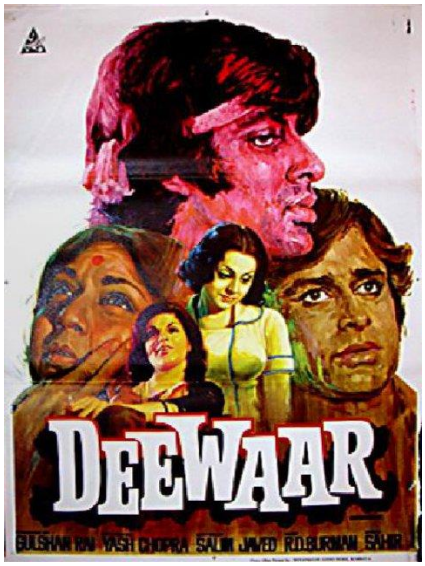
HUMANITIES INSTITUTE
Anwesha Maity, PhD.

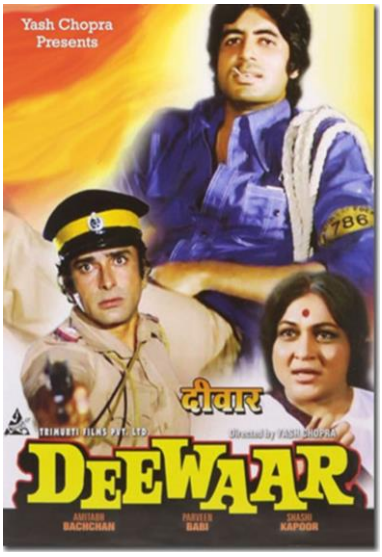
THE WALL / DEEWAAR (1975)

Yash Chopra (1932-2012)

Hindi language

film link: https://www.youtube.com/watch?v=xuOQqWU2UQA





OVERVIEW

Director Yash Chopra (1932-2012) was one of the most iconic and influential Indian film-makers who worked in the Bollywood film industry based in Mumbai. Chopra initially worked with his elder brother, B.R. Chopra, making hits such as *Dhool Ka Phool* (*Flowers of the Dust*, 1959) and *Waqt* (*Time,* 1965). In 1973, he launched his own production company, Yash Raj Films, which went on to become one of Bollywood's most powerful production houses, with over 80 films to date. Chopra is considered a "King-maker" of Bollywood cinema, having introduced and nurtured the two biggest stars of the industry, Amitabh Bacchhan and Shah Rukh Khan. His most impactful films include romances such as *Kabhi Kabhie* (*Sometimes,* 1976), *Silsila* (*The Affair,* 1981), *Chandni* (*Moonlight,* 1989) and *Dilwale Dulhania Le Jayenge* (*The Brave-Hearted Wins the Bride*, 1995) and action-packed thrillers such as *Deewaar* (*Wall*, 1975) and *Darr* (*Fear*, 1993). Chopra's work is also memorable for featuring visually stunning imagery shot in diverse and exotic locales, such as Switzerland and Kashmir. He is the only filmmaker to have won the Indian National Film Award for best popular film five times— four times as director and once as producer. He also received a number of Filmfare Awards (given by *Filmfare* magazine), including 12 nominations and 4 wins for best director and 15 nominations and 4 wins for best film. The government of India honoured him with the Dadasaheb Phalke Award for lifetime achievement in cinema in 2001, and in 2005 he received one of India's highest civilian honours, the Padma Bhushan.

Film *Deewaar* (*The Wall*), one of Chopra's first action crime films, was written by Salim–Javed and stars Shashi Kapor and Amitabh Bachchan as Ravi and Vijay, two estranged brothers. Alongside, there is a stellar ensemble cast of Nirupa Roy (their mother), Neetu Singh (Ravi's sweetheart Veera), Parveen Babi (Vijay's lover Anita), and Chopra's favourites Iftekhar and Madan Puri, playing two crime bosses. Bachchan's character is often regarded as one of the most memorable characters in Indian cinema, though he missed the best actor award! The movie cemented Bachchan's image as the 'angry young man' of Bollywood cinema. *Deewaar* ran for over a hundred weeks and was soon recognised as a classic Hindi film; perhaps this was because it broke so many rules. It has hardly any songs. The hero is an anti-hero. There is little scope for romance. The lost father dies before there is a family reunion, and the hero dies at the hand of his brother, and so on.

Deewaar's music was composed by R. D. Burman and Salim–Javed's screenplay had dynamic dialogues and incorporated a number of symbolic motifs, like the iconic bridge in Dharavi, Mumbai or the lucky 768 plaque. The action sequences were also new to Bollywood, inspired by Hong Kong martial arts films, which combined Kung Fu with traditional Indian Pehelwani Kushti (wrestling). *Deewaar* received the Filmfare Best Movie Award of 1976, and also won six more Filmfare Awards for Best Screenplay, Best Dialogue, Best Director, Best Sound, Best Story, and Best Supporting Actor (Kapoor), and received two other nominations for Best Actor (Bachchan) and Best Supporting Actress (Nirupa Roy).

Background The film was commercially successful and is considered a ground-breaking cinematic masterpiece, and a cult favourite, with *India Times* ranking Deewaar among the *Top 25 Must See Bollywood Films*. It is also one of the only three Hindi-language films to be included on the list of *1001 Movies You Must See Before You Die*. The film was remade in Telugu as *Magadu* (1976) and again *Railway Coolie* (2001), in Tamil as *Thee* (1981), in Malayalam as *Nathi Muthal Nathi Vare* (1983), in Persian as *Koose-ye Jonoob* (1978), and in Turkish as *Acıların Çocuğu* (1985), and in Hindi as *Aatish: Feel the Fire* (1994). *Deewaar*, along with several later 1970s "angry young man" epics it inspired, such as *Amar Akbar Anthony* (1977), had similarities to elements later seen in 1980s Hong Kong heroic bloodshed films. Hong Kong's Shaw Brothers studio remade *Deewaar* as *The Brothers* (1979), which in turn inspired John Woo's internationally acclaimed breakthrough *A Better Tomorrow* (1986) and *The Killer* (1989). British director Danny Boyle described *Deewaar* as being "absolutely key to Indian cinema" and cited the film as an influence on his Academy Award winning film *Slumdog Millionaire* (2008).

