




**Partition of India in Print Media and Cinema**  
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**Lecture - 48**  
**Displaced People, Abandoned Homes – III**

Good morning and welcome back to the lecture series on Partition of India in Print Media and Cinema. We are discussing Displaced People, Abandoned Homes, and today we are going to discuss a new artwork - the film *Garm Hava* by M. S. Sathyu. So, *Garm Hava* or the 'Turbulent Winds' is a film made in 1973. It ushered in a storm of change in Hindi cinema in terms of introduction... (Refer Slide Time: 00:59)

### Garm Hava (1973)

- MS Sathyu's *Garm Hava* ushered in a storm of change in Hindi cinema's treatment of the issue of Muslim isolation in pre-Partition India.
- The film is set against the immediate post-Partition decades, showing emigration of Muslims to the newly formed nation-state, Pakistan.
- Located in Agra just after the division of India into two separate countries, *Garm Hava* does not dwell on the riots and bloodshed that followed the Partition, but Sathyu's film masterfully aims to capture the **community's internal conflict**.
- The film follows the plight of a **North Indian Muslim businessman** and his family in the **aftermath of India's 1947 partition**.

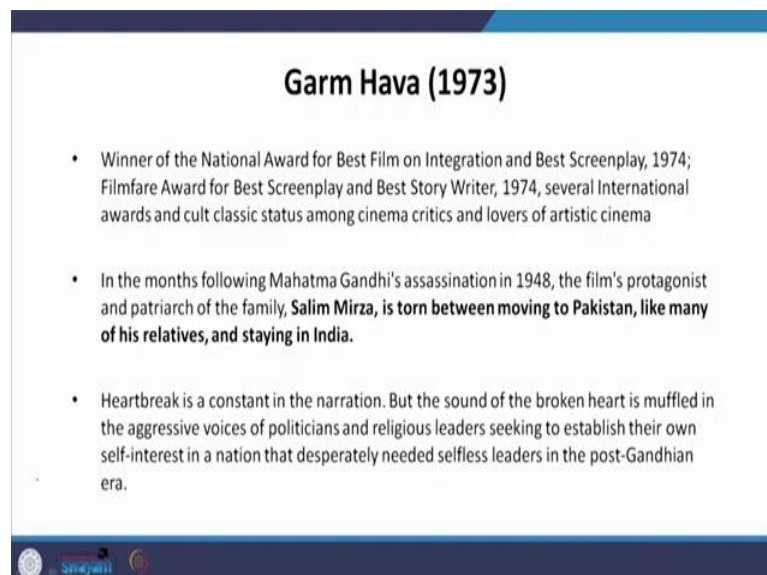
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So, it marked the introduction of parallel cinema, a new genre alongside the Bollywood potboilers that people were used to. So, a different cinematic treatment was observed, and it dealt with the issue of Muslim isolation in pre-partition India and the effect of this isolation in the post-partition times. So, the film is set against the immediate post-partition decades and it shows the emigration of Muslims to the newly formed state called Pakistan.

So, the film is located in Agra and it shows the period just after India has been divided. And so what is important here is that Garm Hava does not dwell on extremities of communal hatred, and it does not portray hatred in terms of extreme violence or extreme acts of hatred, riots and bloodshed.


So, riots and bloodshed are not depicted, rather M. S. Sathyu's film aims at capturing the community's internal conflicts and tensions. The film follows the plight of a North Indian Muslim businessman and his family in the aftermath of India's 1947 partition. Garm Hava has been the winner of the National Award for Best film on integration and best screenplay, and then it won the Filmfare Award for best screenplay and best story writer.

It also bagged several international awards and it boasts cult classic status among cinema critics and among lovers of artistic cinema or parallel cinema. (Refer Slide Time: 04:01)



**Garm Hava (1973)**

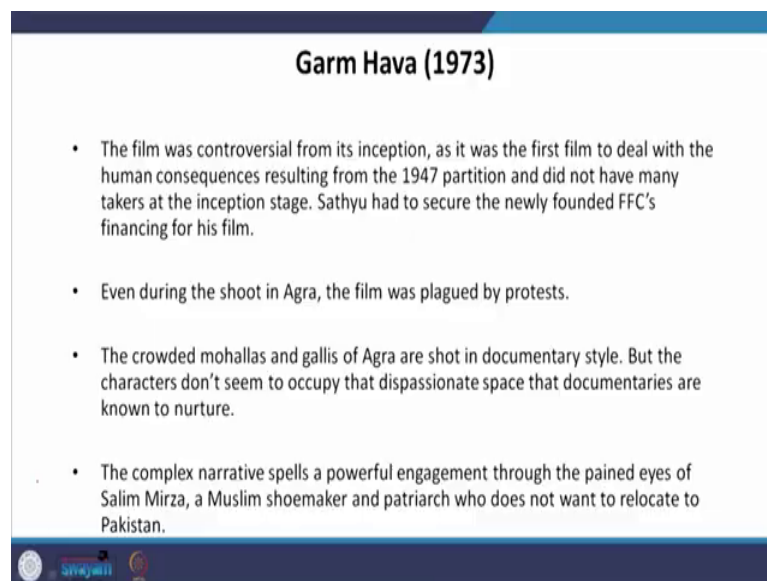
- Winner of the National Award for Best Film on Integration and Best Screenplay, 1974; Filmfare Award for Best Screenplay and Best Story Writer, 1974, several International awards and cult classic status among cinema critics and lovers of artistic cinema
- In the months following Mahatma Gandhi's assassination in 1948, the film's protagonist and patriarch of the family, **Salim Mirza, is torn between moving to Pakistan, like many of his relatives, and staying in India.**
- Heartbreak is a constant in the narration. But the sound of the broken heart is muffled in the aggressive voices of politicians and religious leaders seeking to establish their own self-interest in a nation that desperately needed selfless leaders in the post-Gandhian era.



