

CHAPTER – II

A STUDY OF *GADAR: EK PREM KATHA*

Two movies, *Gadar: Ek Prem Katha* and *Lagaan: Once Upon a Time in India*, were released on 15th June 2001. These two movies made records at the box office and influenced the audience widely. *Gadar: Ek Prem Katha* was directed by Anil Sharma and produced by Nittin Keni, while *Lagaan: Once Upon a Time in India* was directed by Ashutosh Gowrikar.

Gadar: Ek Prem Katha and *Lagaan: Once Upon a Time in India* were released soon after the Kargil war. *Gadar: Ek Prem Katha* conveyed subtle communal messages promoting the public hate spirit that came into existence immediately just after the Kargil war. Saba Naqvi Bhoumik a movie critic points out that “in the movie, all the Muslim characters – Indian and Pakistani – are fundamentally flawed. It cannot be a coincidence that such a movie broke all the records at a time when NDA’s popularity was at its height. Hindu right’s ideology was blatantly propagated” (86).

Gadar: Ek Prem Katha is based on an interreligious love story across nations. The tremendous achievement and success of war dramas including *Border* (1997), *LOC-Kargil* (2003) and *Gadar: Ek Prem Katha* highlights the influence of Hindutva ideology on the people. Moviemakers demonize Muslims as the 'Other' in this context, in order to make these movies ultra-nationalistic in nature.

The movie *Gadar: Ek Prem Katha* is categorized as an Indian- Hindi language and historical action-drama movie, which are set in the past. In this movie, Sunny Deol and Ameesha Patel played the lead roles. Amrish Puri and Lillete Dubey played the

supporting roles. The movie is set during the partition of India in 1947. Anil Sharma invested 185 million Rs in this movie and it earned 1.33 billion Rs at Box Office. It was the most successful commercial and the second most-watched movie after the 1990s in India. This movie is partially based on the real love story of Boota Singh. The setting of *Gadar: Ek Prem Katha* is based on the tragedy of partition. The movie portrays the story of millions of people, who migrated from their home and were killed in riots. It included Hindu, Muslims, and Sikhs. The women, who were separated from their family, had to suffer more. Moreover, *Gadar: Ek Prem Katha* is the story of such a woman. Her name is Sakina (Ameesha Patel), who was also separated from her family when she was migrating from Amritsar to Lahore at the railway station. Tara Singh (Sunny Deol) protects her from the Sikh mob. When Sakina comes to know that a mob has killed her parents. Then, she decides to marry Tara Singh and continue her stay in India. In the story, a turning point comes when she comes across the fact that her parents are alive in Pakistan. She goes to Lahore, to meet her parents but they never let her come back to India and the remaining story is about her meeting with her husband and son.

Initially, this movie seems to represent the humanitarian aspect of the tragedy of partition, which is not related to communalism and jingoism, but this is not the truth. The way in which the story is told in the movie has inherent meaning. In the movie, a partition love story is tried to give new context to some extent. This movie, like a common commercial Masala Movie, has a hero, heroine and villain, who tries to separate them. To create a thrill, a lot of violent and action scenes are planted in the fight scene. Some emotional scenes are also there at the end of the movie. There is a

victory against Pakistan's army, and a change of the heart of the villain, as usual, the father of the heroine.

The partition is used as context to create the story in the movie. The background played an important role to make this movie popular. This movie unfolded the story of partition at such a time when the separatists' movement was at its peak in Kashmir. The pressure on both India and Pakistan was increasing for peace by the masses. The violent action of militants created a war like situation in Kashmir.

There are numerous movies in Indian cinema like *Roja*, (1992) *Bombay* (1995), and *Gadar: Ek Prem Katha* which have nationalism theme. These movies portray two types of Muslims, one is, who see religion above the nation and supports Pakistan. On the other hand, there are Muslims, who are patriot despite being Muslim. They see the nation above their religion, but they are less in numbers.

The plot of *Gadar: Ek Prem Katha* begins with partition. After partition Hindus and Muslims had to leave their home in Pakistan and Hindustan respectively. Hindus were running from Pakistan to Hindustan and Muslim vice-versa. The riots began in both countries on a large scale. Hindus and Sikhs were being killed at the hands of Muslims and vice-versa. These incidents provoked Tara Singh, a Punjabi Jatt, whose parents and sisters were also killed in riots. He lost his anger and took a sword to take revenge from Muslims. He went out with the mob and tried to kill Muslims but at that moment, he confronted Sakina at the railway station. Sakina was the daughter of Muslim industrialist Ashraf Ali Khan. Tara Singh had fallen in love with Sakina during her college time. Tara Singh was working there as a truck driver, who used to supply things at the college canteen. There, he saw Sakina for the first time. He had gifted her

