

mughal e azam hindi

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Mughal-e-Azam is widely regarded as one of the most iconic and timeless films in Indian cinema history. Known for its grandeur, compelling storytelling, and exceptional performances, the movie has left an indelible mark on audiences across generations. Originally released in 1960 in the Hindi language, Mughal-e-Azam has become a cultural phenomenon, celebrated for its spectacular visuals, unforgettable music, and rich portrayal of historical romance. This article delves into the story, significance, production details, and enduring legacy of Mughal-e-Azam in Hindi cinema.

Overview of Mughal-e-Azam

Plot Summary

Mughal-e-Azam narrates the epic love story of Prince Salim (later Emperor Jahangir) and Anarkali, a courtesan in the Mughal court. The film explores themes of love, duty, honor, and the clash between personal desires and royal responsibilities.

The story begins with Prince Salim's rebellious nature and his fascination with the beautiful Anarkali. Despite the disapproval of Emperor Akbar, Salim secretly falls in love with her. Their love faces numerous hurdles, including political intrigue, familial pressures, and class differences. The emperor, committed to maintaining his authority and the dignity of the Mughal throne, ultimately condemns their love, leading to a tragic climax.

Historical Context

Mughal-e-Azam is based on historical events and figures from Mughal history, particularly the love affair between Prince Salim and Anarkali. While the film takes creative liberties, it strives to depict the grandeur and cultural richness of the Mughal era, making it a visual spectacle that transports viewers to a different time.

Key Features of Mughal-e-Azam

Exceptional Cast and Performances

- Prithviraj Kapoor as Emperor Akbar

- Dilip Kumar as Prince Salim
- Madhubala as Anarkali
- Durga Khote as Queen Mother Jodha Bai

The performances, especially by Madhubala and Dilip Kumar, are considered some of the finest in Indian cinema. Madhubala's portrayal of Anarkali combined grace, innocence, and emotional depth, making her a timeless icon.

Stunning Production and Cinematography

Mughal-e-Azam is renowned for its elaborate set designs, costumes, and use of color. The film's visual grandeur was achieved through:

- Massive palace sets
- Intricate Mughal-era costumes
- Use of Technicolor, which was rare at the time

The cinematography by K. Asif captured the opulence of the Mughal court and added a majestic visual appeal that remains impressive even decades later.

Memorable Music and Songs

The soundtrack, composed by Naushad, features some of the most iconic songs in Indian cinema:

- "Pyar Kiya To Darna Kya" – a bold declaration of love
- "Aaj Mere Yaar Ki Shaadi Hai" – celebratory wedding song
- "Mohe Panghat Pe Radhika" – classical dance number

The music played a crucial role in conveying the emotions and enhancing the narrative, contributing significantly to the film's success.

The Cultural and Artistic Significance of Mughal-e-Azam

Impact on Indian Cinema

Mughal-e-Azam set new standards for Indian filmmaking with its scale, artistry, and storytelling. It proved that Indian cinema could create epic films comparable to Western classical cinema, inspiring future filmmakers.

Historical Accuracy and Artistic License

While the film is celebrated for its visual authenticity, it also takes creative liberties to heighten drama and emotional impact. This blend of history and artistry has made it a subject of study and admiration.

Legacy and Influence

The film's influence extends beyond cinema into Indian culture, inspiring:

- Stage adaptations
- TV series
- Academic studies on Mughal history and art

In addition, Madhubala's role as Anarkali remains one of the most celebrated performances in Indian film history.

Production Details and Challenges

Filming and Technical Aspects

- The film was shot over several years, with extensive planning and construction of elaborate sets.
- Use of Technicolor technology, which was complex and expensive at the time.
- Large-scale crowd scenes and detailed costumes contributed to the authenticity.

Budget and Reception

Despite its high budget, Mughal-e-Azam was a commercial success and received critical acclaim. It broke box office records and remains one of the highest-grossing Indian films of its time.

Challenges Faced During Production

- Technological limitations of the era
- Managing large cast and crew
- Ensuring historical accuracy while maintaining dramatic appeal

The dedication of the production team resulted in a film that continues to be revered for its technical excellence.

Enduring Legacy of Mughal-e-Azam

Re-releases and Restorations

- The film was digitally restored and re-released in 2004, introducing it to new generations.
- Preservation efforts have maintained its visual and auditory quality.