So, the film is set in the months that follow after Mahatma Gandhi's assassination in 1948, and it centers the Mirza family and mainly the experience of the protagonist and the patriarch Salim Mirza, who is torn between moving to Pakistan and staying in India.


He is constantly in two minds, and he cannot decide what to do. So, heart break is a constant in this narration, and the sound of the heart break, however...even as the situations become more dismal, the sound of the heart break is muffled by aggressive voices of politicians and religious leaders, and these prominent figures seek to establish their self-interest in a nation.

And so, we see that the [ambience/aftermath] of post-partition India is drastically changing after... drastically changing in post-Gandhian era. All self-seeking and ambitious political leaders that think of their vested interests do not seriously have, do not invest in the vision that Gandhi had bequeathed to the nation and its leaders. (Refer Slide Time: 05:36)



### Garm Hava (1973)

- The film was controversial from its inception, as it was the first film to deal with the human consequences resulting from the 1947 partition and did not have many takers at the inception stage. Sathyu had to secure the newly founded FFC's financing for his film.
- Even during the shoot in Agra, the film was plagued by protests.
- The crowded mohallas and gallis of Agra are shot in documentary style. But the characters don't seem to occupy that dispassionate space that documentaries are known to nurture.
- The complex narrative spells a powerful engagement through the pained eyes of Salim Mirza, a Muslim shoemaker and patriarch who does not want to relocate to Pakistan.



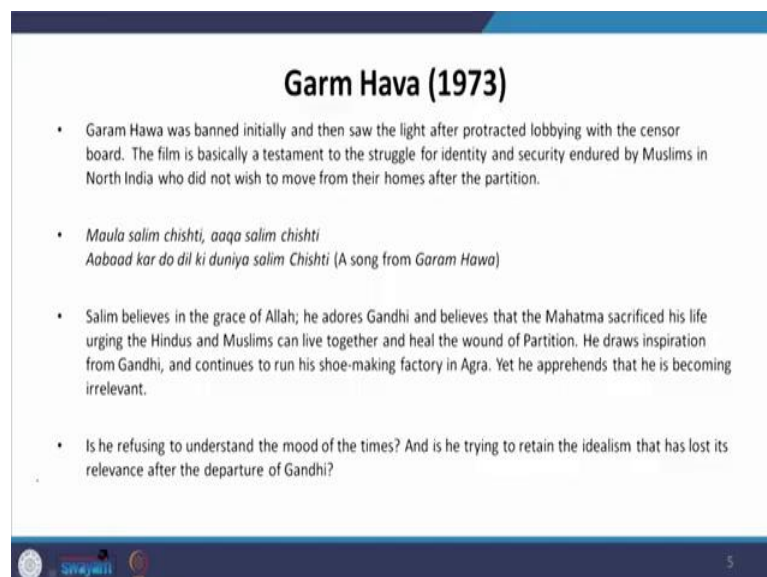
So, the film was...the film was viewed as controversial. Initially, and so it was the first film that dealt with the human consequences resulting from the 1947 partition.

And so we see that there were only a few takers. Sathyu had to secure the newly founded FFC's financing for his film and during the shoot in Agra, the film actually was plagued by protests. So, the way Agra has been covered by Sathyu's camera encompassed the mohallas and gallis of Agra, and it is shot in a documentary style. At the same time, it is not as dispassionate and objective as a documentary should be.

It actually invests an emotion and treats the characters as symbols that refer to larger concepts and meanings. And so, it is not as neutral and...it is not as neutral and fact-based only as documentaries traditionally are. So, we see the story...the story actually is narrated through the pained eyes of Salim Mirza the patriarch and the protagonist, who is a Muslim shoemaker and who does not want to leave his ancestral home and relocate to Pakistan.

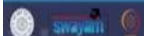
So, the film, like I said saw the light after protracted lobbying with the censor board, and the film is basically a testament to the struggle for identity and security that the Muslims had to endure in northern India, and especially the populace, the section of Muslims that did not move to Pakistan after the partition.

