano, Iqbal, 48, 161, 202n54
- Baran, Timir, 30, 48, 138, 176n8, 181n94

- “Barē be-muravvat haiñ yeh husn wāle”
(The exquisite beloved is uncaring;
song in *Badnam*), 137–38, 138–39*fig.*
Barsaat Ki Raat (A night of the rainy
season, 1960), 184n17
Barthes, Roland, 45
Barua, P. C., 30, 100–101
Bashir, Ahmad, 14, 129, 194n3
bazaar public sphere, 112–13
Bazin, André, 41–43, 178n46
Beaster-Jones, Jayson, 166n9, 175n120,
189n80, 192n120
Bedari (1957), 17
Bedi, Rajinder Singh, 22
Begum, Naseem, 87
Begum, Shamshad, 189n79
Behan Bhai (Brother and sister, 1968),
169n30
Benegal, Shyam, 154, 155
Bengal: folk music in, 48; Hindi-Urdu
films in, 53. See also *bhatiali* songs;
East Bengal; West Bengal
Bengal Famine (1943), 37
Bengali language: denigration of, 113; in
films, vii, 8, 45, 51–54, 107, 160, 175n1,
181n88; in *Jago Hua Savera*, 182n107;
after Partition, 183n118
Beqarar (Restless, 1950), 3
B-genres, 21–22
Bhaduri, Tripti. See Mitra, Tripti
Bhakti, 7
Bharosa (Trust, 1958), 106
Bharucha, Rustom, 37
bhatiali songs, 47–48, 50, 181n90, 182n96
Bhatkhande, Pandit Vishnu Narayan, 65,
186n49
Bhattacharya, Bijon, 37
Bhattacharya, Deebo, 138–39
Bhatti Gate (in Lahore), 1
Bhaumik, Kaushik, 113
Bhojpuri, 48, 50, 93
“Bhor hū’i ghar āo manjhi” (It’s dawn,
return home boatman; song in *Jago
Hua Savera*), 47
Bhutto, Zulfiqar Ali, 6, 142, 201n32
The Bicycle Thief (1948), 38, 40, 178n42
BioScope: South Asian Screen Studies
(journal), viii, 199n18
Bismil, Ram Prasad, 63
Biswas, Hemanga, 181n90
Biswas, Moinak, 37, 38–39, 165n4, 177n15,
179n58
The Blood of Hussain (1980), 30, 155,
200n32
“Bohat be ābrū ho kar tere kuche say hum
nikle” (We departed from your street
in disgrace; song in *Badnam*), 139–40,
140*fig.*
Bol (Speak, 2011), 151
Bollywood: genres, 156; globalization of,
26; indie films and, 201n36; music in,
189n79; Pakistani New Cinema and,
147, 156–57, 163. See also Bombay
cinema; Indian cinema
Bombay cinema: aesthetics, 108; Anwar
and, 60–61; film song, 9; Lahore
cinema and, viii, x–xi, 1–2, 15–18,
60–61, 71, 172n92, 195n21; “Lahore
effect” and, viii, 18–20, 23, 26–28, 164;
languages and, 8–9, 53; leftist politics
in, 104, 113–14; memory and, 26;
musical conventions, 136; Parsi theater
and, 7; realism in, 39; scholarship on,
vii–ix; singers in, 191n102; social
realism and, 193n1; Urdu and, ix–x;
use of term, 165n7; Western music in,
79. See also Bollywood; Indian cinema
Booth, Gregory, 9, 61, 76–78, 185n27,
188n79, 189n86, 189n91, 191n104
Boot Polish (1954), 116
bourgeois liberal values, 11, 142, 161;
domesticity, 90–92, 102
Bukhari, Jafar, 106, 188nn68–69
Bukhari, Patras, 59
Bukhari, Z. A., 68
Buzdil (The coward, 1969), 169n30
Calcutta: Bengali culture in, 183n118; film
production in, x, 1–2, 53–54, 167n12
Cannes Film Festival, 31, 179n56

- Censor Board, 11, 14, 109, 123
 censorship, 150, 169n32, 200n32, 201n39
 “Chan chan chan merī pāyal kī dhun”
 (My ankle bracelets sing chan
 chan chan; song in *Ghoonghat*), 94,
 95fig.
Chanda (1962), 182n116
 “Chānd hanse duniyā base royay merā
 piyār” (The moon smiles, the world
 flourishes, but only my love weeps;
 song in *Intezar*), 77
 characterization, x, 10, 18, 69, 127–28
charba films, 15–16, 172n84. *See also*
 plagiarism
 Chatterjee, Saibal, 176n8
 Chatterjee, Sarat Chandra, 101
 Chatterji, Shanti Kumar, 30
 Chawla, Juhi, 17
Chingari (Spark, 1964), 58, 69, 102
Chinnamul (The uprooted, 1950), 37
 Chittoprasad, 45
 Christians, 197n47
 Chughtai, Abdur Rahman, 91–92
 Chughtai, Arif Rahman, 191n115
 Chughtai, Ismat, 22
 “cinema-effects,” 18, 172n93. *See also*
 “Lahore effect”
 cinematic immersion, 42–44, 47, 76, 87,
 181n88
 cinematic techniques, 5, 152–55
 circular motifs, 140–41
 class divides, 71, 79, 93, 105–6, 108–10,
 121, 135, 141, 143–46, 148–52, 157.
See also elite; middle-class viewers;
 poverty
 classical music. *See* Indian classical music
Clerk (1960), 11, 105, 114–20, 141, 153, 162,
 194n4, 194n9, 197n53; publicity poster,
 115fig.
 Cold War, 10–11, 13; cyclical time and, 45;
 realist cinema and, 40
 colonialism: affective burden of, 68.
See also anti-colonialism
 color film, xii, 5–6, 29, 31, 34, 48–50, 104,
 154, 160
 commercial cinema: aesthetics of, 39;
 conventions of, 151; East-West divide,
 56; genres and techniques, 5;
 government control and, 12, 14;
 influence of, 28; leftist politics in, 104,
 113; musical forms in, 78; nationalism
 in, 20–21, 39–40; recursivity and
 reflexivity in, 164; scholarship on,
 viii–ix
 communal strife, 23, 52, 103, 168n8
 communism, 67–68, 187n64
 Communist Party of Italy, 41
 Communist Party of Pakistan, 35
 consumerism, 157
 conventional forms, 152–53, 155
 Cooper, Sarah, 38
 Cooper, Timothy, 24
 corporate sponsorship, 156–57
 Correa, Micky, 189n85
 courtship, 117, 120–28, 195n21
 Cuban music, 73, 85. *See also* Latin
 American music
 cultural awareness, 195n21
 cultural politics, 10–18, 35–36, 109, 142,
 171n67
 cultural studies, ix, 109
 cyclical time, 38; humanism and,
 44–46
 Damodaran, Sumangala, 47–48, 181n90
 dancing, 73fig., 79, 84fig., 138–39fig.,
 162fig.; in chains, 111–12; Latin,
 85–86. *See also* *mujra* (dance song);
 song-and-dance sequence
darshan (beholding the deity), 94, 95fig.
 Das, Nandita, 151
Dasi (The maid, 1944), 2
 Dass, Manishita, 20, 22, 39, 86, 114,
 180n79, 193n11
dāstān, 21, 158
dastanic films, 22, 105
 “Dastoor” (Constitution, 1962), 14
 Dave, Ram Narayan, 71, 184n13
 “death foretold” tales, 158–59
 Decade of Reformation (1957–66), 4