LIST OF CHARACTERS

Vijay Verma	The anti-hero
Ravi Verma	Vijay's younger brother
Sumitra Verma	Vijay's and Ravi's mother
Anand Verma	Sumitra's husband and Vijay's and Ravi's father
Veera Narang	Ravi's sweetheart
DCP Narang	Veera's father
Anita	Vijay's sweetheart
Mulk Raj Daavar	A smuggling crime lord
Jaichand	Daavar's henchman
Samant	A crime lord who rules the docks

SYNOPSIS

The film begins at a police award ceremony where Ravi Verma is being commended for his honesty and bravery. While on stage, he calls for his mother, Sumitra, to accept the award; he then tells us the story of how he came to be there. They had humble beginnings at a mining colony where Ravi, his older brother Vijay and parents lived. His father, Anand, was leading a strike with the miners for better wages, but he was threatened to give into the corrupt mine owner's demands at the risk of his family's life. They are shunned thereafter and some drunk men forcibly have "my father is a thief" tattooed on Vijay's arm. Anand leaves home and becomes a migrant; Sumitra brings her sons to Mumbai and holes up under an overpass. She works as construction labourer and raises her two sons- Ravi, obedient, affable and scrupulous; and Vijay, the typical "angry young man" who rejects even God. Vijay works at the docks as a coolie. He quickly rises to a high position in the smuggler Daavar's gang, after tricking the dock crime boss Samant, who vows revenge. Becoming obscenely rich overnight, Vijay is finally able to provide a huge house and all the comforts to Sumitra and Ravi. He also meets Anita, a woman of low status, and "keeps" her as his mistress. Ravi, on the other hand, after failing to find a job, is recommended for a police officer position by Veera's father, DCP Narang, and soon completes his training.

His first assignment is to bust Daavar's smuggling ring. After an incident where Ravi shoots a boy for stealing bread, he accepts reluctantly that Vijay is now Daavar's right hand man. They also have a showdown at home and Sumitra decides to leave with Ravi rather than stay with the criminal, Vijay, even though she admits that she loved her older son more. Ravi tricks some of Daavar's men and arrests them without a single shot being fired, which puts him in Daavar's crosshairs. It's revealed to the criminals that Vijay is Ravi's brother, and Vijay distances himself somewhat from Daavar. Vijay calls Ravi to warn him about the target on his back, but Ravi refuses to back down. Simultaneously,

Samant also plots revenge on Vijay. Anita, who sympathizes with Vijay over his estrangement from his family, gets pregnant with his child. Vijay decides to marry her. Sumitra falls ill but promises to meet Vijay to give him her blessings. In a bid to take Vijay down, Samant kills Anita, infuriating Vijay, who promptly finds and kills him. Ravi and his police chase Vijay and, after an exciting trek through the city, Ravi shoots and fatally injures Vijay. Vijay is able to make it to the temple where Sumitra is waiting and dies in her arms.

SCENES

Award Ceremony After opening credits, sub- inspector Ravi Verma is awarded a police medal for bravery at an award ceremony packed with attendees and officials. He thanks his mother, Sumitra Devi, for bringing him to this place and calls her on stage to accept the medal. She looks at him with red-rimmed eyes.



Sumitra's husband was a revolutionary We see a flashback where Sumitra's husband, Anand, is giving a fiery speech to the miners about their rights while Sumitra and her two sons look on. Anand lays out some justifiable demands, but that angers the wealthy mine owner who listens to a recording of it. The mine owner tells his henchmen that since Anand can't be bribed or killed as it would make him a martyr, they have to find his weakness.



Happy family Elsewhere, Sumitra applies a red dot (*bindi*) on her forehead and a red streak (*sindoor)* in her hair-part as Anand comes home. The two sons also return from school, where the teachers praised Anand as being of admirable character. Sumitra says his sons copy him and look up to him. Anand is worried about a sit-in at the owner's mansion the next day.

Anand is blackmailed into accepting the owner's deal It's raining hard when the miners go for a sit in. The owner calls Anand inside and presents a deal which Anand had rejected previously. At the last page is a picture of his family with a goon and the owner blackmails him for their safety. If Anand refuses to sign, his wife and children would be killed by the owner's henchman, a seasoned killer called Bachan Singh. Anand signs the deal.

Anand leaves Anand emerges, defeated, and tells the other miners that he has sold them out. They cannot protest again or demand higher wages. The miners beat him up and he is hospitalized. Bachan Singh releases Sumitra and the kids. A procession outside the hospital room goes shouting "Anand is a thief". Sumitra is catcalled and insulted when she steps outside and on returning, Anand is gone. He has left the town on a train, still in bandages.



Vijay is forcibly tattooed Some drunk men grab Vijay, beat him up and take him to a tattoo shop where they get "My father is a thief" tattooed on his arm. He comes home bleeding.



Hardship in Bombay Sumitra and her sons walk down Bombay's famous Marine Drive with just a single bag. She works at the cement factory where she is again catcalled. They hole up in a refugee camp under an overpass. One day, Sumitra sees Ravi watching schoolchildren at the school gates and cries. Vijay happily decides to help her by working as a shoe shine boy to pay for Ravi's education.

Vijay and Ravi are recognized While polishing shoes, Vijay overhears a bookie and his underling discussing the races. He is offended when they throw the money at him and the bookie boss, Daavar, asks his henchman to pick it up and return it. The boss says that the boy has a lot of nerve and will be a great man one day. Ravi's class teacher says the same about him.



Sumitra is fired At her construction job, Sumitra falls and is rudely yelled at and thrown out. Vijay comes to his mother's rescue and throws a rock at the man. At night, Sumitra tells her sons that there is no point throwing stones, as no one can escape fate, and one should suffer in silence like she and Ravi. But Vijay, showing his tattoo, says that he's different.

Vijay rejects God Anand keeps wandering around on different trains. Sumitra tries to force Vijay into a temple to worship but he rejects her, saying he wants nothing from God. A priest tells her that he will come inside when faith arises in his heart. Sumitra and Ravi go inside and pray.



Ravi and Vijay grow up Time passes, shown through the temple bells swinging in the wind. Ravi has now grown up to be a handsome young man and Sumitra is an old woman. They complete their puja. Sumitra tells Ravi that she prays daily for happiness for Ravi and peace for Vijay. But Ravi is still unemployed. He jokingly tells her to pray for a job that pays 150-250 Rupees (a paltry sum). Sumitra regrets how Vijay has not stepped foot inside the temple since childhood. We see Vijay sitting outside on the temple stairs with his back to them. Ravi mediates between Vijay and Sumitra's different ideas on *prasad* (ritual sweets offered for worship). Then they all go their separate ways.



Corruption at the docks Vijay is a coolie at the docks, lifting heavy boxes. An older yard worker, Karim uncle tells Vijay that this worker number, 786, is considered auspicious by Muslims as the number of the name of God, Bismillah. Karim says nothing has changed since he started there many years ago, expect the way in which the gangsters collect protection money. Samant, the Kingpin of the docks, makes a quick appearance as the workers all line up to pay their "dues for being poor" to Peter, Samant's henchman and his goons.