The film, like I said, does not deal with extreme consequences and does not depict violence and bloodshed, but the internal difficulties and challenges that a person faces as a minority. (Refer Slide Time: 08:08)



**Garm Hava (1973)**

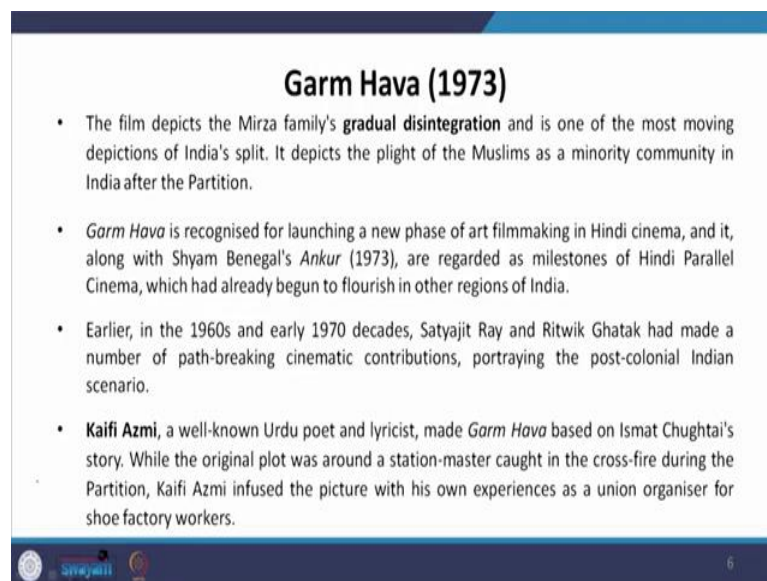
- Garm Hava was banned initially and then saw the light after protracted lobbying with the censor board. The film is basically a testament to the struggle for identity and security endured by Muslims in North India who did not wish to move from their homes after the partition.
- *Maula salim chishti, aaga salim chishti*  
*Aabaad kar do dil ki duniya salim Chishti* (A song from Garm Hava)
- Salim believes in the grace of Allah; he adores Gandhi and believes that the Mahatma sacrificed his life urging the Hindus and Muslims can live together and heal the wound of Partition. He draws inspiration from Gandhi, and continues to run his shoe-making factory in Agra. Yet he apprehends that he is becoming irrelevant.
- Is he refusing to understand the mood of the times? And is he trying to retain the idealism that has lost its relevance after the departure of Gandhi?

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A song from *Garm Hava* goes like this - 'Maula Salim Chishti.' So, it refers to Salim's psyche - what is going on inside Salim. He believes in the grace of Allah and he is a worshipper of Gandhian principles. He is a worshipper of Gandhian principles.



He believes that the the Mahatma had sacrificed his life urging the Hindus and the Muslims to live together, and his life was lost in order to heal the wounds of partition. So, Salim Mirza draws inspiration from Gandhi's ideals and he continues to, he seeks to run his shoemaking factory in Agra and yet, at the same time, he has the apprehension and fear inside him that he is slowly becoming irrelevant, just like the Gandhian ideals.

Just like the self-seeking selfish politicians do not believe in what the prominent nationalist leaders used to say, especially M.K. Gandhi, he realizes that he is not responding to the mood of the times, contemporary times. He is trying to, he is vainly trying to retain his idealism that has lost its relevance in the post-Gandhian times. (Refer Slide Time: 09:58)



**Garm Hava (1973)**

- The film depicts the Mirza family's **gradual disintegration** and is one of the most moving depictions of India's split. It depicts the plight of the Muslims as a minority community in India after the Partition.
- *Garm Hava* is recognised for launching a new phase of art filmmaking in Hindi cinema, and it, along with Shyam Benegal's *Ankur* (1973), are regarded as milestones of Hindi Parallel Cinema, which had already begun to flourish in other regions of India.
- Earlier, in the 1960s and early 1970 decades, Satyajit Ray and Ritwik Ghatak had made a number of path-breaking cinematic contributions, portraying the post-colonial Indian scenario.
- **Kaifi Azmi**, a well-known Urdu poet and lyricist, made *Garm Hava* based on Ismat Chughtai's story. While the original plot was around a station-master caught in the cross-fire during the Partition, Kaifi Azmi infused the picture with his own experiences as a union organiser for shoe factory workers.

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So, the Mirza family is gradually getting disintegrated, and it is one of the most moving depictions of India's split, the sufferance of the Muslims as a minority community after the partition, the sense of insecurity in their old homes in India. So, Garm Hava is actually, like I said, it launched a new phase in Hindi cinema, in the filmmaking, in the art film making in Hindi cinema. So, it launched a new phase in...a new phase of art film making in Hindi cinema.