Recognition and Awards

Mughal-e-Azam received numerous awards and honors, including:

- National Film Awards
- Recognition for its music, set design, and performances

Influence on Future Films

The film's grandeur and storytelling style influenced many subsequent Indian historical dramas and epics, setting a benchmark for production values and artistic ambition.

Why Mughal-e-Azam Remains Relevant Today

Timeless Themes

The themes of love, sacrifice, and duty resonate across cultures and eras. The film underscores the power of love against societal and familial obstacles.

Artistic Excellence

Its artistic achievements continue to inspire filmmakers, artists, and historians, highlighting the importance of cultural heritage in Indian cinema.

Educational Value

Mughal-e-Azam offers insights into Mughal history, art, and culture, making it an educational resource for students and history enthusiasts.

Conclusion

Mughal-e-Azam in Hindi cinema is more than just a film; it is a cultural milestone that exemplifies artistic brilliance, storytelling mastery, and historical grandeur. Its timeless appeal lies in its ability to blend historical authenticity with artistic creativity, making it a cherished classic that continues to enchant audiences worldwide. As a cinematic masterpiece, Mughal-e-Azam not only celebrates the rich heritage of India but also elevates the art of filmmaking to new heights, ensuring its place in the pantheon of legendary Indian films for generations to come.

Frequently Asked Questions

क्या मुगल-ए-आज़म हिंदी फिल्म का सबसे बड़ा हिस्सा है?

मुगल-ए-आज़म हिंदी फिल्म का सबसे बड़ा हिस्सा है, जो मुगल-ए-आज़म हिंदी फिल्म का सबसे बड़ा हिस्सा है।

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Additional Resources

Mughal-e-Azam Hindi: An In-Depth Exploration of an Iconic Cinematic Masterpiece

The phrase "Mughal-e-Azam Hindi" resonates deeply within the annals of Indian cinema, symbolizing an epic saga of love, loyalty, and grandeur set against the backdrop of Mughal history. Released in 1960, Mughal-e-Azam remains an enduring testament to the artistic heights achievable in Indian filmmaking, blending historical narration with cinematic excellence. This comprehensive review delves into the film's historical context, production intricacies,

thematic depth, artistic elements, and its lasting legacy, providing a nuanced understanding of why it continues to captivate audiences and critics alike.

Historical Context and Significance

Understanding Mughal-e-Azam necessitates a grasp of its historical and cultural backdrop. The film is based on the legendary love story of Prince Salim (later Emperor Jahangir) and Anarkali, a courtesan, set within the Mughal empire during the 16th century. The story, though rooted in folklore and legend, has been immortalized through various artistic renditions, with the 1960 film being the most acclaimed adaptation.

Historical Background:

- The Mughal dynasty, established by Babur in 1526, marked an era of imperial grandeur, cultural renaissance, and political intrigue.
- Prince Salim's rebellion against his father, Akbar, and his love for Anarkali have been subjects of myth and popular storytelling.
- The film captures the essence of Mughal opulence while exploring themes of love versus duty, authority versus passion.

Cultural Impact:

- Released during a period of post-independence India, Mughal-e-Azam served to rekindle interest in India's rich Mughal heritage.
- The film's portrayal of historical figures and events inspired a renewed appreciation for Indian history and art.

Production and Direction: A Landmark in Indian Cinema

Director K. Asif's Vision:

- Mughal-e-Azam was the brainchild of director K. Asif, whose meticulous approach and dedication resulted in a film considered one of the greatest in Indian cinema.
- Asif's vision was to craft an epic that balanced historical accuracy with poetic storytelling, grandeur with intimacy.

Production Challenges:

- The film's production spanned over a decade, from 1946 to 1960, due to financial constraints, technological limitations, and the sheer scale of the project.
- It was among the most expensive films of its time, with an estimated budget of around 1.5 crore rupees—an astronomical sum then.
- Extensive sets, including the magnificent Mughal court, palaces, and battle scenes, were built to recreate the era authentically.

Casting and Performances:

- The lead roles were portrayed by Dilip Kumar as Prince Salim, Madhubala as Anarkali, and Prithviraj Kapoor as Akbar.
- The performances are lauded for their depth and finesse, with Madhubala's portrayal of Anarkali remaining iconic.

Technological Innovations:

- The film employed elaborate set designs, intricate costumes, and pioneering cinematography techniques.
- Use of color was limited; most of the film was shot in black-and-white, with select scenes in Technicolor, enhancing the visual grandeur.