A death on the docks A new coolie says that he won't pay the gangsters any money. Karim tries to pacify him. The new coolie gets into a fight with Peter and gets run over by a truck. At the mess hall, the workers discuss how poor people have to put up with many things and the man died for a mere 2 Rupees. Vijay gets angry and tells them that he will refuse to pay next week.

Ravi is passed over for a job Ravi does a mock interview with his girlfriend, Veera, who tells him he should be more confident. He tells her that he will crush the interview. The interviewer is impressed by Ravi, but the job goes to the son-in-law of the General Manager. Ravi, disappointed but unsurprised, says that despite his good credentials he has no recommendations or contacts in high places, so he wouldn't get the job anyway. On the way out, he tells an acquaintance that nepotism was the way in this company and to look elsewhere.



Ravi and Veera's love Later, he shares his dejection with Veera. Her father is the District Commissioner of Police (DCP) and he says that she shouldn't be spending her time with him. She sings the song "*Maine Tujhe Maanga, Tujhe Paaya Hai*" ("I've desired you, then I got you") and they enjoy a sweet date, promising undying love, in a beautiful garden.

Vijay thrashes Samant's gangsters At the docks, Vijay refuses to pay Peter, then beats him up. A group of Peter's henchmen go to beat Vijay up at the cafeteria. Karim warns him so he leaves, but then waits at the henchmen's den for them to return. Then he proceeds to single-handedly beat up about 10 goons in an exciting action sequence. At the end, the goons are down but Vijay is also roughed up. When he comes out of the warehouse, the dock workers applaud him, just like the miners applauded Anand.

Sumitra's anger and pain At home, Sumitra yells at Vijay for getting in trouble while Ravi stands back and tries to pacify her. Vijay asks her if he should also have run away like their father in the face of injustice. Sumitra gets furious and slaps him. Ravi pulls her away. Sumitra half-heartedly says that Ananda's sacrifice was for them to live and thrive.



Ravi gives up his job Ravi gets a job offer at an office, but declines a good salary of 350 Rupees when his acquaintance, whom he had met at the earlier interview, gives a sob story. The man thanks him for giving up his spot. Ravi says life is like an overcrowded train compartment; if he got to sit down, another would have to stand.

Family Later, pulling an all-nighter finding job openings, Ravi reassures Sumitra that good times would be here soon. His words echo those of his father's in Sumitra's mind. She then cries over Vijay's tattooed arm "My father is a thief", as he sleeps. Elsewhere, Anand, travelling on a train, tells his co-passengers that he's going nowhere.

Vijay and Daavar make a deal At the docks, Vijay is approached by Samant's rival, Mulk Raj Daavar, who asks him to go on a car ride with him. At his Marine Drive penthouse, Daavar says that Samant is a crime lord involved in gambling, extortion etc., but his enmity with them is because they robbed Daavar's smuggled gold bullion from Dubai not once but thrice. Daavar offers Vijay the job of protecting his gold in exchange for giving Vijay whatever he wants. Vijay, remembering how they arrived in rags on that same marine Drive, agrees to help Daavar. Daavar throws down some money for Vijay on the table, and Vijay reminds him that he doesn't take money thrown towards him now or years ago, when he was a shoeshine boy. Daavar apologizes and they shake hands.

DCP Narang tells Ravi to join the police As Ravi and Veera are having tea at her house, DCP Narang, Veera's father, joins them and recommends him for a police officer position. Veera isn't happy that both her father and sweetheart are in the police.



Vijay takes on a big risk Daavar explains to his henchman, including Vijay, the plan to smuggle his gold bullion. Vijay says that it's his responsibility to safely bring the gold to Daavar and he will make his own plans. The other henchmen are surprised, but Vijay is confident. Daavar tells him that he will bet on Vijay, though the police and Samant will be chasing him. Vijay says that only his fate is chasing him.

Vijay double-crosses Samant Samant and his henchmen arrive at a club. Vijay also follows, cornering them in the elevator, and proposes a deal. Samant agrees to give him 5 lakh Rupees for the information on where and when Daavar's ship will arrive. Samant keeps Vijay hostage. The gold is delivered to Samant's men without any issues. They load up the boxes full of gold in a van and inform Samant. Samant, instead of paying Vijay, threatens to shoot him. Vijay tells him the story of the golden-egg laying goose and gets the 5 lakh, promising more information later. When Samant's henchmen arrive at the garage with the gold, Vijay is already there waiting for them. He tells them that he will take the van to Daavar and leaves them in the dust, after a quick shoot out.

Vijay gets rich and Ravi gets a job At a club, a *mujra* dancer sings "*Koi Mar Jaaye*" ("If someone dies") as Daavar and his men enjoy the show. Afterwards, Daavar pays Vijay handsomely. Vijay immediately buys a palatial mansion and brings Sumitra there. She is worried that he may be doing something illegal to afford such a mansion overnight, but he tells her not to fret. Ravi comes home with an offer to become a police officer, which stuns Vijay. Some weeks later, Ravi leaves for his police training. Veera comes to say goodbye and meets Sumitra for the first time. Vijay takes the hint and lets the couple spend a few moments together.

A mole Daavar tells Vijay that he knows who Samant's mole was and the guy got run over "accidentally". Vijay suggests that Daavar insert in a mole in Samant's organization. Vijay offers himself up as bait outside a nightclub to set up their informer, Darpan.



Vijay meets Anita According to his plan, Vijay waits at a bar where a seductive young woman sidles up to him and starts chatting while enjoying a smoke and a drink. Vijay is intrigued by her but brushes her off and leaves.

Vijay escapes Samant's men Vijay walks down to his car where he is shot at by Samant's men. The woman meets him there with his lucky 786 number plaque (from his coolie days) that he forgot at the bar and he shoves her inside the car and starts driving. He tells her that women like her change their names like clothes. She gives him her real name, Anita.



Vijay succeeds Daavar as crime lord Daavar congratulates Vijay on escaping alive, who attributes it to his lucky 786 plaque that saved him. Daavar unexpectedly makes him the successor of the company/ crime ring. Daavar reminds his underling, Jaichand, that this was the shoeshine boy who refused to pick up money that was thrown down.

Ravi returns Three months pass. Ravi's training over, he returns home for his posting. He happily reunites with Veera and they sing the well-remembered romantic song, "*Keh Doon Tumhe*" ("Should I tell you or stay silent/ What my heart says today") while driving back from the train station.