a miniature model of Taj Mahal as a gift of love and a mixture of two cultures. After a long time, he confronted her at the railway station when she was migrating to Pakistan. He was about to kill her but suddenly stopped by seeing his gift, the Taj Mahal. It was his love that calmed his anger and forced him to stop. A mob followed her to rape or kill her then Tara Singh protected her from the mob. She took the shelter at his home. Tara Singh also promised her that he will help her in reaching Lahore. They came to know that all the passengers, who were travelling on that train, were killed. Sakina also found some belongings of her family at the station which confirmed that they were killed in that train. She returned home and realised that Tara Singh still loved her. She also felled in love with Tara Singh. Tara Singh took her to Atari Railway Station, but she refused to go to Pakistan. She asked Tara Singh to marry her and despite Tara's uncle's and aunt's unwillingness he got marry her. Later, they were blessed with one child named Charanjeet Singh. After some years, Sakina came to know that her parents were not only alive, but his father had become the mayor of Lahore. She wanted to meet her family and talked to them by telephone through an embassy. Her parents arranged her journey in such a way that only she can come to Pakistan neither her husband nor her son. Sakina's parents did not want to send her back to India. Ashraf Ali had some political aspirations as his son was killed during the partition and he wanted to set his daughter in the place of his son, but Sakina had a different mindset. She wanted to go back to India to live with her husband and son.

When Pakistan embassy denied visa to Tara Singh, then, he decided to go to Pakistan with his son by crossing the border illegally. He reached Pakistan and found that Sakina's marriage was about to take place with a Muslim man against her will. On the day of marriage, Tara Singh along with his friend and son reached there. After a

dramatic fight, Sakina's father put conditions on Tara Singh that if he ready to convert to Islam and ready to live in Pakistan, then, he will accept him as his son-in-law. For the sake of her wife and son; Tara Singh agreed upon these conditions. Next day, in front of hundreds of people, he was asked to accept Islam as his religion, and he accepted it without hesitation. To check his loyalty, he was asked to chant Pakistan Zindabad and he did so, but they did not stop here. They again asked him to chant Hindustan Murdabad to prove his loyalty to Pakistan, but this time Tara Singh lost his anger and started shouting at Ashraf Ali. The mob attacked on Tara Singh, but he alone fought with a mob and escaped from there with his wife and son. Ashraf Ali's men followed him and the police and army also joined them. When they were about to reach the border, there was a lot of bloodshed. Sakina was also hit by his father's shot. She was taken to the hospital and after seeing his daughter, Ashraf Ali started weeping and it changed his mind. He accepted Tara Singh as his son-in-law and the movie ended on a happy-note.

Dadhe claims that "*Gadar: Ek Prem Katha* (2001) have distinctly projected communal divisions in the name of patriotism, which in turn involved bashing and criticizing Muslims or proclaiming Islam a religion of fanaticism" (10).

One of the characteristics of European model of nationalism is that if one is a true nationalist then he/she must have a common enemy also. Second, he/she must subscribe to the state's religion. He/she must speak the language of that country. He/she must hate the language of a common enemy's country. There is imperialism in the centre of European model of nationalism. For example, in England, if one is a true nationalist then he/she must be Protestant and he/she should speak the English language. He/she have to hate French people and the French language. The similar case

will be in France also. He/she must be Catholic; he/she have to speak the French language; he/she have to hate English and the English language and protestant as well.

Thus, if this model is applied on India and Pakistan both, then one is only a true Indian nationalist if he/she is Hindu, and he/she speaks Hindi and he/she has a common enemy like Pakistan. Also, he/she should hate Pakistan, and Muslim or Islam as well. Only then you would be considered as a true Indian nationalist. Some groups in India are trying to implement this model. Hindutva Model is a copy of the European model of nationalism. Similarly, in Pakistan, one has to subscribe to Islam and consider India as the common enemy of the nation and he/she has to hate Hindu and Hindi. So, these are the characteristics of the European model of nationalism. Indian nationalism stands against European nationalism, because Indian nationalism is anti-colonial in nature and very inclusive nationalism which is pluralistic.

There are lots of instances that confirm that *Gadar: Ek prem Katha* supports the idea of the European model of nationalism and also displays some scenes of Indian nationalism. Therefore, in the movie, we see Pakistan's hatred against Tara Singh because he is Sikh, and Hindustani. He speaks Hindi and Punjabi languages. He loves his nation. European model of nationalism is implemented in the movie. The hate towards India and Hindustani is visible in this scene of the movie:

Asraf: *Hamare vatan me per rakhne ki himat kese hui, itne tukde karuga ki pahchanana nhi jayega. bhut khoon bahaya tha tumhare logon ne hamre bhayiyon ka.*

Tara: *Kya tumne khoon nhi bahaya tha hamre logon ka, mere maa baap bahne sab ko to maar dala tha, tum logon ne, lakin vo ek janoon tha gujar gya. ab me*

apne pyar ko lene aaya hu ek bache ki maa ko lene aaya hu.me nafarat bhula chuka hu aap bhi bhula dijie.