And this was around the time when Shyam Benegal was also creating pathbreaking films, such as Ankur, also released in the same year. And these films are actually regarded as milestones of Hindi parallel cinema. Earlier in Bengali cinema, pathbreaking works were made.. or I mean earlier in Bengali cinema,

in the 1960s and early 1970 decades we see Satyajit Ray and Ghatak making a number of important cinematic interventions, which would portray the post-colonial Indian scenario and which were very strong, which qualified as strong commentaries on this decision that ripped the subcontinent apart.

So, they were strong commentaries on the decision to rip the subcontinent apart. So, Kaifi Azmi made Garm Hava. Kaifi Azmi was is well known.. Kaifa Azmi is a well-known Urdu poet and lyricist and he made Garm Hava based on a story by Ismat Chughtai.

And so, while the original plot was around a station-master, the original plot was around a station-master caught in a crossfire. Kaifi Azmi actually infused his own experience as a union organizer of shoe factory workers. So, that is where he draws on.. that is where he draws his character of Salim Mirza from. (Refer Slide Time: 12:54)

## Garm Hava (1973)

- In contrast to the original story, where the protagonist is merely a bystander watching his friends and family migrate, in the film Salim Mirza is in the middle of the emotional cauldron, as he watches his livelihood (shoe manufacturing) and family disintegrate rapidly, making the Partition trauma personal.
- As film director M.S. Sathyu puts it, the fundamental purpose of the film was to highlight the human effects, not the social and economic ramifications, of a large governmental decision like the Partition of India, to which none of its victims, the people, were contented - *"What I really wanted to expose in Garm Hava was the games these politicians play...How many of us in India really wanted the partition. Look at the suffering it caused."*
- Kaifi Azmi and Sathyu's wife, Shama Zaidi, collaborated on the screenplay, with Kaifi Azmi contributing the dialogue.

So, while in the original story the protagonist is a mere bystander. Salim Mirza is suffering; he is facing the onslaught and he is terribly spiritually wounded and yet, he shows like... we see in the end he shows the zeal to fight back. So, he is not only a recipient, but he is an agent although fraught with his own problems and a person who has his own weaknesses.

Salim Mirza is a person, is a character that is not merely an onlooker, a bystander, but someone that emotes, that reacts, that brings his weight...the weight of his demands to bear on the nation-state. He makes himself heard in the end. So, he breaks his state of inertia and he reacts.

So, in the beginning we see that he is in the middle of the emotional cauldron and he watches his business falling apart, his family disintegrating. So, the disintegration of the family, the falling apart of Salim Mirza's business, these all depict the trauma, the personal dimension of trauma, personal dimension of partition trauma.

So, like ah M S Sathyu says, "What I really wanted to expose in Garm Hava was the games these politicians play. How many of us in India really wanted the partition? Look at the suffering it caused." Kaifi Azmi and Sathyu's wife Shama Zaidi collaborated on the screenplay and Kaifi Azmi was responsible for the dialogues.

So, in Garm Hava, Salim Mirza (the character played by Balraj Sahni) sees his family being torn apart as many of his relatives, his elder son, his elder brother cross the borders and they go start living in [Pakistan]... So, they cross the borders and resettle in Pakistan,

and his daughter actually suicides. In the film we see Amina, Salim's daughter being engaged to his elder brother Halim's son Kazim. (Refer Slide Time: 15:55)

## Garm Hava (1973)

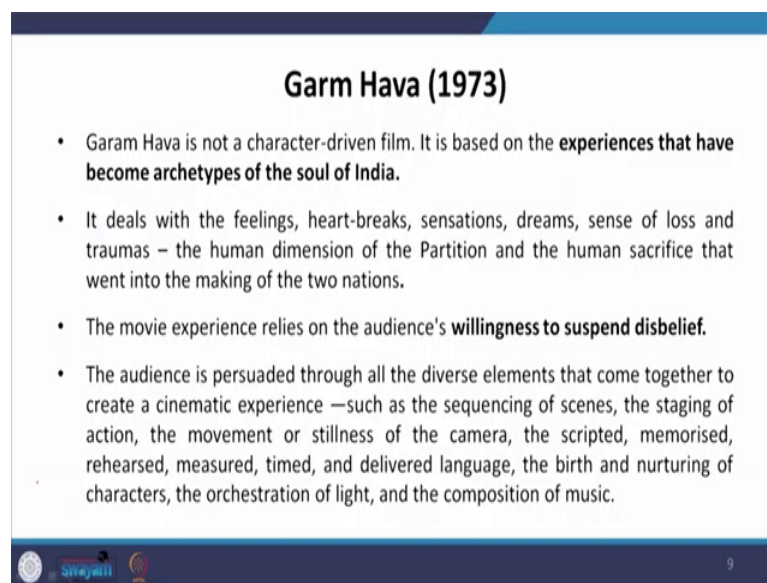
### ❖ What is the film about?