Thematic Depth and Narrative Analysis

Love versus Duty:

- At its core, Mughal-e-Azam explores the conflict between personal passion and imperial obligation.
- Prince Salim's love for Anarkali defies the royal protocol and his father's authority, leading to a tragic confrontation.

Loyalty and Loyalty's Cost:

- The film examines loyalty to family, empire, and love, often depicting these as conflicting forces.
- Akbar's steadfastness as a ruler and father highlights the complexity of leadership and sacrifice.

Class and Social Hierarchies:

- Anarkali's role as a courtesan underscores societal stratification and the limitations imposed on love by class distinctions.
- The film subtly critiques these social barriers through its narrative.

Symbolism and Motifs:

- The recurring motif of the Mughal court's opulence symbolizes both grandeur

and the constraints of power.

- The iconic song "Pyar Kiya To Darna Kya" epitomizes defiance and the triumph of love over societal expectations.

Artistic Elements: Visuals, Music, and Cinematography

Set Design and Costumes:

- The film's sets, crafted with meticulous attention to detail, evoke the splendor of Mughal architecture, featuring palaces, gardens, and ornate interiors.
- Costumes reflect the period's regal attire, with rich fabrics, intricate embroidery, and authentic accessories.

Music and Soundtrack:

- Composed by Naushad, Mughal-e-Azam features some of the most memorable songs in Indian cinema, including:

- "Pyar Kiya To Darna Kya"
- "Ae Mohabbat Zindagi Mein Aayi"
- "Teri Mehfil Mein Qismat Aazma Ke"

- The music blends classical Indian ragas with cinematic composition, enhancing emotional depth.

Cinematography:

- Filmmaker Faredun Wardak's cinematography captures the grandeur and intimacy of scenes, balancing wide shots of opulent sets with close-ups of actors' expressions.
- Lighting techniques accentuate the emotional tone, often using shadows to symbolize internal conflict.

Special Effects and Technical Aspects:

- For its time, Mughal-e-Azam employed innovative effects to simulate battles, large gatherings, and palace interiors.
- The use of matte paintings and elaborate set constructions created a sense of scale and majesty.

Critical Reception and Legacy

Initial Reception:

- Upon release, Mughal-e-Azam was a commercial success, breaking box office records and garnering widespread acclaim.
- Critics praised its grandeur, performances, and technical excellence, though some noted its length and slow pacing.

Awards and Recognition:

- The film won numerous awards, including:
- Filmfare Awards for Best Film, Best Director, and Best Actor (Dilip Kumar)
- National Film Award for Best Feature Film

Enduring Legacy:

- Mughal-e-Azam has been preserved as a cultural treasure, often cited as one of the greatest Indian films ever made.
- Its influence extends beyond cinema into popular culture, inspiring stage adaptations, television series, and scholarly analyses.

Restoration and Re-releases:

- The film has undergone digital remastering, allowing new generations to experience its visual splendor.
- The 2004 colorized version rekindled interest, though purists prefer the original black-and-white version.

Contemporary Perspectives and Criticisms

While Mughal-e-Azam is celebrated, contemporary critics have offered nuanced perspectives:

- Some argue the film romanticizes Mughal history, glossing over complexities for dramatic effect.
- Its portrayal of gender roles and social hierarchies reflects the era's sensibilities, which modern audiences may critique.
- Nonetheless, the film's artistic integrity and storytelling remain largely unchallenged.

Conclusion: Why Mughal-e-Azam Hindi Continues to Enchant

“Mughal-e-Azam Hindi” epitomizes the zenith of Indian cinematic artistry, blending historical grandeur with human emotion. Its meticulous production, stellar performances, evocative music, and profound themes have cemented its status as a timeless classic. More than just a film, it is a cultural monument that encapsulates India’s rich history, artistic aspirations, and storytelling prowess.

In an era where cinematic technology and storytelling continue to evolve rapidly, Mughal-e-Azam endures as a benchmark—an epic that reminds us of the power of film to transcend time, evoke emotion, and celebrate the grandeur of human passions. Whether viewed for its historical significance, artistic brilliance, or emotional depth, it remains an essential chapter in the story of Indian cinema.