Ashraf: Me nafrat bhula du vo bhi tum hindustani se. mera vash chale to me ek hindustani ko goli se uda du.

Tara: *Kin Hindustanio ko goli se udayenge aap log, ham Hindustani ki vajah se aapka vajud hai. Duniya janti hai ki bantware ke vakt ham longo ne aapko 65 crore Rs diye the tab jaker apke sir per tarpal aayi thi. Barsat se bachne ki hasiyat nhi hai or golibari ki baat kar rhe aap log.*

Saleem: *Pakistan ki foj ko lalkarta hai. Aadha Kashmir to hamne hasil kar liya, ek din pura Hindostan hamara hoga. (Tara slaps slim here) (2h:10m)*

Ashraf: How dare you to step onto our land? I will kill you so brutally that it will be hard to recognize you. You have had shed a lot of blood of our community.

Tara: Didn't you also shed the blood of our community? You have killed my parents, my siblings, everybody. But that is all over now. Today, I have come to take my wife, the mother of my son. I have forgotten my hatred; you also do the same.

Ashraf Ali: Forget my hatred for you Indians. I could, I would shoot each and every Indian dead.

Tara: How can you kill us (Indian)? You survived because of us i.e., Indian. The whole world knows that we gave you 65 crore rupees at the time of partition, and you talk of killing us.

Salim: You are challenging the Pakistani army; we have taken over half of Kashmir. One day, we will take over the whole of India (English Translation)

The argument in other instances like when Ashraf Ali puts two conditions to Tara Singh can be also taken into consideration. These two conditions also confirm European nationalism. The first condition states that he has to subscribe to the state's religion readily, which is Islam and to be a true patriot of Pakistan. According to European nationalism, one must hate the common enemy of the country which is India for Pakistan. Another condition states that one has to live in Pakistan. Tara Singh accepts both conditions and accepts Islam and hail Pakistan live long. But when he is asked to chant Hindustan Murdabad. He lost his anger on Ashraf Ali because we know that according to the Indian model of nationalism one can love his/her identity at multiple levels simultaneously. Like one can love his/her family, village, state, nation, at the same time. So does Tara Singh when he says Pakistan Zindabad as well as he loves India and his family. Indian nationalism promotes secularism. If one loves Pakistan, then he/she can also love India but in the European model of nationalism if one loves Pakistan then one cannot love India. So, these are the antithesis of two nationalisms. In the movie, we can see that Ashraf Ali represents the European model of nationalism through his dialogues.

In the scene of accepting Islam, we can see instances of the ideology of jingoism or European model of nationalism being very high when Kaji Asks some

questions to Tara Singh and he replies to him. This is the most nationalist scene of the movie, which supports the European model of nationalism.

Kaji: *Islam Kabul hai?*

Tara: *Aadmi ka sabse bada dharam hai apni biwi bachon ki hifajat karana.*

Kaji: *Tumhe Islam Kabul hai*

Tara: *Kashi kabha ek hai ek hai Ram Rahim*

Kaji: *Tumhe islam Kabul hai k nhi.*

Tara: *Kabul hai.*

Ashraf Ali examines his patriotism in a jingoistic way. He asks:

Ashraf Ali: *Kaho Islam zindabad*

Tara: *Islam zindabad*

Ashraf: *Ab Kaho Pakistan zindabad.*

Tara: *Pakistan zindabad*

Ashraf: *Ab bolo Hindustan Murdabad*

Tara: *yell out, Ashraf Ali, ye siyasi khel ku khel rhe aap, aapka Pakistan zindabad hai, is se hame koi aitraj nhi. Lakin hamara Hindostan zindabad tha, zindabad hai, zindabad rahega, Hindustan zindabad, Hindustan zindabad Hindustan zindabad.*

Ashraf: *Bakwaas band kar jab tak tum Hindostan murdabad nhi kahega, hamre logon ko kese yakin hoga ki tu paka Musalman hai,*

Tara: *Is mulk se jyda Musalman Hindostan me hai, unke dilon ki dhadkan yahi kahti hai, Hindustan zindabad, to kya vo pake Muslman nahi hai,*

Ashraf: *Jab tak tu Hindustan murdabad nhi kahega tu Sakina ko nhi le ja skta,*

(2h:16m)

Kaji: Do you accept Islam?

Tara: A man's greatest religion is to protect his wife and children.

Kaji: Do you accept Islam?

Tara: Kashi and Kaaba are one, Ram and Rahim are also one.

Kaji: Do you accept Islam or not?

Tara: I do accept.

Kaji: wonderful; come to the mosque, with all the grace and dignity.

Ashraf: wait a minute, Priest. Before he steps into our sacred mosque. Let us confirm whether he is not worthy of becoming Muslim or not. If you accept Islam say 'Hail Islam'.