- In "Garm Hava," Salim Mirza (Balraj Sahni) sees his **family be torn apart** as one by one the relatives leave, most of them across the border and a beloved daughter for the other world.
- The film centres on the effects of Partition on Salim's family, who decided to stay in India after the division. Amina, his daughter, is engaged to his elder brother Halim's son, Kazim. **Kazim relocates to Pakistan** in search of work. His family, on the other hand, forces him to remain in Pakistan and marry another girl there.
- He returns to India to marry Amina but is deported to Pakistan after being jailed. Amina's heart is broken for some time. Shamsad is being pushed by her family. She accepts his courtship after some difficulty at first.



Kazim, however, relocates to Pakistan in search of work and so this love story remains unfulfilled, it remains incomplete. After Kazim moves over to Pakistan, his family forces him to stay there and marry another girl from an influential family. So, he returns to India to marry Amina, but he is deported to Pakistan after being jailed, he leaves Amina heartbroken.

So, later we see Shamshad as the second prospect for Amina, you know for Amina's groom. And she in a way acts, she begins to accept Shamshad after, you know, after courtship. And so, we see that the film is based on the experiences that have become archetypes of the soul of India. (Refer Slide Time: 17:15)



**Garm Hava (1973)**

- Garm Hava is not a character-driven film. It is based on the **experiences that have become archetypes of the soul of India.**
- It deals with the feelings, heart-breaks, sensations, dreams, sense of loss and traumas – the human dimension of the Partition and the human sacrifice that went into the making of the two nations.
- The movie experience relies on the audience's **willingness to suspend disbelief.**
- The audience is persuaded through all the diverse elements that come together to create a cinematic experience —such as the sequencing of scenes, the staging of action, the movement or stillness of the camera, the scripted, memorised, rehearsed, measured, timed, and delivered language, the birth and nurturing of characters, the orchestration of light, and the composition of music.

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The film deals with feelings, expectations, heart breaks, a sense of loss and trauma, personal trauma, collective trauma; it is reflecting and commenting on the human dimension of partition and the human sacrifice that has gone into the making of two separate nations.

And the movie's experience relies on the audience's willingness to suspend disbelief. And so the sequences of scenes, the staging of actions, the script, the timing, the delivery of dialogues, the light and the composition of music -- all these things are well spliced, they are interwoven and they are shrunk together. So, it leaves, the film leaves a lasting impression in the audience's minds.

So, we see that the film dealing with the dignity of the Muslim as a minority in post-partition India resonates with the sentiment or resonates with an aspect of reality that the

socio-political fabric of different nations, different South-Asian nations are struggling with. Even in the current times, it is placing a few questions in front of the audience, which are significant, which are relevant till date.

So, they resonate with the socio-political fabric of the different South Asian nations till date. We see that Salim Mirza's daughter Amina's love, her longing and her innocent desire to live her life in a fulfilling fashion, with someone who she truly loves can never happen. (Refer Slide Time: 19:08)

**Garm Hava (1973)**

- The cinematic devices reflect a well-spliced, invisibly strung-together reality when used together, which leaves a lasting impression.
- This is the kind of **uncommon cinema** that serves art's fundamental purpose. **It prompts the conscience, stirs the soul, lifts the spirit, and stimulates the heart.**
- Dealing with the dignity of the Muslim as a minority in post-Partition India, and the question of the Muslim's isolation, the significance of "Garm Hava" resonates with the socio-political fabric of the different South Asian nations till date.
- **Amina's love, her longing, her naïve desire to spend her life with someone who truly loves her, is the love that cannot be curbed by man-made boundaries.**

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So her desire to love a man and to get married fails again and again, and it is curbed by... her desire is curbed by manmade boundaries. (Refer Slide Time: 19:28)

**Garm Hava (1973)**

- Amina emerges as far more than a Muslim woman because of her relatability, and her **tragic humanity.**
- She is a human being whose heart is broken by fate's cruelties. After Halim fails his promise to return from Pakistan soon, Amina and her family have virtually given up on her marrying Kazim.
- Kazim returns on his own, revealing that his father had been adamant that he not marry Amina, preferring instead to marry the daughter of a Pakistani politician.
- After receiving a scholarship from the Pakistani government to study in Canada, Kazim wishes to marry Amina before leaving, but he is apprehended by police and deported to Pakistan for travelling without a passport and failing to register at the police station, as is required of all Pakistani citizens.

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So, Amina here is not only, she is hardly only a Muslim woman because so many women's sentiments, love relations that were torn apart, that had to meet undesirable ends because of this decision to partition the country, I mean [because] it happened.

So, Amina is far more than just a Muslim woman; she echoes the sentiments of ah so many other women regardless of their communities, whose love aspirations remained unfulfilled. And so, the character Amina is, I mean, creates a sense of relatability, her heart is broken by fate's cruelties. So, after the man she is [in lovemwith] withdraws to return from Pakistan,

Amina has to virtually give up, she wants to.. I mean she virtually has to give up on marrying Kazim and even as Kazim returns, his father is adamant (Halim is adamant) to get him married to an influential man's daughter, daughter of a Pakistani politician.