Family reunion At home, Sumitra is astonished and overjoyed at Ravi's return, that too wearing a police uniform. She complains that Vijay is very busy and doesn't sleep well. Vijay also returns and Ravi says they should have lunch together, just like old days.



Vijay and Anita's romance Vijay and Anita, lying in bed, have a cigarette. He tells her that Ravi has changed after becoming a police offer and he's anxious that it will impact their family. Anita says that she's thankful for the apartment and money that he has given her, but now that he has told her about his life story and his sorrows, he has honoured her. Vijay says that she understands him.

Ravi assigned to bust Daavar's syndicate Ravi gets an assignment from Veera's father, DCP Narang, to capture Daavar and his associate, Vijay. Ravi is stunned to hear this, and refuses to take the case. Narang demands to know why and he tells him that Vijay is his brother. Narang says the admires his honesty but still wants him to take on the case, as the police need to be objective.



Ravi shoots an innocent Later, Ravi chases down a boy through the city to the train tracks and shoots and injures him. The boy has only stolen some bread! He visits boy's hungry family with a package of food. He confesses that he shot their son. The mother throws away the food and yells at him to leave immediately; all their "justice" is for shooting the poor and hungry instead of punishing the racketeers and black-marketers. The boy's father apologizes for his wife's behaviour and that the boy became a thief from being unable to endure his family's hunger. Ravi thanks him for the lesson (he is a retired teacher) and touches his feet in respect. Back at the station, Ravi informs Narang that he will take the case.

Vijay buys Sumitra the building where she worked as construction labour Vijay buys a tall building. The seller tells him that he isn't business-mined as he would have sold it for less. Vijay says he would have paid 10 lakhs more. It was a gift for his mother who once carried bricks at that very building 20 years ago.



Showdown Returning home, Vijay meets a stony Ravi and Sumitra who now know everything about his "business". Ravi tells him to sign a confession with all the details of his smuggling ring and associates. Vijay reminds him of their childhood hardships, but Ravi keeps yelling. Vijay says he will sign, but only after Ravi gets the signature from the men that tattooed him or abused their mother and so on. Ravi tells him that others' guilt doesn't make him any less guilty. There is an impermeable wall of the truth (of Vijay being a criminal) between them now and they can't live under the same roof.



Fallout They argue about Sumitra, but she makes her choice to leave. She tells Vijay that all the people who had exploited and harmed them were nobodies, but he was her own blood. How could he write "Your son is a thief" on her head? Vijay says that the mansion, money, cars etc. were all for her and she can't leave him. Sumitra tells him never to try to buy his mother, as he would never be that rich. Ravi and Sumitra leave. Vijay, angry and crying, tears up the papers to the building he just bought for Sumitra.

Separation Anita and Vijay spend some time together in their flat. He is astonished to find a saree in her wardrobe and she replies that it's her mother's hope and memory. Sumitra, now living with Ravi, keeps crying and Ravi offers to take her back to Vijay. But Sumitra says that she would stay with him as she always loved Vijay more. But her love is not blind and she knows right from wrong.

Ravi tricks Daavar's smugglers into submission Ravi reaches the warehouse where Daavar's smuggled goods were being offloaded, but without any police support or even his service revolver. He sneaks around, rides inside on the back of the truck and bluffs them into submission in spectacular fashion. He lies that the police have them surrounded and yells at the leader to go an open the door

to be shot instead of sending his underlings to their death. He warns them that they wouldn't get out in one piece, even while sweating bullets. They surrender just before his trick his revealed, but the police arrive in the nick of time.

Vijay's secret revealed Daavar complains to his inner circle that Ravi Verma has been arresting too many of his men lately. He loses some business clients as well. Jaichand advises that they should get rid of Ravi. Vijay argues that would be a bad move as he can easily be replaced and the might of the police would be after them then. Jaichand goads Vijay into admitting that Ravi is his brother.

Ravi and Vijay argue In one of the most iconic scenes in Hindi cinema, Ravi and Vijay meet under the overpass. Vijay reminds Ravi of their childhood and warns him that Daavar's men would be coming after him and he should transfer elsewhere. But Ravi is adamant. He warns Vijay that he's headed to a bad end himself. They argue about principles and ideals. Principles can't fill the belly, Vijay shouts, but even after rising from the same pavement, he has everything- a house, estates, cars etc. and what does Ravi have? Ravi simply says, "*Mere paas Maa hain*" ("I have mother").

Anand dies on a train A sweeper finds a body on the train and the case comes to Ravi. Among this John Doe's effects is a picture of their family from when they were children. Ravi says the body is no longer "unclaimed". He then comes home where Sumitra says that there was no water all day and nothing to eat. She is just about to apply her usual *sindoor* on her forehead when Ravi takes it from her hand and drops it on the floor. They cry and hug.



Anand's funeral At the cremation, the priest asks for the oldest son to complete the ritual of applying fire on the pyre. Vijay arrives at the nick of time and does that while Sumitra and Ravi console each other. Sumitra rejects Vijay's proffered hand.

Anita lends a sympathetic ear to Vijay Anita sympathizes with Vijay about Anand's death and the poor treatment he was receiving from his mother and brother. She wants him to remove the tattoo with plastic surgery but Vijay says it's tattooed in his heart and mind, where no plastic surgery can remove it. She kisses his hand.



Sumitra falls ill Ravi tells Sumitra that he will tell the doctor to come for a home visit as she was ill. Sumitra says that now her worries are all gone (with Anand's death) so she is fine.

Ravi arrests Daavar and Jaichand Ravi looks at call logs and listens to recordings from Daavar's wiretap. On a live call, he hears Daavar giving Jaichand some instructions for a hand off with just 10 minutes to spare. He rushes there in his police jeep as Jaichand leaves the hotel in a long sequence with exhilarating music. He is able to arrest Jaichand who confesses. Ravi asks Narang for warrants for Daavar and Vijay. Vijay sees Daavar bring arrested and drives away, giving Ravi the slip. Ravi sends out instructions to monitor all channels and transport as Vijay should still be in Mumbai.

Samant plots his revenge against Vijay Samant gets this news from the papers and decides to capture Vijay himself for his revenge for the earlier betrayal. Vijay is hiding out. Vijay's underling brings news that Soumitra is hospitalized and very ill. But he police are looking for him, so he can't go to visit her.

Ravi is conflicted over right and wrong Sumitra keeps asking for Vijay in her sleep. Veera comes to support Ravi, who is in a quandary about what's right and wrong. He wants to let a mother meet her son, but has the hospital surrounded with police in case Vijay turns up. He is conflicted: "..in these veins, along with my father's blood, there flows my mother's milk and my brother's sweat too". Veera says that Arjun asked the same question of Krishna. But Ravi is not Arjun, he says (and cannot accept the answer Krishna gave).