Tara: Hail Islam.

Ashraf: Hail Pakistan.

Tara: Hail Pakistan.

Ashraf: Now say India be damned!

Tara: Ashraf Ali! Why are you playing such a political game? I do not have an objection to praising Pakistan. India is worthy of praise, will always. Hail India, Hail India, Hail India.

Ashraf: Stop your nonsense! Until you say damn India, how will our people believe that you are a true Muslim?

Tara: There are more Muslims who are living in India than in Pakistan, aren't they true Muslims? (English Translation)

The characters of Ashraf Ali, Salim, Sarfraz, Sulemaan, and Kaji, portrays a negative attitude towards India. Originally, they migrated from India but in real life, we see that migrated people talk about their old friends and love them and are attached to their original places. Another feature of the European model of nationalism is the issue of language. The language of another nation is not acceptable especially if it is the language of the common enemy's nation:

Salim: *Agar ye Thumri Urdu me hoti to gajab ho jata, kaha Urdu jaban ki nafakat, or kaha ye pechida Hindi,*

Karim: *To goya ye farma rahe hai bhaijaan ki desh ke sath-sath moski ko bhi taksim kar dena chahiye tha,” (1h: 44m)*

Salim: If this Thumri would be in Urdu, then it would be fabulous. Urdu is such a descriptive language and Hindi is very complicated.

Karim: Do you want to say that even art (music) should have been partitioned along with the country. (English Translation)

Some props are used to make this movie more jingoistic. Flag is one of them and lots of flags are visible in the first scene. Villagers have put flags of Pakistan on their houses. There are numerous scenes in the movie where we see the flags of Pakistan. Generally, we put a national flag on a government office but in this movie, we see flags on the house of Ashraf Ali's and also where Tara Singh takes an oath and, in the streets, from where Tara Singh tries to escape. Thus, giving space to flags shows Jingoism in which one loves symbols rather than concrete ideas like the national flag, anthem etc. Therefore, in the movie flag motifs try to establish jingoistic ideology.

The title of *Gadar: Ek Prem Katha* Sunny Deol talks about it in an interview that Tara Singh fights for his family and not for any nation or religion but in this movie, it seems that nationalism is overstated in a certain way. The director deliberately wants to portray that Tara Singh loves his nation above all. This movie also includes the idea of nationalism or Cine Patriotism. Some violent and action scenes are also placed in the movie. This approves that this movie is inclined towards jingoism rather than a secular or neutral approach. In this movie, Tara Singh's struggle for his family is also depicted with the nationalistic idea of patriotism.

There are numerous instances in the form of dialogues, one of them is "*Pakistan Ki Naak Kat Gai*" (2:32:19). We see how individual struggle is embedded with national pride like, "*Har Taraf Dhundo Us Hindustani Kutte Ko* (2:38:18)" (Find that Indian

everywhere). The names *Hindustani*, *Hindustani Kutta (Dog)*, *Hindustani Suar (pig)* are used repeatedly. Tara Singh has been portrayed as Indian rather than a lover, or Hindu or Sikh. Ashrafi Ali hates him because he is Indian and Hindu. Director used Tara Singh to make the subject of national pride. He is made a common enemy of Pakistan according to the traditional European model of nationalism. According to this model, he should be Hindustani and speak Hindi or Punjabi. (2h 35m.)

This movie is also received as anti-Muslim by some groups. There are a number of illustrations. There were some controversies over the scene in which Sakina is converted to Hindu or Sikhani. Sakina's conversion into a Hindu wife was also objected. Sakina is converted to Hindu Sikh by Tara Singh just by putting some blood on the forehead of Sakina as a symbol of vermilion. She becomes Sikhani, by a very simple method of conversion but in the real love story, Boota Singh had to pay some money to the rioters to save her from them.

Later, in the movie, Sakina's marriage takes place according to Punjabi Sikh culture (01:21:03). Before her marriage, she was praying *Namaz*, though she was converted to the Sikh religion by Tara Singh. After her marriage, she puts vermilion on her forehead. When she goes to Lahore; she puts vermilion there too (01:44:56s) She wants to express that she is a married woman and wife of a Hindu man. By doing so she wants to prove that she is also Hindu. Therefore, Indian Muslims had an objection against this conversion. They argue that he cannot put vermilion on a Muslim girl (Unnithan)

Another feature of the European model of nationalism is that it uses the policy of Imperialism. Salim says, "*Addha Kashmir to ham ne ne hasil kar lia ek din pura*

Hindustan Hamara hoga” (2:11:44) ‘We have taken half of Kashmir and we will win India another day’ (English translation). These dialogues portray that a big part of the movie supports the European model of nationalism.