And then, when he wishes to marry Amina, he is apprehended by police and he is deported to Pakistan for traveling without a passport and for failing to register at the police station. And this is something that is required of all Pakistani citizens. This treating of...we see that this border that cuts through a relation and which separates the lover from the beloved is actually depicted in a heartrending fashion.

So, we see that the love story remains incomplete and in this personal axis, the question of passport, citizenry -- the question, the suspicion of one being a spy. And so all.. the entire system of protocol has entered into human life's personal access. And partition actually goes on to become a dehumanizing experience. (Refer Slide Time: 22:22)

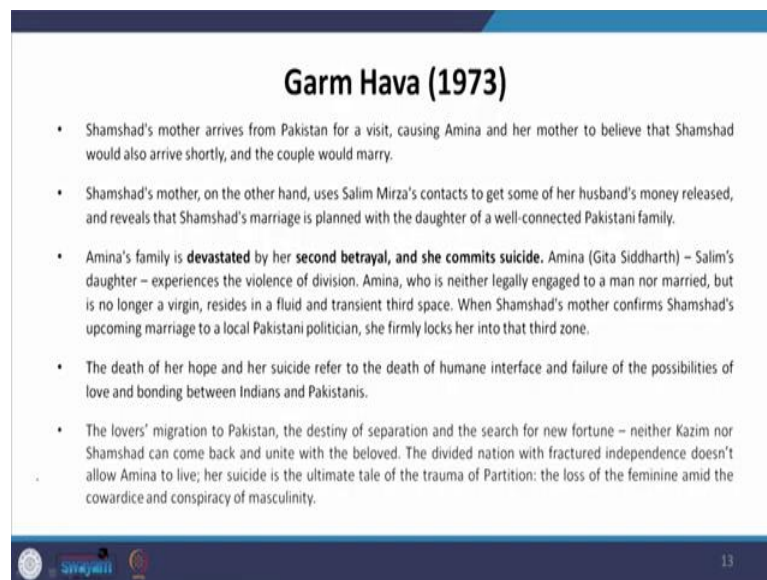
### Garm Hava (1973)

- Amina accepts Shamshad's courtship despite her heartbreak.
- Salim's son Sikander (Farooq Sheikh) faces a string of failed job interviews, with **interviewers advising him that he would do better in Pakistan.**
- Sikander and his friends become **disillusioned and organise a protest against unemployment and discrimination**, but Salim forbids him from participating.
- Salim Mirza's brother-in-law, despite his political connections, becomes in debt **as a result of dubious business activities and decides to emigrate to Pakistan.**
- Amina is faced with the idea of losing her beloved once more, but Shamshad assures her that he will return and would not abandon her as Kazim did.

So, Amina accepts Shamshad's courtship later and despite her heart break she accepts, despite her heart break Amina accepts Shamshad's courtship. And so, we see that Amina is faced with the idea of losing her lover once more, yet Shamshad promises that he would return and not abandon her as Kazim had done. So, Shamshad's mother arrives from Pakistan for a visit and it makes Amina and her family believe that Shamshad would marry her.

However, Shamshad's mother wants to exploit Salim Mirza's contacts to get some of her husband's money released. So, they have come for very selfish motives and then Shamshad's mother reveals that Shamshad ...that they are planning to marry Shamshad with the daughter of a well-connected Pakistani family. And so, it leaves Amina's family devastated as a result of this second betrayal, and it costs Amina her life. She takes her own life.

So, Salim's daughter faces... an innocent daughter who had nothing to do with the partition, who does not understand borders and protocols, the notions of who is an outsider, who is an insider... has to experience the violence of this great divide. (Refer Slide Time: 24:11)



**Garm Hava (1973)**

- Shamshad's mother arrives from Pakistan for a visit, causing Amina and her mother to believe that Shamshad would also arrive shortly, and the couple would marry.
- Shamshad's mother, on the other hand, uses Salim Mirza's contacts to get some of her husband's money released, and reveals that Shamshad's marriage is planned with the daughter of a well-connected Pakistani family.
- Amina's family is **devastated** by her **second betrayal**, and she **commits suicide**. Amina (Gita Siddharth) – Salim's daughter – experiences the violence of division. Amina, who is neither legally engaged to a man nor married, but is no longer a virgin, resides in a fluid and transient third space. When Shamshad's mother confirms Shamshad's upcoming marriage to a local Pakistani politician, she firmly locks her into that third zone.
- The death of her hope and her suicide refer to the death of humane interface and failure of the possibilities of love and bonding between Indians and Pakistanis.
- The lovers' migration to Pakistan, the destiny of separation and the search for new fortune – neither Kazim nor Shamshad can come back and unite with the beloved. The divided nation with fractured independence doesn't allow Amina to live; her suicide is the ultimate tale of the trauma of Partition: the loss of the feminine amid the cowardice and conspiracy of masculinity.