Vijay begs god for Sumitra's life Anita goes to the hospital and reports to Vijay that the place is surrounded and Sumitra is very ill. With no other recourse, Vijay finally goes to the temple. He tells Anita to wait in the van. Then he slowly climbs up the steps and approaches the idol angrily. Then he rants about how god must be happy that he is finally there to beg, while the woman who has prayed all her life lies in her



deathbed. “What crime is she being punished for?...But today, I’m asking for something. Don’t punish my mother for my crimes...Give my mother back to me”.(This is another iconic, heart-rending scene).

Sumitra recovers Sumitra miraculously recovers. As we hear temple bells in the background, Vijay tells Anita about their history with the temple and how far their paths would now diverge. On recovery, Sumitra wants to go to the temple first before going home, so Ravi and Veera take her there. The priest tells her that her other son had come to pray for her life.



Anita gets pregnant Anita gives Vijay the good news. He is overjoyed and he wants to have a celebratory drink with Anita. She refuses, saying that she is pregnant. But she won’t force him to marry her and raise the child much better than their own lives. Vijay says he will marry her immediately and then surrender to the police. He wants to repent for his crimes and doesn’t want anyone to give his son the same tattoo as they did him. Anita cries happy tears and goes to get dressed in the red saree her mother had left for her marriage.

Vijay asks for Sumitra’s blessings Vijay calls Sumitra and they both cry a lot. He tells her that he’s coming to the temple and she must to come to bless him. She replies that she will be there.



Anita is murdered by Samant Anita is all dressed up as a bride when the doorbell rings. It’s Samant and his men at the door!! They badger her about Vijay’s whereabouts. Elsewhere, Vijay has arranged for a getaway boat and tells his assistant to go first. He then goes to Anita’s flat and finds her dying, with purple strangulation marks on her neck. She says she had such big dreams for her child and her home. She begs him to hold her close and he says he will never let her die. She had died a long time ago, she replies; she was only being reborn that day. She had told the assailants nothing. She dies without telling Vijay who had attacked her. As Vijay leaves the room, he finds Samant’s cigar on the floor and realizes the truth. He goes straight to Samant’s hotel with a gun, then shoots and kills all his henchmen. He gets the information where Samant is and goes there.

Ravi tasked to arrest Vijay Ravi gets a call from Narang that Vijay is on the way to kill Samant and he has to go and arrest him. He asks Sumitra for her strength and blessings and she prays that his hands don’t shake while shooting. Sumitra then goes out to the temple.

Vijay kills Samant Samant is in bed with a random woman when Vijay arrives there, beats him up and throws him out of the window of his high-rise flat. Onlookers gather before he can escape and the police arrive. Ravi shouts with the loudspeaker that Vijay should surrender himself. Vijay, grabbing his lucky 786 number placket, sneaks out. But Ravi notices him and gives chase.



Chase They run for a long time, Ravi yelling at Vijay to stop. Finally, Vijay runs into a barred gate and drops his lucky 786 plaque, losing it. Ravi warns him that he will shoot and finally does, wounding Vijay in his arm. Vijay remembers his promise to Sumitra and keeps running to the temple. He hijacks a car and Ravi jumps on top of it, yelling at Vijay to stop. Vijay runs his car into a wall and shakes off Ravi, who falls off the roof. Vijay keeps driving and arrives at the temple.



Vijay dies Vijay stumbles up the temple stairs, injured and bleeding, where Sumitra is waiting for him. He collapses in her arms: “Fighting it out with life…I’m very tired, Mom...I want to sleep”. He begs her forgiveness and remembers how she would cradle him to sleep as a child and how he has not been able sleep after their separation. He begs her to put him to sleep one last time and grasps his last breath. Sumitra howls and cries, hugging his body, as Ravi stands aside, also crying.



Epilogue We return to the first scene where Ravi is getting a police medal for his bravery and honesty. Sumitra and Ravi walk down from the dais and Veera stands with them.

CHARACTER ANALYSIS

Vijay Amitabh Bachchan's Vijay was the prototypical "angry young man" of Bollywood. As a boy, he is proud and rebellious, though fiercely protective of his family. Even as an adult, he bravely faces down injustice though he is also conflicted by the choices that he is forced to make.

Proud Vijay, as someone from a lower-class background, determines early on that his pride is the only thing of value that can never be stripped from him. Even as a shoe-shine boy, he challenges Jaichand and Daavar to hand him the coins instead of throwing them down like alms and earns Daavar's respect. Years later, Daavar remembers him for this gesture and gladly hands over his smuggling and hotel businesses.

Rebellious Vijay always refused to be put in a mould. He refuses anything that might seem like a crutch or pity; for instance, refusing to pray at the temple for god having ignored from all the injustice that had happened to them. As a young man, too, he is quick to anger and seeks out revenge for the coolie who was killed by Samant's goons by beating the living daylights out of them.

Protective Even as a child, Vijay worked to support his Ravi's ambitions; in fact, most of his "amoral" decisions stem from financially securing his mother and brother. He wants a big, fancy house for Sumitra and Ravi to finally enjoy, not realizing that it would be a futile effort to "buy" his mother when it was time for hard choices. He is also deeply caring towards Anita, who is perhaps the only person who actually understood and empathized with his struggles. He sets her up with her own apartment and promises to marry her; at the climax, after Samant kills her, he immediately rushes there and avenges her death by throwing the crime boss out of his high-rise window.

Conflicted Vijay is a "self-made man", literally rising from the pavement to transform into one of the richest gangsters in town practically overnight. This is not without some internal conflict, not to mention estrangement from the two people whom he loves the most. He clings on to what he has achieved, because sacrificing that to accommodate his family's morality would be total and utter failure in his eyes. Yet, when it comes to his future child and family with Anita, he readily offers to leave his criminal ways behind.

Angry Clearly, the angry young man can be evaluated only in the context of India in the 1970s. Javed Akhtar, an influential screenwriter, lyricist and poet, says: "Vijay, the hero of *Zanjeer*, reflected the thinking of the time. Two years later, the same Vijay was seen again in *Deewaar*. By then he had left the police force, he had crossed that final line and become a smuggler. He wages war against the injustice he had to endure and he emerged the winner. You can see that the hero who had developed between 1973-75 - the Emergency was declared in India in 1975 - reflected those times."