- “Deewana yeh parwana” (This intoxicated moth; song in *Albela*), 86
- Dehlavi, Jamil, 30, 155, 200n32
- “Dekhenge” (To witness; song in *Zinda Bhaag*), 161–62, 162fig.
- Deleuze, Gilles, 41, 148
- Department of Film and Publications, 12
- Dervi, Danish, 11
- De Sica, Vittorio, 38, 40, 178n42
- detective film genre, 26, 97–99
- Devanagari script, 95, 96fig., 102
- Devar Bhabhi* (Brother-in-law and sister-in-law, 1967), 5
- Devasundaram, Ashvin, 156, 201n33, 201n36
- Devdas* films, 30, 91, 101
- devotional poetry, 7
- Dhaka: Bengali films from, 175n1, 181n88; film industry personnel, 182n116; films from, vii, x, 5, 26, 45, 53, 107, 143, 167n12, 182n116; language in, 52–53
- Dharti Ke Lal* (Children of the earth, 1946), 30, 37, 176n11
- Dhoop Aur Saey* (1968), 119
- dialects, 37, 41, 144, 146, 182n107
- disability, 124–27
- distribution networks, viii, 2–3, 16–18, 36, 150, 156, 163–64, 173n93; local, 50, 104; restrictions on Indian films, 16, 54, 176n13
- Do Aansoo* (Two tears, 1952), 3
- Do Bigha Zamin* (Two Acres of Land, 1953), 179n48
- documentary aesthetic, 28, 38, 43, 45
- Door Hey Sukh Ka Gaon* (Faraway village of peace), 200n32
- Dosheeza* (Damsel, 1962), 105
- “Dosheeza” (Mohammad), 191n113
- doubling trope, 17, 69, 83, 95, 98–99
- D’Souza, Sebastian, 77–78, 81, 185n27, 189n86–87, 191n104
- “Duets with Dialogues” (radio program), 59–60
- dunky*, 143, 159, 163, 164. *See also* labor migration; migration
- Dupatta* (Scarf, 1952), 3
- Dutt, B. K., 62
- Dutt, Guru, 3, 26, 39
- Dwyer, Rachel, 168n8
- East Bengal, xii, 47–48, 51, 53–54, 113, 177n19, 181n88
- Eastern Film* (magazine), 5, 6fig.
- Eastern Film Studios, 5, 129
- East Pakistan: filmmakers, 15; Indian films shown in, 4; language in, 52; political instability in, 11, 113, 142; relations with West Pakistan, 15, 44–46, 54, 113; river life in, 44–46. *See also* Bangladesh
- East-West divide, 56, 70; musical styles and, 70–86
- education, 118–19, 134–35, 140, 149
- Ehtesham, 182n116
- “Ei poth jodi na sesh hoye” (What if this road never ends; song in *Saptapadi*), 160, 202n48
- Elaan* (Proclamation, 1948), 22
- Elam, J. Daniel, 63, 187n67
- elite: cultural values of, 11, 142, 183n118; decadence among, 21; Jameson on elite cultural forms, 109; language, x; neighborhoods in *Badnam*, 137; social groups, 149, 151, 161–62; versus popular culture, 22, 109–10, 112–13, 142; views on commercial cinema, 20, 22. *See also* high culture; nonelite neighborhoods
- emotive affect, 151. *See also* affect; melodrama
- English-language theater, 8
- epic oral folktales, 158. *See also* *Hir-Ranjha* story; Laila-Majnun tale
- Europe: film festivals, 36; films produced in, 39; migration to, 144, 159–60; nationalist movements in, 61. *See also* Italian neorealism
- Evernew Studios, 3, 27
- everyday life, portrayals of. *See* realism
- exoticism, 41, 44, 46, 54

- experimental cinema, vii, ix; conventions of, 152; in India, 154–55; *Jago Hua Savera* as, 46, 52, 54; leftists and, 183n119; lineage of, 155–56; New Cinema and, 147–48; realism and, 34, 38. *See also* parallel cinema, Indian
- exploitation, 140; leftist progressive writers on, 52, 54, 105; realist depictions of, 40–42, 44–46, 50, 114; of rural poor, xii–xiii, 29, 33; sexual, 105–6, 110, 118, 131–35, 200n26; of workers, 78, 114–19, 140, 193n1
- fable, vii–ix, xi, xiii, 20, 104, 112; *Intezar* and, 85–87; “Lahore effect,” 151; realism and, ix, xiii, 145, 147–48, 164; *Zinda Bhaag* and, 144–45, 145fig., 158–63. *See also* “Lahore effect”
- Faiz, Faiz Ahmed: All-India Progressive Writers’ Association and, xii, 13, 36; Anwar and, 58, 65, 67, 186n49, 187n64; Chughtai and, 91; dissidents and, 196n43; *Ghoonghat* and, 192n119; high cultural forms and, 22, 112; *Jago Hua Savera* and, 29–30, 47–50, 52, 176n8, 176n12, 182nn98–99; poems and lyrics by, xv, 15, 105, 155, 161, 175n128, 183n119, 196n43, 202nn54–55; politics and, 13, 35, 67–68; Qaiser and, 194n10; Shahid and, 106, 119, 194n10
- family film (*gharelū*), 167n13
- The Family of Man* (exhibition), 45
- Fankar* (Artist, 1956), 30
- fantasy, vii, 122–24; genre, 21–22; realism and, 28, 112, 159; social melodramatic film and, 7, 24; song sequences, 159–61. *See also* fable
- Farangi* (The European, 1964), 105–6, 183n119, 194n10
- Fazli, Sibtain, 2–4, 168nn13–14, 175n120
- femininity, 153, 192n124. *See also* gender
- Fernandez, Cynthia Alexander.
See Neelo (actor)
- film festivals, 31, 36, 37, 39, 179n56, 200n30
- filmi*, 50
- Filmindia* (magazine), 21–22, 168n8
- Films Division, 155
- film song, 7–10; affect and, 7, 24, 49, 60, 87, 94, 185n22; in Bombay cinema, 61; circulation of, 18; conventions of, 161; high culture and, 31; in *Intezar*, 70; in *Jago Hua Savera*, 47–50; lullabies, 136–37; melodrama and, 69; modernity and, 69; musical instruments and, 185n22; narrative and, 154; neorealism and, 29; popularity of, 14; in *Susraal*, 121–25; in *Zinda Bhaag*, 154. *See also* *bhatiali* songs; *ghazal* (lyric poem); *gīt*; *kaifi*; playback singing; *qawwali*; song-and-dance sequence
- fishing villages, 31–33, 41–44
- flashbacks, 158
- folk culture: documentation of, 142; of East Bengal, 181n88; epic oral folktales, 158; music, 47–48, 50, 78; theater, 7
- Folk Music of Pakistan* (Smithsonian, 1951), 48
- Footpath* (1953), 179n48
- form: aesthetic problems of, xi; genre and, 153; in New Cinema, 147–48. *See also* aesthetics
- Foucault, Michel, 13
- funding, 156–58
- Gandhi, Indira, 187n52
- Gandhi, Mahatma, 62
- Gaur, Meenu, xiii, 27, 128, 142, 144, 154, 158, 160–61, 198n5, 199n6, 201n42
- Gazdar, Mushtaq, 4, 11, 12, 17, 20, 34, 107, 108–9, 134, 166n8, 168nn13–14, 168n18, 169n30, 169n32, 172n87, 177n13, 178n32, 194n4, 196n26, 197n58
- gender, x; Gothic films and, 192n124; modernity and, 97, 100–101; in television serials, 152. *See also* femininity; homosocial bonds; marriage; masculinity; patriarchy; women