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There is a point where Amina is neither legally engaged to a man nor married, and yet she has lost her virginity as a result of her association with two males.

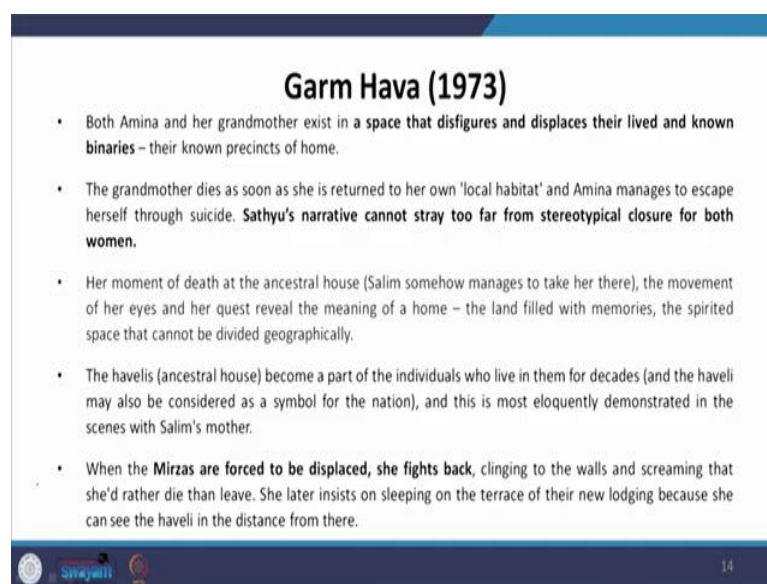
And so, she occupies a fluid transient third space and she, after a point, locks herself into that third zone and refuses to come out of that. She actually suicides, her third zone

actually precipitates her decision to take her life. Her death is the death of her hope and it is also the death of humane interface, any sort of humane interface and possibilities of love and bonding between the Indians and the Pakistanis.

So, when her lovers migrate to Pakistan and she faces the destiny of separation, neither Kazim nor Shamshad can come back and unite with Amina. So, the divided nation with fractured independence actually propel Amina to kill herself. Her suicide is the ultimate tale of partitions trauma: it is the loss of the feminine.. any softness or any...it is the death of the goodness of human character basically, and the goodness being overruled by cowardice and conspiracy of masculinity.

So, masculinity kind of overrules the possibility of anything tender, any romantic relationship, and nation-states are actually depicted through their extremely hyper-masculine machinations. So, we see that Salim's son Sikander (played by Farooq Sheikh) faces a string of failed job interviews and interviews. The interviewers advise him to move to Pakistan if he wants better job prospects.

So, Sikander and his friends become disillusioned, they organize a protest against unemployment and discrimination. And so, Salim Mirza's brother-in-law, despite his political connections, becomes...he comes in debt as a result of his dubious business activities and finally, decides to emigrate to Pakistan. (Refer Slide Time: 27:20)



**Garm Hava (1973)**

- Both Amina and her grandmother exist in a space that disfigures and displaces their lived and known binaries – their known precincts of home.
- The grandmother dies as soon as she is returned to her own 'local habitat' and Amina manages to escape herself through suicide. **Sathyu's narrative cannot stray too far from stereotypical closure for both women.**
- Her moment of death at the ancestral house (Salim somehow manages to take her there), the movement of her eyes and her quest reveal the meaning of a home – the land filled with memories, the spirited space that cannot be divided geographically.
- The havelis (ancestral house) become a part of the individuals who live in them for decades (and the haveli may also be considered as a symbol for the nation), and this is most eloquently demonstrated in the scenes with Salim's mother.
- When the **Mirzas are forced to be displaced, she fights back**, clinging to the walls and screaming that she'd rather die than leave. She later insists on sleeping on the terrace of their new lodging because she can see the haveli in the distance from there.

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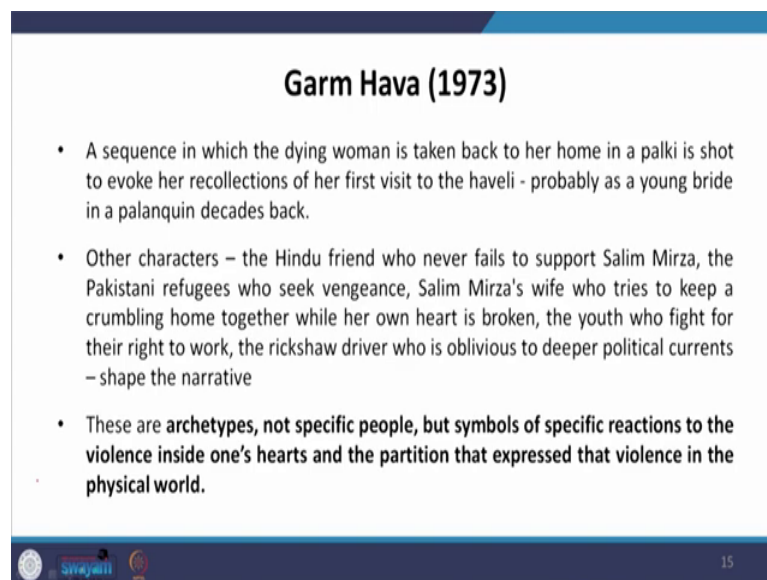
So, both Amina and her grandmother exist in a space that displaces their lived and known microcosm and they are known precincts of home, and at the time when the