End of Article

[Mughal E Azam Hindi](#)

mughal e azam hindi: Encyclopaedia of Hindi Cinema Gulazāra, Govind Nihalani, Saibal Chatterjee, 2003 The Encyclopaedia Which Brings Together An Array Of Experts, Gives A Perspective On The Fascinating Journey Of Hindi Cinema From The Turn Of The Last Century To Becoming A Leader In The World Of Celluloid.

mughal e azam hindi: Houseful The Golden Years of Hindi Cinema Saian Z U, 2012 Published in the year 2012, Housefull: The Golden Age Of Hindi Cinema is a collection of short essays that document some of the groundbreaking film releases during the 1950s and 60s. Summary Of The Book Housefull: The Golden Age of Hindi Cinema is a collection of short essays that provide insights into the best films in Hindi Cinema during the 1950s and 60s. This book starts off with a foreword by Mahesh Bhatt, followed by a brief introduction by Salam. The readers are provided with little-known facts on the lives of actors, directors, composers, lyricists, and producers during this golden age. This book has been divided into 11 parts, most of which examine the lives of some of the greatest directors during the 50s and 60s, which include Guru Dutt, Bimal Roy, B. R. Chopra, Shakti Samanta, Raj Kapoor, Mehboob Khan, V. Shantaram and the Anands. There is a rather incongruous portion placed between these sections, called Period Films (1952-1960). Each section starts off with a brief introduction by a renowned figure in the Hindi film industry, followed by a series of write-ups on films. Only landmark films by a particular director have been included. An example of this is Bimal Roy, whose hit movies such as Devdas, Madhumati, Sujata, Bandini, and Do Bigha Zameen have been added in this book. Each essay begins with some brief information about the movie, such as the director, writers, lyricist, lead actors, and the cinematographer, which is followed by the movie’s synopsis. Additionally, the readers are given insights into how a particular movie came into being as well as behind-the-scenes stories sans any gossip. The writer of that particular section then gives their take on where the movie scores and what contributed to its success. This book consists of

contributions from some of the most renowned figures such as Vijay Lokapally, Anuj Kumar, and Suresh Kohli. This book takes the readers back in time, when the eminent Mangeshkar sisters sang together and the time Gulzar was prevented from singing his own song. *Housefull: The Golden Age of Hindi Cinema* helps the readers understand how Indian cinematic history has evolved from films such as *Mughal-e-Azam* and *Sholay*, to *Tare Zameen Par* and *Lagaan*. About Ziya Us Salam Ziya Us Salam is an author and journalist. Salam is a film critic and renowned journalist. He currently serves as the Deputy Editor for *The Hindu's Metroplus*. He has been writing about Indian cinema regularly, making his contributions to several anthologies.

mughal e azam hindi: Muslim Identity in Hindi Cinema Mohammad Asim Siddiqui, 2025-02-04 This book examines the representation of Muslim identity in Hindi films by focusing on different aspects of Muslim identity - historical, cultural, and linguistic - and their realisation in cinematic form. The book assesses the changing perceptions of Muslim identity, beginning from the historical films of the 1940s to the more recent films which often address the current stereotypical notions of Muslim identity in the post-9/11 world and in particular, analyses films which treat the problematic of global Muslim identity. It argues that genre, language, and various sign systems create understandings and mediate notions of identity. Offering a close reading of films belonging to different genres - Muslim social, action thriller, gangster, biopic, and many others - the book interrogates concepts of social diversity, tokenism, marginality, and their reflection and consolidation in Hindi films. It critically looks at the representation of Muslim women characters and the politics of interfaith romances in many films. The book also reads many films which probe Partition violence, communal riots and the international discourse on terror. It also touches on the evolution of the language of Hindi films and its role in creating a lingua franca uniting diverse and variegated groups of people in India. Drawing insights from new critical close reading, deconstruction, semiotic and discourse analysis, the book also offers a close reading of a few films in each chapter, which offer important insights into Hindi cinema. This book offers a unique and comprehensive analysis of the political and representational aspects of Hindi cinema, portrayal of Muslims in popular arts, and the debates and politics over the use of Hindustani in India and its identification with religious and communitarian identity. It will be of interest to researchers studying world cinema, Hindi cinema, sociology and Asian studies.