Hindi cinema has stereotyped the characters of Muslims as ‘Others’. The last decades have seen another representational scheme in which Muslims become the enemy of the nation. Fareed Kazmi and Sanjeev Kumar (2011), Karen Gabriel and P. K. Vijayan (2012), Shobha Rajgopal (2011), Moidul Islam (2007), Ronie Parciack (2013) Amit Rai (2003), and Sanjeev Kumar have studied the influence of *Hindutva* nationalism on the negative cinematic representation of Muslims from the early 1990s. These moviemakers made movies supporting the rhetoric of ultra-nationalism during the unstable political situation and thrived on those who made movies that are accepted by audience eagerly. Frequently, in these movies the characters of Muslims are portrayed as extremists or terrorists and as underworld dons, and also as an anti-social element. Thus, a threat to the majority community of India. This argument is put forward by Shobha Rajgopal when he writes, “Indian mainstream cinema too which has perfected propaganda to an art form. A plethora of Indian movies demonstrates this process through their representation of the Indian family threatened by menacing Islamic terrorists” (241). In the movie, there is a dialogue by people representing Pakistan, "*Hindustaniyo Katana Hamse Se Sikho*"(00:06:44) (Indians learn to kill from us). Since Pakistan and Muslims are used synonymously, thus it become easy to establish that the Muslims are the murderers. Every Pakistani and Muslim character in the movie portrayed as evil and deceitful.

Gadar became a blockbuster just like *Border* (1997). It is claimed that these movies are anti-Pakistan, but not anti-Muslim. Moviemakers are not intending to

polarize themselves even further, but they are cashing in on what is happening in society. It seems that the director never wants to see Hindu and Muslim communal problems from a secular point of view. The biased narrative begins at the very beginning of the movies when Om Puri narrates: “Thus, lakhs of Hindu families were uprooted from their homes, and went wandering around all over... Thus, dead bodies of the Hindu and Sikh from different parts of Pakistan were sent to Hindustan” (*Gadar*). But the narrator gives less space to incidents against Muslims in India. Instead of a secular approach they demonstrate the bad attitude of Muslims towards Indian police and India. Paul Brass points out, “the maintenance of communal tensions, accompanied from time to time by lethal rioting at specific sites, is essential for the maintenance of militant Hindu nationalism” (9).

In the form of new changes, the Hindutva doctrine of the promised Hindu nation (Hindu Rashtra) also made its appearance in popular Hindi cinema. Moviemakers are not inherently extremists themselves, nor are they driven by the ideology of Hindutva. But there is a preference for movies which portray a narrow majoritarian agenda because of the prevailing divisive political situation in this country. Moviemakers attempted to capitalize on right-wing agendas, sensing the demand of the audience.

Bollywood created an imaginary vision of the Hindu nation after 1990, by creating the Muslim as the ‘Other’ and enemy of nation-state. Consequently, to fuel the ideology of Hindutva, Bollywood implemented various strategies. First, India is projected as a land of Hindus by the Hindutva ideology and the followers of this ideology are committed to preserving the Hindu Rashtra's cultural and geographical boundaries. Stereotypical representations of Muslims, such as strict devotion to Islamic religious codes and dress, were deployed in movies to mark a sharp contrast with a

progressive and secular projection of Hindu. For instance, Muslim in movies such as Ghulam-E-Musthafa (Ghosh, 1997) is also an 'outsider', an alien to the country. (Khatun) In these types of movies, Muslims are represented as villains, terrorists, and anti-nationals. Sharma also argues that, "Pakistan is solely an enemy of India, throughout this period and after. Pakistan and Muslims became synonymous and both became a threat to the nation, as demonstrated in movies like *Gadar: Ek Prem Katha*" (2001).

The secular angle is missing in *Gadar* from the very beginning of the movie. It is portrayed that the Muslims were responsible for provoking the riots. At the time of partition, it is said in the agreement of two countries that countries will be divided but not the population. Muslims can live in India and Hindus and Sikhs can live in newly formed Pakistan.

Gurdeep: Mujhe kya pata tha ki Pakistan ki sarkar hamare sath dhokha karegi

O faisla to huwa tha na ki Pakistan me rahne wale Hindu te Sikh yahi rahenge"

(Gadar 0:1:40s)

Gurdeep: How did I know that the Pakistan Government would betray us. It was decided that the Hindus living in Pakistan, and Sikh, could stay back (English Translation)

Pakistan did not follow this agreement, and Hindus and Sikhs felt betrayed by the Government of Pakistan. Muslims killed Hindus and Sikhs in Pakistan. Hindus and Sikhs began running away from Pakistan to India due to fear. During this migration,

they were also killed in large numbers. Tara's father and sister in this movie were killed during their journey to Amritsar. Ashraf Ali's son was also killed during his journey from Amritsar to Lahore. But this movie tells us a lot beyond the literal meaning. In this movie, the perspective of the director about partition is historically incorrect. For instance, in a scene with Ashraf Ali, Tara Singh says:

“Ham Hindustani ki vajah se apka vajud hai. Duniya janti hai ki bantware ke vakat ham logon ne apko 65 crore rupay diye the. Tab jaker apke sir per tarpaal aayi thi.”