- gender-based violence, 198n5
 genres, 21–22, 26, 141, 156; formal
 properties of, 153; politics and, 113.
See also specific genres
 Ghalib, Mirza, 139
gharana (hereditary musical lineage),
 68, 162
Gharnata, 194n10
 “Ghar se chīṭhī āī” (A letter from home
 has arrived; song in *Clerk*), 116
 Ghatak, Ritwik, 154
ghazal (lyric poem), 58, 82, 92–93, 139,
 191n117, 202n54; singers, 48, 87, 106,
 110, 112, 161
 Ghaznavi, Shatir, 2
Ghoonghat (The veil, 1962), 17, 58, 69,
 87–103; analysis of, 99–101; lyrics in,
 183n119; as Partition allegory, 101–3;
 plot summary, 88–99; songs in, 93–94,
 192n119; stills from, 90fig., 95–96fig.,
 98fig.
 Ghosh, Nemai, 37
 Ghouri, Qadir, 194n3
 Gibran, Khalil, 107
 Gidwani, Moti, 184n13
gīt, 10, 93
 globalization, 142–43
 global neorealism, ix, 177n14
 Global South: film production in, 104.
 See also Indian cinema; Pakistani
 cinema; South Asian cinema
 Goan musicians, 76–79, 189n91
 goddess figures, 94, 95fig., 97, 98
 Golden Era (1956–66), 4, 143, 150
 Gopalan, Lalitha, 200n23
 Gorija, Yasin, 5, 99, 119, 166n10, 169n30,
 172n84
 Gothic suspense films, 69, 87–99,
 192n124, 192n128
 Government College, 57, 59, 66, 67
 Guattari, Félix, 148
 guest workers, 143
 Gujarati theater, 7–8
 Gul, Agha A. G., 3
 Gul, Aijaz, 119, 194n10, 196n27, 197n53
Gulnar (1953), 71, 188nn78–79
 Gulzar (poet), 17
 Haaland, Torunn, 42, 50–51
 Hagen, Jean, 80
 Haider, Master Ghulam, 9, 71,
 188–89nn78–79
Haider Ali (1978), 105
 Hall, Stuart, 110, 113
Hamari Zaban (Our language, 1955), 52,
 182n112
Hamraz (The confidant, 1967), 58, 69, 119
 Hanif, Mohammad, 155, 161
 Hansen, Kathryn, 8, 82, 170n40, 190n94,
 191n106
 Harvard Advisory Group, 170n64
 Hasnain, S. F., 22
 Hassan, Mehdi, 87, 106, 110, 112
 Hassan, Mohammad, 30
hatke (quirky) films, 156
Haveli (Mansion, 1964), 58, 194n10
 Hayles, N. Katherine, 148
Hazar dastan (Shahid), 106
Heer Ranjha (1970), 56, 58
 high culture, ix, 22, 109, 112. *See also* elite
 Hindavi, 93
 Hindi films: Bombay cinema and, 1, 8–9,
 16, 53; genres, 26; Lahore cinema and,
 x, 173n101
 Hindi plays, 7
 Hindi songs, 9–10, 94, 185n27, 189n86,
 189n91, 190n93, 198n77
 Hindi/Urdu divide, 23, 52
 Hindi-Urdu films, x, 1, 8–9, 16, 23, 52–53
 Hindu mythology, 28, 38, 101–3
 Hindus, in Pakistani cinema, 197n47
 Hindustani, x, 1, 53
 Hindustani classical music, 68–69.
 See also Indian classical music
 Hindustan Republican Association
 (HRA), 61, 63
 Hindustan Socialist Republican
 Association (HSRA), 61–65, 186n40,
 187n53
Hir-Ranjha story, 158, 201n44

- history, vii, 1. *See also* archives; Ayub Khan era (1958–69); Lahore cinema; memory; Pakistan
- Hoek, Lotte, ix, 47, 53, 167n12, 181n87
- Hollywood: Bombay cinema and, 16; conventions of, vii, 151, 156, 173n101; musicals, 70, 80, 82, 189n83; Oscars, 31, 87; Pakistani New Cinema and, 156–57, 163; realism, 37, 38. *See also* American cinema
- Homeric epics, 42
- homosocial bonds, 125–28, 143, 162
- horror films, 26, 151. *See also* Gothic suspense films
- humanism, 42, 44–47
- Humayun* (1945), 188n79
- Husain, Abdullah, 13
- Imroze* (newspaper), 35, 59, 65, 67
- Indar Sabha* (film, 1931), 8
- Indar Sabha* (opera), 7
- independent filmmakers, 156, 201n36
- India: national archives, 24, 175n123; nationalism, 23
- Indian cinema: awards, 179n56; budgets, 157; independent, 201n36; neorealism in, 29–31; parallel cinema, 29, 54, 144, 146–48, 151, 154–56; regulation of films shown in Pakistan, 3–4, 16, 54, 149, 151, 176n13. *See also* Bollywood; Bombay cinema
- Indian Civil Service (ICS), 59
- Indian classical music, 68–87, 184nn8–9, 184n20, 190n93
- Indian Mutiny (1857), 20
- Indian National Congress, 62, 187n52
- Indian parallel cinema, 29, 54, 144, 146–48, 151, 154–56
- Indian People's Theatre Association (IPTA), 22, 30, 36–37, 39, 45, 181n94, 193n1; folk music and, 47–48, 50; leftist politics and, 113–14
- India-Pakistan War (1965), 12, 142
- infrastructures: in Pakistani film industry, vii, 5, 11–12, 26–27, 46, 150, 151; New Cinema and, 156–58; realism and, 41. *See also* theaters, cinema
- International Film Festival, 37
- Inter Services Public Relations (ISPR), 157
- intertextuality, 146, 153, 160
- Intezar* (The awaiting, 1956), 17, 56, 58, 69, 70–87, 183n6; characters and performance, 76–85; fable and, 85–87; modernity and, 102; plot summary, 71–76; publicity poster, 75fig.; stills from, 73–74fig., 83–84fig.
- Iqbal, S., 200n22
- Irish Republican Army, 61, 68
- Ishq Par Zor Nahin* (Love cannot be coerced, 1963), 119
- Islam, Nazrul, 182n116
- Islamization, 26
- Italian neorealism, ix, 29, 31, 37–38, 154–55, 177n14; form and style in, 40–44; language and, 50–51
- “item number” songs, 49, 154
- “*Jaal* agitation” (1952), 3–4, 177n13
- “*Jā apnī ḥasraton par ānsū bahā ke so jā*” (Shed tears for your thwarted desires and fall sleep; song in *Susraal*), 124–25
- Jabbar, Mehreen, 151
- Jago Hua Savera* (A new day dawns, 1959), xii, 11, 27–36, 119, 138; awards, 31, 87; cyclical time in, 38; distribution, 167n14; as experimental, 54; humanism and, 29, 42, 44–47, 50, 54; international version, 34; language in, 50–55, 182n107; local authenticity and, 41–44; on location, 181n85; narrative, 176n3; neorealism in, 29, 34–36, 42–44, 50, 54–55, 104, 144, 155; plot summary, 31–33; production team, 29–30; progressive cultural politics and, 175n1; reception, 35–36, 54; social film genre and, 49–50; songs, 47–50; stills from, 32fig., 34–35fig., 43fig.; style, 29, 34–35, 108; themes in, 29, 104, 143