Hubris Vijay is the character that most of his audience would immediately identify with— for his sense of pride and struggle against injustice in all his forms, and even to some degree, subduing evil. He is also not morally bankrupt like Samant and his goons; instead, he puts them in their place as needed. Vijay doesn't take a life (except Samant and that was justified) or commit any corrupt or evil activities. His boss Daavar is also a gentleman and their only crime is smuggling gold; though it's never explained what that gold is used for and of course many worse things have been smuggled. Vijay rebels against an unjust system, but he does it because of his pride and his disgust; he doesn't rise to the level of principles or serving anything beyond his own selfish interests. Once he has avenged and established himself, he is satisfied. With all his failings, then, Vijay is the hero that most of us are aspire to be. As such, the triumph of justice at the end is coherent with the universe of tragedy, because hubris must be punished. But one has the option to side with the anti-hero, the victim cum perpetrator, who tries to make amends at the end but it's too little, too late. Perhaps, from a religious perspective, he is reunited beyond death with the family he belongs to, and given the peace he has not enjoyed in life.

Ravi Ravi is the true "hero" of his film. He is compassionate, idealistic, clever and a dutiful son, but his justice and morals pale in comparison with his fiery brother, Vijay, who has always protected him.

Protected From the very beginning and especially after the decline of this family's fortunes, Ravi was shielded by Vijay and their mother. They worked hard to give him an education and laid the groundwork supporting his idealistic nature, though they themselves are often at loggerheads. So, Ravi often ends up playing the role of mediator buffer between Sumitra and Vijay whom both of them care about deeply.

Compassionate The first major sequence featuring Ravi is about workplace nepotism and how he fails to get a job despite his excellent qualifications. But finally, when he manages to get a job, he gives it away to another competitor/ acquaintance without any expectation of reward, saying that he was just fulfilling is role in the train ride that is life.

Fun-loving Unlike the always intense and angsty Vijay, Ravi is more cheerful and even goofy, usually with Sumitra and Veera, though that does not invalidate his deep feelings. This is best noted in his sequences with Veera before he leaves for his police training and after he returns, and also with Sumitra and Vijay prior to their estrangement.

Clever Ravi is extremely intelligent and always has a trick up his sleeve. For instance, when he arrives at the warehouse where Daavar's smuggled goods were being offloaded, he has no police support or even his service revolver. He sneaks around, rides inside on the back of the truck and gets into the warehouse undetected. He lies that the police have the smugglers surrounded and yells at the leader to go an open the door to be shot instead of sending his underlings to their death. He warns them that they wouldn't get out in one piece, even while sweating bullets. They surrender just before his trick his revealed, and the police arrive in the nick of time.

Idealistic Ravi's education (and Sumitra's moral convictions) probably cultivated a deep idealistic nature in him; he strongly believes in doing the right thing and upholding the law, even to the extent of arresting and shooting his own brother for being a criminal. He dedicates his life to becoming an honest police officer, seeking to combat the injustices in society even in a broken system.

Sumitra Like most of Chopra's mothers and trendsetting in Bollywood to boot, Nirupa Ray plays the devoted mother to a T in *Deewaar*. Her entire life revolves around her sons Vijay and Ravi, and she shows tremendous resilience in raising them as a single mother. Despite her lack of formal education and humble origins, she is morally conscientious and deeply religious, leading to internal conflict.

Caring Sumitra is a caring and devoted mother to her sons, taking care of all aspects of raising them to adulthood. Even though we don't see much of her in her homemaker role, there is the sequence when Ravi returns with the news of Ananad's death and she complains to him that she hasn't been able to cook as there was no water.

Resilient Having experienced difficult circumstances after her husband's departure, Sumitra displays resilience in raising her sons. From working as construction labourer to perhaps the many other odd and humiliating jobs she had to do in the approximately 10 years that the film skips over, she shows that even as a single mother, raising her children well was not impossible.

Religious Sumitra is a devout Hindu and prays at the temple daily with Ravi, while Vijay waits outside for them to finish; after which they go their separate ways. The climax of the film also returns to the temple when Vijay dies in her arms there. Apart from these associations, Sumitra, somewhat surprisingly, does not blindly depend on religion or religious reasoning to support her moral compass and difficult decisions.

Morally conscientious The hardships that she experiences however do no erode her moral resilience and she always supports "right" over "wrong", even though that may be the more challenging path. Only in this area do we see the strength of her character as an independent woman. This leads to a debilitating internal conflict as her sons are clearly on opposed sides of morality and justice.

Anita Chopra's practice of including bold and unconventional female characters (for Hindi films at the time) continues with Anita. She is a woman of "easy virtue" who defied conventional norms; she openly smokes, drinks, and has a premarital relationship with Vijay, soon becoming his safe space. While she is little more than a love interest, she demonstrates her own form of resilience and evokes sympathy from the audience.

Independent Anita has long supported herself financially as she became an orphan at an early age; we don't hear much about her background except her mother who died when she was a child. From her attachment to Vijay, it's clear that her past, too, is laden with trauma, including relationship/ sexual trauma, though Vijay doesn't ask and she doesn't discuss her past.

Empathetic Unlike his own family, Anita becomes a safe space for Vijay after he swerves

from the straight and narrow path. She always comforts him and is sympathetic to his struggles, as we see in the short sequence where she implores him to get his nasty tattoo removed by plastic surgery. She is the only person who sees him with all his failings and still accepts him without question. She pushes him towards a path of self-reflection and change, and thus her death serves as a catalyst for Vijay's final, violent actions, sealing his fate as a criminal.

Resilient We see here yet another configuration of the “single mother” trope that Chopra explores in his early films. Anita is confident that she will give birth to and raise Vijay’s child with or without his support, which was a very bold decision given the stigma around unwed motherhood in India, even considering her unconventional circumstances as a woman of “easy virtue”. Of course, at her core she does want to be married to Vijay and have a conventional, happy family life, but sadly that was not to be.

THEMES

Romantic love *Deewaar*, while not a typical Yash Chopra romance, does show us some glimpses of his sweet take on it through Veera and Ravi’s candy-floss love story. As usual, they were college sweethearts from vastly different backgrounds. Veera and her father DCP Narang are quite open-minded about Ravi and his background, so there is no opposition to their relationship and eventual union. They are a silly, loving couple and Veera is always supportive of Ravi. They are often embroiled in meaningless misunderstandings and like to play pranks on each other; for instance, the time when Veera calls Ravi on the telephone while just standing across the road from him. We also get two memorable love songs pictured with this couple- “*Keh doon Tumhen*” (“Should I tell you/ Or should I stay silent/ About what’s in my heart today”) and “*Maine Tujhe Maanga, Tujhe Paaya Hai*” (“I’ve desired you, then I got you”).