“You exist because of us. World knows the fact that at the time of partition we gave you 65 crore rupees to cover your head.” (English Translation)

Here this scene reminds us of the time when Gandhi Ji kept fast to release the 55 crores rupees amount to Pakistan. So, this amount is 55 crores rupees, not 65 as stated in the movie. This reveals that Pakistan is subordinate to India. This is also validated in another dialogue between Dharmiyaan and Sulemaan, a police officer when Darmiyaan says:

Dharmiyan: *Niyazuddin Allah ko pyare ho gye. Ham Hindustaniyon ka picha mat karna, nhi to tum bhi Alah ko pyare ho jaoge*

Sulemaan: *Kya Matlab?*

Dharmyaan: *Baap, baap hota hai. Beta, beta hota hai.*

Sulemaan: *Hain,*

Dharmiyaan: *Nahi Samjhe Beta baap me se hi to niklta hai. Ye tumhara Pakistan nikla to Hindustaan se hai. (1h:28m)*

Dharmiyan: Niyazuddin has gone up to Allah. And do not follow us otherwise we will kill you too.

Sulemaan: what do you mean?

Dharmiayan: I mean the father is father and son is a son.

Sulemaan: what?

Dharmiyan: What you did not understand? Son comes from father; in the same way, your Pakistan comes from India. (English Translation)

Pakistan is the son of India and India is the father of Pakistan. It is rendered in the movie that Pakistan is not considered equal rather subordinate. However, they could have defined Pakistan as a younger brother of India. Bangladesh as the youngest brother of India and Pakistan. But in this movie, the image of Pakistan is portrayed negatively.

Jeet says: “*mama Ji, mama Ji, what is wrong with Pakistanis. Hamne unka kya bigada hai. Vo log hamre Piche kyon Pade hai.*” (2h:30m)

(What harm have we done to them? Why are they looking for us?)

Tara Singh says that there are more Muslims, who are living in Hindustan than Pakistan. But in fact, there are Hindu and Sikhs, who are also living in Pakistan. This

fact is overlooked by the director. No Hindu or Sikh is shown in Pakistan, neither a Gurdwara nor Hindu temple. Rather Pakistani flags are displayed everywhere in the streets, in villages, at Ashraf Ali's house and also at the railway station. Moreover, this movie shows not only the bravery of Tara Singh but also depicts how a single Indian man can fight hundreds of Pakistanis with bravery. It also tells us that the Pakistani army is not able to confront a patriotic Indian.

In the movie, Hindus and Sikhs are killing Muslims too, but less exposure is given to the killing of Muslims. Muslims seem more anonymous in the scenes. The pains and suffering of Muslims seem deliberately overlooked by the director to some extent as compared to Hindus and Sikhs except Sakina. But when Muslims are killing Hindus and Sikhs, there are a lot of details of violence in the scenes. They are not composed of an anonymous crowd. When a Muslim kills a Hindu or Sikh with a sword, then the falling of Hindus and Sikhs on the ground is portrayed and their bleeding neck is depicted in detail. In the case of Muslims, the director gives less screen space to them. It seems that the director wants to show more empathy towards the suffering of Hindus and Sikhs by giving less space to Muslims, except Sakina. Thus, the director victimises Hindus and Sikhs, but no Muslims except Sakina.

When Muslim mob attacks Hindu and Sikh on the train, they are shown chanting "Allah Hu Akbar, Nara-E- Takbir" (00:04:51). Then, one of them says "*Budon jwano bachon ko katal kar dolo or Hindunion ko utha le chalo chhodna mat kisi ko*" (0:05:02) (Kill the young, old men and children, and pick up the Hindustani women). This scene in the movie makes them the 'other' and depicts a negative image of Muslims.

Train loaded with the dead body of Hindu and Sikh is portrayed in the movie. Tara Singh receives this train at Amritsar Junction, on which, it is written: “*Hindustanio Katna hamse sikho*” (00:06:44) (Indians, learn killing from us’ in Urdu). It is tried to establish that newly formed Pakistan has adopted the Urdu language immediately. The director has tried to establish that Urdu which originated in India, is the language of Muslims or Pakistan.

With the chants of “Jo bole So Nihal” and “Har- Har Mahadev” (00:06:45), Hindus and Sikhs start killing Muslims. The killing of Muslims by Hindus is justified because they have killed their brothers and fathers. Muslims are not given the chance to justify the massacre of Hindus and Sikhs in the movie. No prior scene or information is given to justify the violence of Muslims. The director tries to stereotype that Muslims are by default violent. Hindus are calm but they only do violence when there is no way to escape. It may also be possible that the director has kept the Hindu viewer in India in his mind while making this movie. He may want to win the hearts of the Hindu majority. One thing which is very clear is that this movie suits the propaganda of majoritarianism.