- Jagriti* (1954), 17
 Jahangir, Emperor, 19, 183n2
 Jain, Kajri, 199n10
 Jalib, Habib, xii, 13–16, 22, 106, 110–12, 171n68, 171n71, 171n73, 171n76, 196n36, 196n43, 202n55; “Dastoor,” 196n43
 Jameson, Fredric, 109, 134
 Jasimuddin, 48
 Jaswantlal, Nandlal, 184n13
 “Javānī kī rāten javānī ke din” (Days and nights of youthful passion; song in *Intezar*), 73fig.
Jawab (Question, 1942), 100–101
 Jehan, Noor, 9; in *Anmol Ghadi*, 189n80, 192n120; Anwar and, 56, 58, 61, 69, 71; Bombay cinema and, 2, 190n101; in *Ghoonghat*, 87; in *Intezar*, 69, 80–81; Lahore cinema and, 2, 71, 168n13, 174n120; Mangeshkar and, 80–81, 190n102; in *Nai Kiran*, 12; in *Susraal*, 124
Jhoomer (The jeweled forehead pendant, 1959), 58, 69, 70
Jhumke (film, 1946), 129
 “Jhumke” (story, Manto), 129, 134
Jibon Theke Neya (Glimpses from life, 1970), 15, 175n1
Jog Biyog (1970), 30
 Kabir, Alamgir, 42, 51, 54, 107–9, 129, 136, 141, 166n8, 181n87, 182n116, 193n3, 195n21, 197n51
kajfi, 138
 Kaiser, Shahidullah, 13
 Kanpuri, Zakhmi, 5, 119, 132, 166n10, 188n78, 194n9
 Kapoor, Raj, 26, 38, 39
 Karachi: audiences, 200n30; film industry personnel, 182n116; films from, vii, x, 5, 26, 52–53, 107, 129, 143, 144, 167n12; Western music in, 76–77
 Kara Film Festival, 200n30
 Kardar, Abdul Rashid, 1, 23, 29, 53, 60
 Kardar, Akhtar Jung (A. J.), 176n2, 176n12; director of *Door Hey Sukh Ka Gaon*, 200n32; director of *Jago Hua Savera*, xii, 11, 29–30, 143; Faiz and, 48, 176n12; *Jago Hua Savera*’s lost song sequence and, 49; A. R. Kardar and, 53, 60
Kartar Singh, 11
 Kashmiri, Agha Hashr, 8, 16, 57, 81–82, 191n106
 Kaul, Mani, 154
 Kausar, Asghar Ali, 183n7
 Khalid, Leila, 106
Khamosh Pani (Silent waters, 2003), 155, 157
Khamosh Raho (Remain silent, 1964), 105, 106
 Khan, Faseeh Bari, 119
 Khan, Mehboob, 22, 23, 26, 37, 192n120
 Khan, Nasir, 17
 Khan, Nusrat Fateh Ali, 162
 Khan, Omar, 151
 Khan, Rahat Fateh Ali, 162
 Khan, Shah Rukh, 26
 Khan, Ustad Ashiq Ali, 184n8
 Khan, Ustad Bade Ghulam Ali, 58, 68, 184n8, 190n95
 Khan, Ustad Ghulam Haider, 64–65, 67
 Khan, Ustad Tawakkal Hussain, 58, 184nn8–9
 Khan, Ustad Waheed, 184n8
 Khan, Yahya, 113
Khandan (Family, 1942), 2, 22, 71, 184n13
 Khanum, Zubeida, 56
Khazanchi (The treasurer, 1941), 2
Khuda Kay Liye (In the name of God, 2007), 151, 157
Koel (Nightingale, 1959), 56, 58, 69–71, 80, 82, 86–87
 Krishna, 7
 Kumar, Amar, 38
 Kumar, Dilip, 17, 178n32
 Kumar, Rattan, 6fig., 17, 115fig., 116
 Kumar, Santosh, 72, 88

- “Kuṛī yes ai” (This girl is yes!; song in *Zinda Bhaag*), 159–60, 160fig.
- “Kyūn jagāte ho mere sīne meṇ armānon ko” (Why do you awaken desires in my breast?; song in *Clerk*), 117
- labor exploitation, xii–xiii, 29, 33, 78, 114–19, 140, 193n1
- labor migration, 143–45, 147, 159–61
- Lahiri, Madhumita, 53
- Lahore: nostalgic conceptions of, 145–46; Walled City, 106, 120–22, 127
- Lahore cinema: Bombay cinema and, viii, x–xi, 1–2, 15–18, 60–61, 71, 172n92, 195n21; “Lahore effect,” xiii, 18–20, 23, 26–28, 61, 104, 112, 148, 151, 163–64, 173n101; languages in, ix–x, 53; in the long sixties (1956–69), vii, x–xiii, 4–7, 143, 150; before 1947, 1–2; post-1947, 2–7; post-1971, 6–7, 150–51; size of, 193n3. *See also* aesthetics; language
- Lahore Conspiracy Case, 62
- “Lahore effect,” xiii, 18–20, 23, 26–28, 61, 104, 112, 148, 151, 163–64, 173n101
- Laila-Majnun tale, 97, 158
- Lakhnawi, Behzad, 59–60
- Lakhnawi culture, 188n78
- Lakhon Mein Aik* (One in a million, 1967), 11, 129
- Lal, Deewan Sardari, 2
- language: aesthetic problems of, xi; affect and, 52, 102; artifice and, 29; dialects, 37, 41, 144, 146, 182n107; subalternity and, 50–55; vernacular, 52. *See also* Punjabi language; Sindhi; Urdu
- Lashari, Bilal, 151, 157
- Lassally, Walter, 30, 31, 46, 49, 178n20
- Latif, Shaheed, 22, 23
- Latin American music, 73fig., 77, 85, 191n107
- legendary stories, 21. *See also* Anarkali (mythical figure); *dāstān*; Oriental tales; *qīṣṣa* genre
- Lévi-Strauss, Claude, 127
- liberal values. *See* bourgeois liberal values
- Life* (magazine), 45
- literary domain, 13–14; neorealism and, 39–40; Urdu, 142, 167n12
- literary journals, 58, 104, 106
- local cultural forms, 142, 144
- Lok Virsa, 142
- long sixties (1956–69), vii–xii, 3–4, 142–43, 149, 163; Anwar and, 61, 63, 69; Ayub Khan era and, 10, 14, 108; cinema and, viii, xii, 16, 22, 24–26, 61, 114, 141; *Jago Hua Savera* and, 29; Jalib and, 13; Kabir and, 108; leftist culture and, 104, 113; literature and, 14; rising film production during, 3fig., 5, 104
- The Loves of a Mughal Prince* (1928), 184n13
- Luckhnawi, Shams, 189n79
- Lucknow, 7
- Ludhanvi, Sahir, 22
- Lunn, David, 53
- Luqman, 40, 178n32
- lyric, vii, x, 137. *See also* film song; poetry; *specific films and songs*
- Maa Baap* (Mother and father, 1967), 105
- Maclean, Kama, 186n40, 187n53, 187n67
- magical effects, 8
- Mahal* (The mansion, 1949), 95, 191n102
- Majumdar, Neepa, 39, 165n4, 179n56, 190nn96–97, 191n102
- Malani, Nalini, 155
- Malik, Aisha, 199n18
- Malik, Younis, 154
- Mangeshkar, Lata, 80–81, 185n27, 190n102
- Mansoor, Shoaib, 151
- Manto, Saadat Hasan, xiii, 2, 16, 22, 106, 168n8, 168n13, 174n117, 197n64; “Jhumke,” 129, 134, 198n71
- Marathi, 8
- marginalization, 38. *See also* poverty
- marriage, 17, 120–35, 141
- Marxism, 45, 61, 67–69, 187n64
- masculinity, 100–101, 148, 149, 154, 192n128, 198n5