mughal e azam hindi: Hindi Film Songs and the Cinema Anna Morcom, 2017-07-05 Since their beginnings in the 1930s, Hindi films and film songs have dominated Indian public culture in India, and have also made their presence felt strongly in many global contexts. Hindi film songs have been described on the one hand as highly standardized and on the other as highly eclectic. Anna Morcom addresses many of the paradoxes eccentricities and myths of not just Hindi film songs but also of Hindi cinema by analysing film songs in cinematic context. While the presence of songs in Hindi films is commonly dismissed as purely commercial this book demonstrates that in terms of the production process, musical style, and commercial life, it is most powerfully the parent film that shapes and defines the film songs and their success rather than the other way round. While they constitute India's still foremost genre of popular music, film songs are also situational, dramatic sequences, inherently multi-media in style and conception. This book is uniquely grounded in detailed musical and visual analysis of Hindi film songs, song sequences and films as well as a wealth of ethnographic material from the Hindi film and music industries. Its findings lead to highly novel ways of viewing Hindi film songs, their key role in Hindi cinema, and how this affects their wider life in India and across the globe. It will be indispensable to scholars seeking to understand both Hindi film songs and Hindi cinema. It also forms a major contribution to popular music, popular culture, film music studies and ethnomusicology, tackling pertinent issues of cultural production, (multi-)media, and the cross-cultural use of music in Hindi cinema. The book caters for both music specialists as well as a wider audience.

mughal e azam hindi: The Hindi Music Jukebox Manek Premchand, 2018-07-18 This Indian film music book is a collection of eighty essays about the people who made remarkable music in Bollywood cinema, especially during the great era, and the ideas such people brought to the

recording studios. When songs had to go without rhythms or when melodies had plenty of Q n A in them. In this music book, we flirt with Rock n Roll and scan songs that speed up at the end, we peep behind the screen to see what the idea was behind chorus songs in our films – even if there was no one to sing that chorus on the screen; it's a huge list. These pages are a reflection of the time when everyone was fired up in their art, and when no one wanted to finish last in the race. It is about artists who every now and then dreamt ideas, and only after crystallizing things perfectly in their mind's eye, went out to translate and transform their dreams into unforgettable melodies in Indian movies. Jukebox will interest the layman as well as the academician.

mughal e azam hindi: Hindi Cinema Nandini Bhattacharya, 2013-05-07 Hindi Cinema is full of instances of repetition of themes, narratives, plots and characters. By looking at 60 years of Hindi cinema, this book focuses on the phenomenon as a crucial thematic and formal code that is problematic when representing the national and cinematic subject. It reflects on the cinema as motivated by an ongoing crisis of self-formation in modern India. The book looks at how cinema presents liminal and counter-modern identities emerging within repeated modern attempts to re-enact traumatic national events so as to redeem the past and restore a normative structure to happenings. Establishing structure and event as paradigmatic poles of a historical and anthropological spectrum for the individual in society, the book goes on to discuss cinematic portrayals of violence, gender embodiment, religion, economic transformations and new globalised Indianness as events and sites of liminality disrupting structural aspirations. After revealing the impossibility of accurate representation of incommensurable and liminal subjects within the historiography of the nation-state, the book highlights how Hindi cinema as an ongoing engagement with the nation-state as a site of eventfulness draws attention to the problematic nature of the thematic of nation. It is a useful study for academics of Film Studies and South Asian Culture.

mughal e azam hindi: Crossover Stars in the Hindi Film Industry Dina Khair, 2020-05-11 This book explores the cultural politics of Pakistani crossover stardom in the Hindi film industry as a process of both assimilation and "Otherness". Analysing the career profiles of three crossover performers – Ali Zafar, Fawad Khan, and Mahira Khan – as a relevant case study, it unites critical globalization studies with soft power theory in exploring the potential of popular culture in conflict resolution. The book studies the representation and reception of these celebrities, while discussing themes such as the meaning of being a Pakistani star in India, and the consequent identity politics that come into play. As the first comprehensive study of Pakistani crossover stardom, it captures intersections between political economy, cultural representation, and nationalist discourse, at the same time reflecting on larger questions of identity and belonging in an age of globalization. *Crossover Stars in the Hindi Film Industry* will be indispensable to researchers of film studies, media and cultural studies, popular culture and performance, peace and area studies, and South Asian studies. It will also be of interest to enthusiasts of Indian cinematic history.

mughal e azam hindi: Hindi Film Song Ashok Damodar Ranade, 2006

mughal e azam hindi: The Muslim Secular Amar Sohal, 2023 This book explores the political thought of three key Muslim thinker-actors associated with the Indian freedom struggle: Abul Kalam Azad, Sheikh Abdullah, and Abdul Ghaffar Khan. These men sought to maintain Muslim minority rights and influence within a postcolonial, united India.