It is ironic that *Gadar: Ek Prem Katha* is a love story. There is love, but there is more violence than love. Patriotism is made strong by jingoism and extremism. Not only in this movie are emotions against Pakistan used, but also tension is optimized by the director. This movie propagates jingoism and fanaticism when a lone Indian confronts Pakistani police and Pakistan’s army.

It is depicted in the movie directly or indirectly that only the Muslim league is responsible for partition. This is portrayed by the scene in which Ashraf Ali, who is a rich Muslim affiliated with the Muslim league Party says:

“Kitne rupey diye the hamne Muslim league ko, or kitni koshis ki thi ki Lahore ke sath-sath sara Punjab Pakistan me aa jaye, lakin sab bekar. Ek roti ke tukde ki trah chota sa Pakistan Hamari jholi me daal diya. (00:09:20s)

“We have given so much money to the Muslim League and had tried so hard to see that together with Lahore, the whole of Punjab too should go to Pakistan. But all was of no use. Like a morsel of bread, a small Pakistan has been put in our lap.” (English Translation)

It is a totally forgotten fact that imperialists were responsible for big partitions and migrations in the world. This is not the case only with India. In India, they did according to their long-term policies. They divided India into two nations because they wanted to secure their politics and hegemony afterward. By doing so, they were securing their financial guarantees in the future. It is now established that a communal perspective ignores these facts. This occurred in this movie too.

The negative image of Pakistan and Muslims is depicted in the movie. The movie conveys that Muslims are looters as made to infer from the dialogue, “*Loot lo Sab Maal*” (00:05:05s). Many dialogues delineate that the director has stereotyped Muslim characters, like that of Ashraf Ali. It is known that those who migrated from here wanted to stay in this country more than Pakistan. They desired to meet their old Hindu and Sikh friends even after migrating. But in this movie, a different approach is

used. After partition, when Ashraf Ali comes to India to take Sakina with him, it is demonstrated that Ashraf Ali hates India, and Indian people and its religion. It is stated in the conversation between Ashraf Ali and Sakina in the aeroplane.

Sakina: *Abbu, aap yaha taka aye or niche utre bhi nahi.*

Ashraf: *Agar ham hindostan ki jamin pr paanv rakhte to hajaron jakham ubhar aate is jameen ne hamre bete Aslam ko bhi hamse chheen liya. Or vese bhi ab na to ye jamin hamari hai, na ye mulk, or na hi yahan ke log. Hmari jamin, hamare log, hamra vatan he ab Pakistan.” (1h:34m).*

Sakina: Father! you came here and did not step down?

Ashraf: If I had stepped out on the soil of India, it would have reopened a thousand wounds. This land has even snatched my son Aslam from me. And anyway, neither this land, nor the country, and neither its people are ours. Our motherland, our people, our country, is now Pakistan. (English Translation)

By hearing this, Sakina is shocked, because her father has a very opposite viewpoint. There are other instances of stereotyping Muslim characters. One is that Muslims produce many children. Gul Khan has six children which are not managed by him properly. So, these are the instances of stereotyping Muslim characters and making them ‘Other’ along with Pakistan, thus depicting them as the enemy of the Hindu nation which is India.

The movie *Gadar* reveals that it is the politics which divide people. The people of India and Pakistan want to live peacefully with brotherhood, but politicians do not

like this idea of unity. As Sakina says in the movie “*Siyasi log faisle peda kare or anjaam awaam ko bhugtana pade.*” (1h: 40m) “Political people create the differences and common people have to suffer.” (English Translation). Ashraf Ali is a politician who has some aspiration for power. He wants to promote his son into politics as his heir but Aslam, the son of Ashraf Ali, gets killed in riots during the partition. Ashraf Ali’s dream does not come true because his son Aslam is no more now but when he comes to know that Sakina is alive in India and visiting them soon. Then his political aspiration becomes alive again. He says to Sarfraz”

“*Sakina ke aa jane se hame jine ka maksad mil gya. Ab hame Aslam ki kami mahsus nhi hogi.*” (1h:37M)

“Because of Sakina now I have found the purpose of life. Now, I don’t feel Aslam’s need”

We can see the political aspiration of Ashraf Ali when he talks to Sakina:

Ashraf Ali: *Saku, Hamara har kadam aage ki or jata hai or tumhare sahmne political ki vo jeena h jiski sidhiya siyasat ki sabse uchi kursi tak jati hai. Me tumhe Pakistan ka mustkhibil banne dekhana chahta hu.*”

Ashraf Ali: Saku our every step goes further. This way goes to the highest power. I want to see you as a successful leader of Pakistan. (English translation)

When Sakina comes to Lahore, Ashraf Ali wants to keep Sakina with him and wants to achieve political benefits by marrying her to Salim, an army man, and the son of Sarfaraz but Sakina perpetually refuses to do so. She wants to go back to India and wants to live her life peacefully with her husband and son. Ashraf Ali gets angry at her. He tries to marry her forcefully without taking her consent. Sakina's mother also supports her father and tries to convince her. Thus, we see the role of politics in human relationships and how it teaches us to hate other people or divide us for their personal gains.