- Masoom* (Innocent, 1942), 22
 Matteela Films, 144
Maula Jatt (1979), 154
Meera Bai (1947), 168n8
 Mehboob Productions, 188n79
mehfil style, 190n101
 melodrama, ix, 7, 15, 55; affect and, 68–69;
 in Anwar's films, 69; avant-garde
 cinema and, 159–63; conventions of,
 135, 140; in mainstream Pakistani
 cinema, 34; modernity and, 109–10;
 social films and, 105, 109, 111, 114,
 148; songs and, 9, 154. *See also* social
 films
 memory, xi, xiii, 19, 101–3; affect and, 28,
 103; archives and, 24–28, 143; cultural
 amnesia, 86, 142–44
Mera Ghar Mere Jannat (My home is my
 heaven, 1968), 169n30
 “Meray dil ki ghadi kare tick tick tick”
 (The clock of my heart beats tick tick
 tick; song in *Albela*), 85
 middle-class viewers, 108–9, 149–52,
 195n21
 migration, 143–45, 147, 159–61. *See also*
 dunky
 Mir, Farina, 201n44
 Mir, Raza, 11, 129
 Miranda, Carmen, 85, 191n108
 Mirza, Diljeet, 119
 Mirza, Humayun, 105
 misidentification trope, 69, 99. *See also*
 doubling trope
 Mitra, Naresh, 101
 Mitra, Tripti, 30, 48, 176n11
 modernity and modernization, 5, 23–24;
 accelerating temporality, x, 5, 9, 71, 78,
 134; cinematic Gothic and, 94; Cold
 War humanism and, 45–46;
 commercial film and, x, 108–9;
 corruption and, 70; female body and,
 86; gender roles and, 97, 100–101;
 Partition allegories and, 101–3;
 popular music and, 78; top-down
 processes, 142
 Moffat, Chris, 64, 103, 185n28, 186n42
 Mohaiemen, Naeem, 51
 Mohammad, Ghulam, 168n13, 191n113
 Moin, Haseena, 199n18
 Montpellier, Eliot, 199n18
 morality, 34, 85, 108, 118, 120, 129;
 contemporary Pakistani films and,
 146, 154, 158, 164; East-West
 opposition, 69–70, 76, 84, 172n79; in
 Gothic films, 192; heredity and, 141;
 neoliberalism and, 144; neorealism
 and, 41; playback singing and, 80–81;
 in television serials, 152–53
 Morcom, Anna, 9–10, 50, 79, 136, 166n9,
 190n93, 198n77
 Moscow Film Festival, 31
 mother figure, 114, 117, 153
 Mufti, Aamir, 52, 175n128
Mughal-e-Azam (1960), 19, 183n2,
 184n13
 Mughal historical films, 56
mujra (dance song), 48–49, 137–38, 138fig.,
 139fig.
 Mujtaba, Hasan, 162
 Mukherjee, Debashree, 165n3, 167n3,
 174n117
 Mukherjee, Hiren, 176n11
 Mukherjee, Madhujā, 165n3, 191n78
Mukh o Mukhosh (The face and the mask,
 1956), 181n88
 Multanikar, Surayia, 138
 multiplex theaters, 150, 151, 157
 musicals, 7, 70. *See also* social films
 musical scores, 136–37, 188n79. *See also*
 film song
 musical styles: East-West opposition,
 70–76. *See also* Indian classical music;
 Western music
 music directors, 1–2, 9, 22, 60, 138,
 184n17. *See also* Anwar, Khurshid;
 Baran, Timir; Bhattacharya, Deebo;
 D'Souza, Sebastian; Haider, Master
 Ghulam; Shankar-Jaikishan
 Muslims, 147, 173n106; filmmaking and,
 20–21

- “Muslim social” film, viii, xi, 21–22,
173n107, 174n119. *See also* social films
mythology, 18–20, 98. *See also* Anarkali
(mythical figure)
- Nabanna* (New harvest, 1944), 37
- Nabi, Farjad, xiii, 27, 128, 142, 144, 158,
198n5
- Nabila, 136
- Nagin* (Serpent, 1959), 5, 105, 194n10
- Nagrath, Roshan Lal, 184n17
- Nai Kiran* (A new ray of light, 1960), 12
- Nairang-i-Khayal* (journal), 58
- Najma* (1943), 22
- Na Maloom Afraad* (Unidentified people,
2014), 151
- Naqvi, Najam, 183n119
- Naqvi, Tanvir, 56, 105, 168n13, 194n6,
194n10; Anwar and, 58, 71; lyrics for
Anmol Ghadi, 175n120, 192n120; lyrics
for *Ghoonghat*, 93, 192n119; Taj and, 71
- Narayan, Hari, 134, 197n67, 198n71
- narrative, vii; aesthetic problems of, xi;
form, 164; genre and, 153; humanist,
29; in New Cinema, 147–48;
originality and plagiarism, 4, 15–17,
108, 172n85, 195n21; premodern
genres and, 158; progressive, 29;
temporal structures of, 5; tropes, x, 70
- Nasir, Agha, 48–49
- national cinema, 19–20, 173n101; realism
and, 39
- nationalism, xii, 20–24, 56, 102. *See also*
anti-colonialism; revolutionary
movements
- National Press Trust, 13
- Natyashastra*, 7
- Naujawan Bharat Sabha (NJBS), 61, 66
- Nawaz, Shah, 30, 168n13
- Nayyar, O. P., 191n107
- Nayyar, Sharif, 119, 194n3
- Nazir, Musarrat, 114, 115fig.
- Neelam Pari* (The sapphire fairy, 1952),
58, 60
- Neela Parbat* (The blue mountain, 1969), 129
- Neelo (actor), 6fig., 92, 111, 113, 134
- Neend* (Sleep, 1959), 11, 105, 106
- neoliberalism, 142–50, 157, 163
- neorealism, ix, 29, 144, 180n62; global,
30–31; Indian cinema and, 179n58;
language and, 144
- New Cinema, 27, 143, 150, 163; censorship
and, 201n39; commercial success of,
151; patronage of, 155–58; realism in,
147; television serials and, 152
- News Pictorial, 12
- newsreels, 12
- Niazi, Naheed, 56, 87
- Nigar film awards, 5
- Nishant* (Night’s end, 1975), 155
- nonelite neighborhoods, 120–21, 128, 137,
143–44
- “O jāne wāle re, ðhero zarā ruk jā’o”
(Pause a bit, don’t leave yet; song in
Intezar), 74
- oral performing traditions, vii, 7, 158
- Oriental tales, 21, 26, 158
- Padamsee, Akbar, 155
- Padma nadir majhi* (The boatman on the
river Padma, Bandopadhyay), 29, 176n3
- Pagdandi* (The path, 1947), 60, 71, 183n6,
184n13
- Pakistan: cultural politics in the long
sixties (1956–69), 10–18, 35–36, 108–9,
142; economy, 24, 149, 170n52,
170n64; neoliberalism in, 142–50, 157,
163; tensions between India and, 54; in
twenty-first century, 142–49; United
States alliance, 10–11, 13, 35, 45–46,
142–43. *See also* Ayub Khan era
(1958–69); East Pakistan; Pakistani
cinema; West Pakistan
- Pakistan Film Magazine*, 175n125
- Pakistan Film Producers Association, 119
- Pakistani cinema: archives, 24–28, 143;
films released between 1947 and 1980,
3fig.; government control over, 11–12;
industry personnel, viii–xii, 2, 17, 23,