mughal e azam hindi: The Evolution of Song and Dance in Hindi Cinema Ajay Gehlawat, Rajinder Dudrah, 2020-05-21 Exploring the evolution of song and dance in the popular Hindi film, this book examines how these quintessential elements have been and continue to be theorized. As song 'picturizations', as they are frequently called, have evolved, shifting from little more than impromptu moves around tree trunks to highly choreographed affairs featuring scores of professional dancers and exotic backgrounds, their theorization has also developed beyond the initial, peremptory dismissals of earlier critics. Featuring a landmark collection of essays from leading theorists, as well as newer contributions from up-and-coming scholars, this book develops new and exciting ways of thinking about song and dance in Hindi cinema and, in turn, explores how these elements work to (re)define popular Hindi cinema in the twenty-first century. This collection

will be of interest to students and scholars of Hindi cinema, musicals, and global popular cultures. It was originally published as a special issue of South Asian Popular Culture.

mughal e azam hindi: Women Filmmakers in Contemporary Hindi Cinema Aysha Iqbal Viswamohan, 2023-01-28 This book is a comprehensive anthology comprising essays on women film directors, producers and screenwriters from Bollywood, or the popular Hindi film industry. It derives from the major theories of modernity, postmodern feminism, semiotics, cultural production, and gender performativity in globalized times. The collection transcends the traditional approaches of looking at films made by women filmmakers as 'feminist' cinema, and focuses on an extraordinary group of women filmmakers like Ashwini Iyer Tiwari, Bhavani Iyer, Farah Khan, Mira Nair Vijaya Mehta, and Zoya Akhtar. The volume will be of interest to academics and theorists of gender and Hindi cinema, as well as anybody interested in contemporary Hindi films in their various manifestations.

mughal e azam hindi: Nation, Nationalism and Indian Hindi Cinema Goutam Karmakar, Pippa Catterall, 2025-11-03 This book explores the complex relationship between Indian nationalism and Hindi cinema, examining how film serves as a crucial medium due to its visual narrative power and connections to traditional cultural forms including Parsi theatre, folk traditions, and mythological storytelling. While Hindi films have often been positioned as embodiments of nationalism, they simultaneously present alternative, more inclusive, and liberal conceptions of national belonging. This collection investigates the multifaceted construction, dissemination, and reception of Indian nationalism across four decades of Hindi cinema, from the 1980s through the 2020s. The contributors analyze how Hindi cinema, as both a discursive and popular medium, not only portrays various forms of nationalism but also shapes the politics of film production through nation-building narratives and industry power dynamics. This volume demonstrates how films have served as mouthpieces for those in power, showcasing both majoritarian perspectives and critical challenges to hegemonic thinking. Covering a deliberately broad timeline and diverse genres—from war epics and sports dramas that exemplify muscular nationalism to biopics, comedy-dramas, and spy thrillers—this collection offers a nuanced examination of nationalist messaging across different periods of India's socio-economic development and political leadership. This book is essential reading for academics, researchers, and students in film studies, cultural studies, regional studies, and nationalism studies focused on Indian cultural landscapes. The chapters in this book were originally published as a special issue of National Identities.

mughal e azam hindi: Ten Classics (English) Anita Padhye, 2020 Ten Classics is an in-depth look into the intricacies that went into making of ten legendary Hindi movies—milestones in the history of Indian cinema. Surprising and intriguing facts, the filmmakers' inspiration behind making them, the conceptualization and actual filming, dotted with anecdotes, incidents, events and trivia surrounding the process of making each of the films, are narrated as recalled by the actual people involved, or someone closely associated with these films. Painstakingly researched and fascinating to read, the book sheds light on factors that make these ten films the classics that they are today. A film journalist for over 23 years, Author's familiarity with the craft of filmmaking adds depth and colour to the perspective. Interesting facts like: Why Mughal-e-Azam took 16 long years to be completed and who the mystery financier was, who invested his trust and money in it, even though the delay had sent its budget skyrocketing; how Amitabh Bachchan bagged the role of Dr Bhaskar Banerjee in Anand, even though Zanjeer, which established him as an actor to reckon with, was yet to release...and many more curious questions like these are answered here. The author has selected one groundbreaking film made by each of the ten legendary directors that she had chosen to showcase. • Do Bigha Zamin • Mother India • Pyaasa • Do Aankhen Barah Haath • Mughal-e-Azam • Guide • Teesri Kasam • Pakeezah • Anand • Umrao Jaan

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into the area of professional film journalism. Starting out as a reporter in 1988, he is presently the deputy editor of *Movie* magazine. His well-researched and authenticated columns have garnered widespread acclaim from professionals and stars alike. A voracious reader, Kothari aspires to make a significant contribution to the literature currently available on films.

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