Vijay and Anita’s romance, in contrast, is much more prosaic and practical/ adult, though not devoid of deep emotion. Going against stereotypes, Anita approaches Vijay and they have a thrilling adventure while escaping Samant’s goons in a car chase. We are never clearly told that Anita was a prostitute, or at least open to having relationships with multiple men; but whatever her background, they find themselves enamoured with each other quite quickly as fellow inhabitants of the murky Mumbai underbelly. There are no sweet dates or romantic songs for this couple; however, in the very next scene together they are already half-naked in bed, smoking and chatting away like a long-time couple. Anita mentions that he has lavished many worldly luxuries on her like the apartment and gifts etc. even though they don’t mention love. In another scene, Anita sympathizes with Vijay about Anand’s death and his estrangement from his mother and brother. She wants him to remove the tattoo with plastic surgery but Vijay says it’s tattooed in his heart and mind, where no plastic surgery can remove it. She kisses his hand in a sweet gesture. Later, when Anita tells Vijay that she’s pregnant with his child and he confesses that he loves her deeply and will protect them, she breaks down crying for the first time in a long time. But unfortunately, this romance was doomed for a tragic end due simply to lack of sufficient plot armour; otherwise, any number of other reasons would have sufficed to compel Vijay’s revenge on Samant—the love of his life and his unborn child didn’t really need to die.

Illustrative moment: Soon after Samant and his men have left, Vijay arrives at Anita’s flat and finds her dying, dressed in her mother’s red sari and bridal makeup, with purple strangulation marks on her neck. Vijay, sobbing, tells her not to leave him and he would become all alone, and that he wouldn’t let her die. She says she had such big dreams for her child and her home. She begs him to hold her close and he says he will never let her die. She had died a long time ago, she replies; she was only being reborn that day.

Motherhood In *Deewaar*, Chopra again engages with one of the core themes from his early phase, motherhood, in its various facets. In fact, Chopra was foremost in single-handedly creating templates for the middle-class mother in Bollywood. Here, we see three mothers, each with their own values that they strive to uphold. First, we have Nirupa Roy, who is best known for her maternal roles, playing Sumitra. Abandoned by her husband (another common theme in Chopra’s early films), she single-handedly escapes from the mining colony where her older son, Vijay, is persecuted for the failings of his father. She arrives in the megalopolis of Mumbai holding a small sack and suitcase, and two young children. When her younger son, Ravi, asks how they would survive, she reassures them, “Don’t worry, you have me, your mother.” She then works as a labourer at a construction site and raises her two sons with much hardship.

In contrast, we have the mother of the boy whom Ravi shot and injured, not knowing that he was stealing a mere loaf of bread to feed his hungry parents. When Ravi goes there with a package of food to apologize, she throws it in his face as his kindness and justice seem pretentious, hypocritical even, to her. The health and well-being of her son are more important than any crimes that he may have committed, especially under duress. In that sense, her filial love is “blind”, in a way that Sumitra’s is not; Sumitra answers to her own conscience above all else.

The third, expecting mother is Anita, who is pregnant with Vijay’s child. But as she is a “fallen woman”, she cannot dare to demand that Vijay marry her and create a family, but she is steadfast in her determination to bear and raise the child, regardless of Vijay’s actions. But her hopes come true; Vijay has also fallen deeply in love with her. Like all “ideal” parents, both of them decide to give up their previous degenerate ways so that their child would have a bright future and not be ostracized. Thus, the social commentary presented by the deaths of this entire family-to-be (Anita and her unborn child as well as Vijay) speak volumes about the entrenched denigration of women who are sexually active outside of marriage and enjoy their own independence and agency: the children of such women, by extension, can contribute nothing positive to society. There was, otherwise, no actual plot reason for the pregnant Anita to meet such a swift, unanticipated and irreversible end.

Illustrative moment: At the climax, when Ravi gets the call to arrest Vijay, Sumitra hands him his service revolver and blesses him, “May God will it so, that your hands don’t tremble while shooting”. And immediately after he leaves, she also heads out to the temple to meet Vijay as promised, telling Veera, “The woman (in me) has fulfilled her duty; now the mother is going to wait for her child.” The implication, of course, is that as an upstanding woman and member of society, she cannot condone criminals, but since her son is himself a criminal, her motherly love and duty also binds her to care for him.

Faith Faith brings a significant background element to the plot and faith-based disagreements occur a couple times as well. As in all Chopra’s early films, Hinduism takes the dominant position: most of our heroes and their families/ friends are practising Hindus. Sumitra, for instance, is very devout and goes to the temple daily to worship; her obedient son, Ravi, follows in her footsteps while Vijay, angry at god for his injustice, never sets foot inside the temple. It is only after Vijay hears of Sumitra’s sudden and terminal illness that he swallows his pride and goes inside the temple, then rants and begs the Shiva statue to miraculously cure his mother and not punish her for his crimes. When Anand dies, his cremation also follows established Hindu rituals such as the oldest son lighting the pyre on fire. Vijay arrives at the nick of time and does that while Sumitra and Ravi console each other, while rejecting him.

We are also exposed to Islam, tangentially and more as a subplot than a “main feature”, though to Chopra’s credit, he always tried to include a few Muslim characters or some discussion of Islam in his early films (a tendency to “sanitize” Islamic characters/ influences would become more pronounced later in the 1990’s in Chopra’s films and Bollywood in general with the rise of virulent Hindu fundamentalism in India). Vijay meets and works with several Muslim coolies at the docks like Karim Uncle, who explains to him that his worker number 786, printed on a copper plaque, was sacred and the plaque was sure to bring him luck. Many Muslims believe that 786 represents “Bismillah-ir-Rahman-ir-Rahim”, the opening words from the Quran, and use it as a substitute for the name of God (though Islam does not support numerology, this belief originates from cultural practices and external influences). Sure enough, Vijay is saved from Samant's goon’s gunshot when it ricochets off the plaque- thereafter, he holds on to it firmly as a lucky charm. Later, in the climactic scene, he drops it behind a barred gate and cannot reach far enough to retrieve it; he gets fatally shot immediately afterwards and dies in his mother’s arms at the temple in the penultimate scene.

Illustrative moment: Vijay, who has shunned god since his childhood days, hears about Sumitra’s illness and rushes to the temple in desperation, as he cannot go to the hospital because it is surrounded by police. Arriving there, he hesitantly climbs up the steps and approaches the idol angrily. Then he rants about how god must be happy that he is finally there to beg, while the woman who has prayed all her life lies in her deathbed. “What crime is she being punished for?’ he asks. ‘But today, I’m asking for something. Don’t punish my mother for my crimes...Give my mother back to me”.