- 29–30, 53, 138–39, 182n116; overview of, 1–24; scholarship on, viii–ix, 166n8. *See also* art cinema; avant-garde cinema; Ayub Khan era (1958–69); censorship; commercial cinema; Dhaka; experimental cinema; Karachi; Lahore cinema; New Cinema
- Pakistan Institute for the Study of Film Art, 200n30
- Pakistan Quarterly* (journal), 44, 46, 48, 51
- Pakistan Television Corporation, 48, 111, 119, 129
- Pakistan Writers' Guild (PWG), 13
- Palestinian resistance, 110–12, 197n47
- Pancholi, Dalsukh M., 2, 22
- Pancholi Studios, 2, 71
- "Pānī dā bulbulā" (Bubble of water; song in *Zinda Bhaag*), 159
- Paracha, Nadeem, 200n26
- parallel cinema, Indian, 29, 54, 144, 146–48, 151, 154–56
- Parsi theater, 7–8, 16, 57
- Partition allegories, 17, 69, 87, 95–96, 98, 101–3
- Partition of 1947, 20–24; affect and, 17; Anwar's films and, 60; cinema and, 81; communal strife and, 23, 52; cultural separatism and, 79; Hindi-Urdu divide, 52; plagiarism and, 17; trauma of, 56, 95–96
- Parvez, Amjad, 93, 184n9
- Parvez, Aslam, 154, 200n26
- Parwana* (The moth, 1947), 23, 60
- Pasha, Anwar Kamal, 2, 3, 105, 172n87, 184n13, 193n3
- Pashto films, vii, 142, 150
- Patel, Baburao, 101, 168n8
- Pathan diaspora, 16
- Pather Panchali* (Song of the little road, 1955), 30, 38–39, 42
- Patras, Khurram, 199n6
- patriarchy, 100, 102, 156, 163
- Peer, Rafi, 59
- people's actor ('avāmī adākār), 120. *See also* Allauddin
- people's poet ('avāmī shā'ir), 171n67. *See also* Jalib, Habib
- performance, 76–85
- performance genre, 158–59
- Pervaiz, Masood, 56, 58, 87, 105, 119, 172n87, 183n119, 193n3
- plagiarism, 4, 15–17, 108, 172n85, 195n21. *See also charba* films
- playback singing, 79–81, 124, 189n79, 190n100
- poetry: by Khurshid Anwar, 58; film song and, 7; male bonding in, 127; Urdu, xii, 16, 22, 63. *See also* Faiz, Faiz Ahmed; Gaur, Meenu; Ghalib, Mirza; Hanif, Mohammad; Jalib, Habib; Mujtaba, Hasan; Nabi, Farjad; Naqvi, Tanvir; Saif, Saifuddin; Shair, Himayat Ali; Shifai, Qateel
- politics: affect and, 111–13, 161, 164. *See also* Ayub Khan era (1958–69); revolutionary movements
- popular culture, ix, 22, 164; criticality and, 109; elite culture and, 112; leftist politics and, 110–14. *See also* commercial cinema
- popular music, 10, 78, 189n91
- Posley, Asha, 2
- posters: film, 18, 24, 75fig., 76, 107, 115fig., 116, 130fig., 131, 139, 140, 200n22; political, 63
- poverty, 33, 38, 135, 197n53; as resource for filmmakers, 41
- Prakrit, 51
- Pran (actor), 154
- press censorship, 13
- product placement, 156–57
- progressive/leftist politics, 35, 63, 139; humanism and, 44–47; in Lahore cinema, 54; modernization and, 45, 108–9; popular culture and, 110; repression of, 35; social films and, 104–14; writers and poets, vii, xii–xiii, 22, 52, 63, 104, 174n117, 175n1. *See also* Marxism; Qaiser, Khalil; Shahid, Riaz
- Progressive Papers, 13, 35, 170n63