Indian nationalism is very inclusive in nature. We can see the mixed culture of India in the movie. In pre-partition India where we see that missionaries are running the college and Hindu and Muslim girls are pursuing studies there. Tara Singh and Dharmiyan are Sikhs who supply things at the college canteen. The canteen manager is also Hindu.

We see Sakina performing western dance and playing badminton at that time. Two Sikh soldiers are also guarding Ashraf Ali. Gul Khan's relationship with Tara Singh and his family shows harmony and tolerance. Thus, we see a lot of cases of Hindus, Muslims, Sikhs, and Christians, which illustrate mixed culture or inclusive nationality in pre-partition India. We know that Indian nationalism is anti-colonial in nature.

We see many scenes in the movie which represent Indian nationalism. For example, Wali Mohammad is a symbol of Indian nationalism. He is a follower of Mahatma Gandhi. He has worked as a freedom fighter. He represents thousands of Muslims, who have fought along with Hindu and Sikh against Britishers. Now, in the

movie, he has lost control over his mind. He lives in the past in 1946. In his fantasy Hindustan has not got freedom yet. We see Wali for the first time when Sakina comes to Lahore airport. Through his dialogues, we can agree that he is an anti-Britisher and still thinking that Nehru Ji is coming and by seeing the Britisher he chants “Go Back Britishers” (01:36:07s). He says:

Wali: *Aajadi mil gai, aajadi mil gai, Hindustan aajad ho gya. Mulk ajaad ho gya! Band karo ye sab kya bja rhe o aap log, agar bajana hai to ye bajao. Sare Jaha se Acha Hindostan hamara!*

Someone: *Roko Ise.*

Wali: *“Dur hato, Dur hato a duniyawalo Hindustan hamara hai”*

Ashraf Ali: *Chup kar Hindostan ke bache*

Wali: *Me kyon chup rahu. Me ek sachha Hindostani hu”* (2h:1m)

Wali: we are free now, India got freedom, stop It! If you want to play music, then, play India is best. (*Sare Jahan se Accha*)

Someone: What are you saying? Stop him!

Wali: Move back, move back, O people of the world, India is ours!

Ashraf: shut-up, you fool!

Wali: Why should I shut up? I am a true Indian, (English translation)

The song ‘*Dur hato a duniyawalo Hindustan hamara hai*’ (02:02:09s) is taken from the movie *Kismet* which was released in pre-partition India in 1943. In this song, Indian nationalism is depicted which is anti-colonial; and where both Hindu and Sikhs were fighting against the British Government. Britishers stopped this type of movie which spreads messages against them, through censorship but Indians, however, very cleverly managed to release this movie. Britishers wanted to arrest Kavi Pardeep, but he convinced Britishers that this song is against the Japanese not Britishers. Kavi Pardeep used the word ‘German’ ‘*Ya Japani*’ to pass the song against censorship of the British Government. He knew that they would not let him release this song. He fooled the Britishers. However, Indians understand the meaning of this song that it was against Britishers. Britishers realised very late that it was against them. Till then, this song was on the lips of every freedom fighter. They used to sing it in jails. This song is very inclusive and pluralistic in nature. It supports Indian nationalism. This song mentioned all the religious groups which were together fighting against the colonial power at that time. At the end of the movie, Wali Mohammad delivers Gandhiji’s message when he says:

Wali: “*Ye duniya insaniyat se chalti hai, mohabbat se chalti hai, Gandhi Ji ne bhi yahi kaha hai, Ahimsa Paramo Dharma*”, which means: non-violence is the highest moral virtue or that humanity is the biggest religion above all other religions” (02:54:56s).

In this chapter, the movie *Gadar: Ek Prem Katha* have been studied as a text by applying the theme of nationalism. This movie clearly illustrates the evidence supporting nationalism. The European model of nationalism which mainly occurs after the partition of India in this movie, has been observed. Indian model of nationalism

which mainly occurred in pre-partitioned India has been also observed. Muslim, Islam, and Pakistan are made 'Other' in the movie. This movie supports the jingoistic form of nationalism on the name of patriotism. *Gadar: Ek Prem Katha* is a jingoistic movie than other movies which are based on the same love story of Boota Singh. Hence, *Gadar: Ek Prem Katha* supports the European model of nationalism predominantly.

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