Morality

Family vs wealth Morality is a core theme in *Deewaar* and stands, literally, as the wall between “right” and “wrong”. On the one hand are Sumitra and Ravi’s convictions; on the other, Vijay’s pride

and beliefs, all condensed into a small, dysfunctional family unit. For Sumitra, family, hard work and "sticking to the straight and narrow" are ideals she has lived by, despite ostracization and abuse. For instance, she continues to wear *sindoor* for Anand's well-being long after he had abandoned them and works in a manual, labour-intensive job that she had never had to do before. For her and her "good" son Ravi, there is no shame in hard work and work itself is its own reward; and any wealth gained from it, for instance from Ravi's job, would have to be through rightful means. But for Vijay, who has realized at a young age that money can buy nearly everything, it's a matter of racing to the top, by hook or crook (and some exciting fight sequences thrown in). The value of money, for him, is to finally be able to keep his mother and brother in a lavish mansion or buying the house where his mother worked as a construction labourer as a gift for her or setting up Anita with her own flat. He is more taken with the rosy path of worldly pleasures over the thorny and uncomfortable moral high road, and one can barely blame him! But since this wealth was obtained by cheating and smuggling, Sumitra and Ravi want to have nothing to do with it; they would rather return to living under the overpass or at Ravi's tiny service quarters rather than enjoy the fruits of Vijay's ill-gained wealth. Note here, of course, that Anita, who probably has a much better idea of Vijay's criminal activities, does not shun his wealth and is able to separate the man from his work.

Illustrative moment: The most iconic scene from this film, and one of the best remembered scenes from Bollywood overall, occurs after their estrangement when Ravi and Vijay meet under the overpass. They argue about principles and ideals. Principles can't fill the belly, Vijay shouts, but even after rising from the same pavement, he has everything- a house, estates, cars etc. and what does Ravi have? Ravi simply replies, "*Mere paas Maa hain*" ("I have a mother")

Family vs. Duty Hardship doesn't move Sumitra from her moral convictions, even after she realizes that her two sons are on opposed sides of morality and law. She unhesitatingly takes her police-officer, younger son's side against her crime boss, older son's side, even though she admits that she loved her older son more. This rigid adherence to principles, "justice above all else", causes a painful divide in her inner and outer lives, which she cannot, ultimately, reconcile without splitting herself apart. Ravi, similarly, is also caught between duty towards his family and duty towards his moral convictions; he first refuses to accept Daavar's case as there was a conflict of interest, but DCP Narang insists that he was the best man for the job, going against pretty much all procedural guidance (for the sake of plot conflict, of course). It's not clear why this glorification of hardship must be so, as it only brings pain and not much by way of reward, but then again, Chopra does strive to draw some hard lines between the increasingly murky ideas of "right" and "wrong".

Illustrative moment: Veera comes to support Ravi at the hospital after Sumitra suddenly falls into a coma. Ravi wants to let a mother meet her son, but has the hospital surrounded with police in case Vijay shows up. He is conflicted: "..in these veins along with my father's blood, there flows my mother's milk and my brother's sweat too". Veera says that Arjun asked the same question of Krishna. But Ravi is not Arjun, he says (and cannot accept the answer Krishna gave). The *Bhagavat Gita,* part of the ancient epic *Mahabharata,* that continues to inform Hindu beliefs and morals even today, places Arjun in a similar conundrum with the task of waging war on his 100 step-brothers, his guru and many other family members. When he asks Krishna for guidance, Krishna tells him, among other things, that if Arjun will not fight this righteous war, then he will fail in his duty, lose his reputation, and incur sin.

Justice One of Chopra's core concerns from the beginning was the concept of justice with all its nuances. Often, morality and justice, especially of the legal/ procedural variety, coincide, but most often, at least in this film, they do not. In fact, the main reason why this film was such a blockbuster and continues to be highly regarded even today is audience identification with the "angry young man" Vijay, who from his childhood, has always fought against injustice. There was no justice, for instance, for Anand who was forced to sell out his union because he was blackmailed. There was no justice or recourse for Vijay when "my father is a thief" was forcibly tattooed on his arm. There was no justice when Sumitra is shoved around, harassed and insulted at her construction job. There was no justice for the new coolie who gets killed at the docks for refusing to pay "protection money" to Samant's goons. There was no justice for the boy Ravi shot and injured for stealing a single loaf of bread, who would likely be an amputee and certainly disabled for the rest of his life. The list goes on. And such "justice" or lack thereof, is most often what the poor and the marginalized who cannot reap the benefits of law and order get. As the boy's mother accosts Ravi, all their "justice" is for shooting the poor and hungry instead of punishing the racketeers and black-marketers who grow rich on their crimes. A home-grown anti-hero who isn't afraid to colour outside the lines is therefore a preferred

champion, as Vijay starts out as early on. But he grows more concerned with increasing his own wealth and status rather than, say, turn into a Robin Hood to bring aid to the poor and downtrodden. When injustice abounds and directly affects us, is the strictly moral path still the best course? Sumitra and the film certainly propose this, but her argument that the abusers were nobodies does seem a little hollow.

Illustrative moment: In this climatic scene, Vijay meets a stony Ravi and Sumitra who now know everything about his "business". Ravi tells him to sign a confession with all the details of his smuggling ring and associates. Vijay reminds him of their childhood hardships, but Ravi keeps yelling. Vijay says he will sign, but only after Ravi gets the signature from the men that tattooed him or abused their mother and so on. Ravi tells him that others' guilt doesn't make him any less guilty. There is an impermeable wall of truth (of Vijay being a criminal) between them now and they can't live under the same roof. They argue about Sumitra, but she makes her choice to leave. She tells Vijay that all the people who had exploited and harmed them were nobodies, but he was of her own blood. How could he write "My son is a thief" on her head? Vijay says that the mansion, money, cars etc. were all for her and she can't leave him. Sumitra tells him never to try to buy his mother, as he would never be that rich. Ravi and Sumitra leave. Vijay, angry and crying, tears up the papers to the building he just bought for Sumitra.

DISCUSSION QUESTIONS

1) Discuss why the film is named *Deewaar* (*The Wall*), using any three scenes to illustrate your argument.
2) Compare the two romantic relationships we see in this film. What do these relationships reveal about the private lives of the characters?
3) Do you think Sumitra is an inspirational mother figure? Discuss with three examples.
4) Referencing three scenes, discuss the justice vs morality conundrum this film presents.
5) Why do you think Bachchan's "angry young man" of Vijay attained cult status? Why does the audience identify so deeply with an immoral anti-hero like Vijay over Ravi?