- propaganda, 12, 17
 prostitution, 113, 129, 134, 137, 139, 141
 provincial cultural forms, 142
 public sphere: bazaar as, 112–13;
 cinematic, vii, ix–xii, 20, 27, 164;
 mediatized, 27, 200n20
 Punjab: film industry and, 1; performative
 cultures of, 158–59
 Punjabi diaspora, 16
 Punjabi language, vii, 1, 6–7, 107, 142–45,
 150, 201n42
 Punjabiyyat, 202n47
 Purbi, 48, 50, 93, 192n119
- Qaidi* (Prisoner, 1941), 22
Qaidi (Prisoner, 1962), 183n119
 Qaiser, Khalil, xii, 5, 11, 40, 54, 68, 105–6,
 110, 115*fig.*, 120, 131, 155, 175n1,
 194nn3–4; *Clerk*, 114, 194n9; politics,
 194n10
 Qasmi, Ahmad Nadeem, 13
Qatil (Murderer, 1955), 3
qawwali, 116, 131, 139, 140*fig.*, 162–63,
 184n17
Qismat (Fate, 1956), 105, 119
Qismat Ke Her Pher (The twists of fate,
 1931), 1
qiṣṣa genre, 21, 158–59
 Qureshi, Nabeel, 151
- Raat Chali Hai Jhoom Ke* (The intoxicated
 night, 2002), 155
 Rabe, Nate, 166n10, 196n39, 197n49
 Radio Ceylon, 18
 Radio Pakistan, 65, 68
Rahguzar, 11
 Rahi, Younus, 114
 Rahman, Khan Ataur, 30, 175n1
 “Rāhoṇ meṇ ṭhārī maiṇ nazareṇ jamā’e”
 (With my gaze affixed on the road;
 song in *Ghoonghat*), 93
 Raihan, Zahir, 5, 13, 15, 29–30, 175n1,
 176nn4–5
 Rajadhyaksha, Ashish: on “cinema-
 effects,” 18, 172n93; on the “Lahore
 effect,” viii, xv, 18–19, 23, 61, 104, 112,
 164; on midcentury cinema, viii, xi,
 16, 23, 173n101. *See also* “Lahore effect”
 Raj Kapoor dynasty, 17
 Rajput, A. B., 44, 46
 Raju, Zakir Hossain, 45, 180n80, 181n88
 Rakhshi (dancer), 49
Ramchand Pakistani (2008), 151, 157–58
 Ramchandra, C., 85, 185n27, 191n107
 Rancière, Jacques, 186n42
 “Raḡṣ zanjir pahan kar bhī kiyā jātā hai”
 (You can dance even in fetters; song in
 Zerqa), 110–12
 Rashid, Noon Meer, 58
 Rawalpindi Conspiracy Case, 35
 Ray, Satyajit, 30, 37, 38–39, 42, 50, 154,
 180n67, 200n30
Raz (The secret, 1959), 105
 realism, vii; aesthetics, 38–39, 160; in
 American cinema, 40–41; audience
 and, 176n3; fable and, ix, xiii, 145,
 147–48, 164; fantasy and, 28;
 ideologies and, 179n53; Kabir on,
 195n21; national cinema and, 39;
 portrayals of everyday life, xii–xiii,
 31–34, 38, 40–44, 87, 105, 114, 128,
 145; romanticism and, 104; social
 melodramatic films and, 7, 105;
 television serials and, 153
Reel Pakistan: A Screen Studies Forum
 (online journal), 199n18
 reflexivity, xi, 146–48, 157, 160, 161,
 163–64
 Rehman, I. A., 71, 86
 Rehman, Nasreen, x, 166n10
 reincarnation, 69, 93, 95, 102
 religious fundamentalism, 147
 religious minorities, 113
 remakes, 16, 19, 164
 Renoir, Jean, 37–38, 44
Report of the Film Fact Finding Committee
 (Govt. of Pakistan), 11–12, 171n78,
 172n79
 revolutionary movements, 20, 45; film
 song and, 161. *See also* anti-colonialism

- The River* (1951), 37–38, 44, 178n46
 “River Life in East Pakistan” (Rajput), 44
Riwaaj (Custom, 1965), 119
 Rizvi, Shaukat Hussain, 2, 4, 23, 71,
 168nn13–14, 175n120, 184n13
 romanticism, 56, 58; in Anwar’s films, 69;
 colonialism and, 68; music and, 60, 81;
 Partition allegories and, 102–3
Roohi (1954), 3, 168n18
 Roy, Bimal, 22, 38, 101, 179n48
 Roy, Rahul, 199n5
 rural life, 161; in *Jago Hua Savera*, 31–33
- Saheli* (Female friend, 1960), 127–28
 Saif, Saifuddin, 11, 105
 Saigal, Kundan Lal, 61
Salam e Mohabbat (Salutations of love,
 1971), 58
 Salim (later, Emperor Jahangir), 19
Sangam (Confluence, 1964), 5
Saptapadi (1961), 160
 Sarfraz, Khwaja, 151
Sarhad (Border, 1966), 58
 Sarhadi, Zia, 11, 17, 22, 38, 129, 175n1,
 179n48
 Sarkar, Bhaskar, 69, 102, 172n91, 188n75
sarqa films, 15. See also *charba* films;
 plagiarism
 Sarwar, Ayub, 178n32
 “Sāvan kī ghanghor ghata’ēn” (Cloudy
 breezes of the rainy season; song in
 Intezar), 84, 84fig.
Sawaal (The question, 1966), 105
 Schendel, Willem van, 48, 54, 183n118
 Sen, Aparna, 154
 Sen, Biswarup, 10, 78
 Sen, Meheli, 69, 94, 190n100, 192n124,
 192n128
 Sen, Mrinal, 154, 180n79
 serious cinema, 54–55; neorealist, 39–40
 serpent film genre, 5, 18, 26, 105, 173n94
 sexual exploitation, 118, 131–35, 200n26
 sexuality, 49, 195n21
 Shah, Naseeruddin, 144, 155
 Shahab, Qudratullah, 12–13, 170n63
Shahabnama (Shahab), 12–13
Shaheed (Martyr, 1962), 105–6, 131, 139,
 183n119, 194n10
Shaheed Minar, 52
 Shahid, Riaz, xii; censorship and, 109,
 196n27; color films, 5; Faiz and, 155;
 Hazar dastan (novel), 106; Jalib and,
 15; leftist politics, 105–7, 110–11, 131,
 175n1, 194n4; marriage, 111, 113;
 politics, 40, 54, 68, 194n10; writing
 style, 107, 121, 135–36. See also
 Badnam (Disgraced, 1966); *Clerk*
 (1960); *Susraal* (‘The in-laws’ home,
 1962); *Zerqa* (1969)
 Shah of Iran, 111
 Shair, Himayat Ali, 105, 194n6
 Shaitnol (village on Meghna River), 31–33,
 36, 42, 43fig.
 Shalimar Recording Company, 24
 Shankar, Uday, 181n94
 Shankar-Jaikishan, 185n27, 191n104,
 191n107
 Shehzad, Iqbal, xii–xiii, 105, 106, 129
 Sherani, Akhtar, 58
 Shifai, Qateel, 2, 56, 58, 71, 105, 188n78
Shikwa (Complaint, 1963), 105
 “Shishon kā masīḥa ko’i nahīn”
 (The shattered glass has no savior;
 song in *Jago Hua Savera*), 48–50,
 182n98
 Shope, Bradley, 85, 166n9, 191nn107–8
 Shorey studio owners, 2
 Shuja, Hakim Ahmed, 2
 Siaposh, Baba Alam, 2
 Siddique, Salma, ix, x, 24, 175n123
 Siddiqui, Shaukat, 13
 silent films, vii, 1, 8, 57, 80, 101
 Simon Commission, 65
 Sindhi: diaspora, 16; films, vii, 16; oral
 folktales, 28, 158
 Singh, Bhagat, xii, 61–69, 185n28, 185n39,
 187n67; afterlife of, 63–64, 103,
 186n40; Anwar and, 67–69, 187n53,
 187n64; iconology of, 63, 185n28, 39;
 trial of, 20, 61–62, 66–67

- Singin' in the Rain* (1952), 80–81, 83, 189n83
- social films: affect and, 167n13; in Bombay cinema, 193n1; courtship rituals in, 117; decline in, 150; film song and, 7–10; *Ghoonghat* as, 99; influence of, 28; leftist politics and, 104–14; modernization and, 141; “Muslim social,” viii, xi, 21–22, 173n107, 174n119; national cinema and, 20–24; theater and, 82. *See also* melodrama
- social hierarchies, 104, 125
- social issues, 40; inequality, 104, 108–9, 160–61, 179n53; in New Cinema, 164; state funding and, 157–58
- “So jā so jā dard bhare dil ab to so jā” (O mournful heart, sleep at last!; song in *Clerk*), 117
- song. *See* film song
- song-and-dance sequence, xii, 5, 18, 22, 69, 111–12; in *Badnam*, 137–39; in *Clerk*, 116–17; “item number,” 49, 154; in *Jago Hua Savera*, 31, 34, 48–50; in *Susraal*, 122–23. *See also* dancing; film song; *mujra* (dance song)
- sound films: languages and, 8–9; live settings, 170n44; songs in, 9–10; Urdu and, 1. *See also* film song; language
- South Asian cinema, 18, 28; neorealism (after 1952), 30–31, 38–40; realism in (before 1952), 36–38; scholarship on, vii–ix. *See also* Bombay cinema; Indian cinema; Lahore cinema; Pakistani cinema
- Soviet Union, 11
- special effects, 8
- spectral figures, 87–90, 93–97, 102–3
- stardom, 2, 18; in Bombay cinema, 80–81; female body and, 86; in Lahore Urdu cinema, 4–5
- Steichen, Edward, 45
- Steimatsky, Noa, 42, 180nn71–72
- stereotypical works, 108, 163, 195n21, 197n47. *See also* typage
- Stop Genocide* (1971), 30
- “studio Social,” 37, 38
- stunt films, 21
- style. *See* aesthetics
- subalternity, 128, 143, 147, 151; language and, 50–55; in Punjabi films, 144; vernacular cinema and, 150
- Sufi traditions, 7, 28, 148, 162, 202n47
- Suhag Ka Daan* (1936), 188n78
- Sukh Ka Sapna* (Distant dream, 1962), 119, 183n119
- Suleman, S., 194n3
- Sultana, Nayyar, 88, 90fig., 95–96fig.
- Sumar, Sabiha, 155
- Sunderason, Sanjukta, 47, 182n107
- suspense films, Gothic, 69, 87–99, 192n124, 192n128
- Susraal* (The in-laws’ home, 1962), 106, 107, 111, 119–28, 122–23fig., 126fig., 143–44, 160, 198n1; neorealism in, 144; themes in, 143
- Swami* (1941), 184n13
- Swarg Ki Sidhi* (1935), 183n6, 188n78
- Taj, Syed Imtiaz Ali: author of *Anarkali* play, 19, 56–57, 183n2; dialogue writer for *Intezar*, 70, 82, 86; involvement in cinema, 2, 56, 71, 87, 183n6, 184n13, 188n78; as a literary figure, 57; as a playwright, 16, 70; producer of Anwar’s first radio play, 59. *See also* *Anarkali* play (1922)
- Talish, Agha, 91
- Tamil, 8
- Tanvir, Kuhu, 25
- Tariq, Hassan, 5, 11, 40, 105, 106, 194n3, 194n5
- Taseer, Anjum, 36
- technological changes, 5–6; digital, 27, 150; videocassette recorders (VCR), 26, 149. *See also* color film; sound films
- television serials, 25, 27, 147, 150, 152–54, 163, 199n18
- Teri Yaad* (1948), 188n78
- La Terra Trema* (The earth trembles, 1948), 37, 41–42, 44, 50–51, 180n67, 180nn71–72

- terrorism, 147
- theater: Anwar and, 59; colonial-era, vii; within film, 76, 80, 82, 84; Gujarati, 7–8; Parsi, 7–8, 16, 57; playback singing, 79–81. *See also* Indian People's Theatre Association (IPTA)
- theaters, cinema, 149–51, 157
- theatrical conventions, 104, 107, 123, 136
- theatricality, 8, 37, 42
- themes: genre and, 153; transformations in, 6
- Thomas, Rosie, 158, 165n3, 174n108, 201n45
- traditional societies, 44–46
- transnational media, 144–45
- Triumph of the Will* (1935), 12
- typage, viii, x, 18, 104, 105, 107–9, 200n26; refusal of, 120, 128. *See also* stereo-typical works
- United States: Pakistan's alliance with, 10–11, 13, 35, 45–46, 142–43. *See also* Hollywood
- Urdu: Bengali and, 51–52; idioms and metaphors in, 106–7; linguistic conception of, ix–x; poetry and writing in, xii, 16, 22, 63; politics and, 113; scholarship on Bombay cinema and, 166n11; songs in *Jago Hua Savera*, 48
- Urdu films: archive and memory, 24–28, 142–43; from Bombay, 1, 8–9, 17; decline in number of, 150; in Dhaka, 53; from Lahore, 3–7; New Cinema, 151; restrictions on, 26. *See also* social films
- Urdu literary production, 142, 167n12
- Urdu plays, 7–8, 16
- Usman, Javed, 64, 100–101, 184n8
- var* genre, 158
- Vasudevan, Ravi, vii–viii, xi, 21–23, 174n119
- Vaz, Antonio, 185n27
- VCR (videocassette recorder), 26, 149
- Verga, Giovanni, 42
- vernacular cinema, 150
- vernacular cultural forms, 142
- Vertigo* (1958), 99
- Visconti, Luchino, 37, 41–42, 44, 50–51, 180n71
- Waar* (Strike, 2013), 151, 157
- Waheed, Sarah, 95
- Walled City (Lahore), 106, 120–22, 127
- Wani, Aarti, 109, 165n3, 166n11, 193n1, 196n31
- West Bengal, 54, 180n79, 182n107
- Western music, 70–86, 190n93, 191n107, 198n77
- West Pakistan: Bombay films and, 17; cinematic style in, 107, 141; film industry personnel, 138–39; Indian films shown in, 3–4; language in, 52; relations with East Pakistan, 15, 44–46, 54, 113
- women: employment, 116–18; marriage and, 127–28; self-presentation, 91–92; sexual exploitation of, 105–6, 110, 118, 131–35, 200n26; sexuality, 49, 195n21; social roles, 97, 100; status of, 134. *See also* gender; marriage
- Yadav, K. C., 185n28
- Yashpal, 186n48
- Yeh Aman* (1971), 109, 194n10
- The Yes Men, 201n38
- Yusuf, S. M., 17, 127, 193n3
- Zaidi, Hasan, 155
- Zaidi, S. A., 170n52
- Zamindar* (Landlord, 1942), 184n13
- Zamindar, Vazira, 24
- Zavattini, Cesare, 40–43, 180n62
- Zehr-e Ishq* (Poison of love, 1958), 56, 58, 70, 87, 102, 183n6, 188n73, 188n78
- Zerqa* (1969), 5, 15, 105–7, 110–11, 113, 194n10, 197n47
- Zia-ul-Haq, Muhammad, 26, 150

Zibahkhana (Slaughterhouse, 2007), 151

Zinda Bhaag (Run for life, 2013):

assemblage form, 159–60, 163–64;
awards and, 87; casting, 199n6;
cinematic lineages and, 141, 155;
cinematic techniques, 152–55; class
issues in, 128, 143–44, 151; as fable,
158–63; funding for, 198n5, 201n42;
infrastructure and, 157; “Lahore

effect” and, xiii, 27, 164; neoliberalism
and, 144–49; publicity poster, 200n22;
realism, 159, 164; song-and-dance
sequences, 159–63; stills from,
145–46*fig.*, 160*fig.*, 162*fig.*; television
serials and, 152–53

Zinda Laash (The living corpse, 1967), 151

Zorba the Greek (1965), 30

Zutshi, Mohini and Shyama, 186n52