grandmother is dying, she is carried back to her ancestral home. Salim somehow manages to take her there and the movement of her eyes in the quest revealed what home actually means for a woman, the land is filled with memories.

It is a spirited space that cannot be understood only in terms of its walls or its material reality, it cannot be divided geographically. And it cannot be acquired just as a property with some material values. So, the grandmother dies as soon as she is returned to her familiar habitat, and when Amina is taken out of this familiar habitat, their haveli, she manages to escape through suiciding.



So, women actually belong to their microcosm and once taken out of there, they belong to a nowhere space. So, the havelies or ancestral house becomes part of the individuals who live in them for decades. This is eloquently symbolized or this is eloquently demonstrated in the case of Salim's mother.

So, a point where Mirzas are forced to be displaced, the old woman fights back, she clings to the walls and screams that she would die rather than leave. She later on wants to sleep on the terrace of their new house. So, she can see the haveli from the terrace. (Refer Slide Time: 29:25)



**Garm Hava (1973)**

- A sequence in which the dying woman is taken back to her home in a palaki is shot to evoke her recollections of her first visit to the haveli - probably as a young bride in a palanquin decades back.
- Other characters – the Hindu friend who never fails to support Salim Mirza, the Pakistani refugees who seek vengeance, Salim Mirza's wife who tries to keep a crumbling home together while her own heart is broken, the youth who fight for their right to work, the rickshaw driver who is oblivious to deeper political currents – shape the narrative
- These are **archetypes, not specific people, but symbols of specific reactions to the violence inside one's hearts and the partition that expressed that violence in the physical world.**

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There is a sequence in which the dying woman Salim Mirza's mother is taken back to her home in a palanquin, and it evokes her recollections, the scene evokes her recollections of her first visit to this haveli as a young bride. So, that is when she had first arrived in the haveli in a palanquin, and it is a return and retracing those same memories.

So, all these archetypes are not specific people, but symbols of specific reactions to the violence that was happening inside people's hearts at that time, a violence that was later on, that was subsequently outpoured and that made visible in the physical world and which led to the partition.

So, it talks not only about the film, like I said, is not about it does not deal with physical violence, but the wound or the bleeding inside of the human, inside of the humans. The violence happening inside one's hearts. Salim Mirza is not willing to modernize and build links with the newly formed shoemakers, or the newly formed shoemaker's union, which causes his business to be marginalized further due to a lack of patronage.

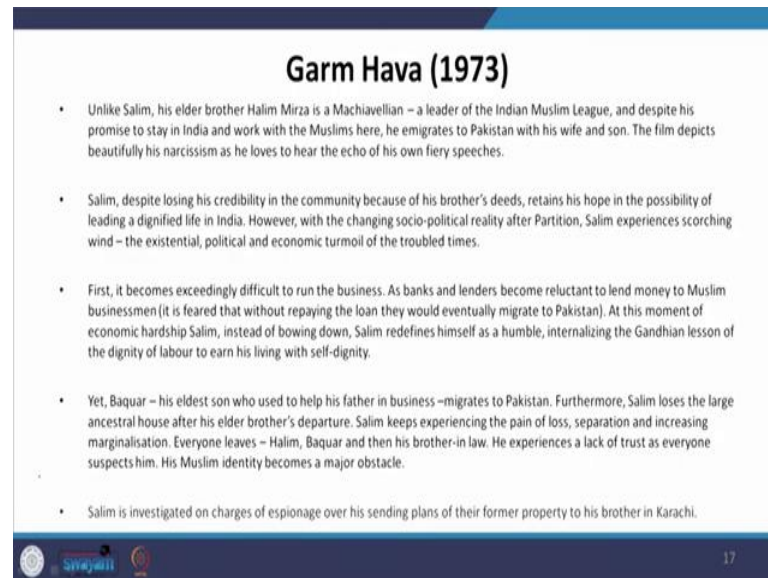
And later, we see his son Baqar also disillusioned and choosing to move to Pakistan with his family. His mother has a stroke and so he takes her back to the haveli, like I have already said, for a final visit and she passes away in the haveli. And there is a scene, where Salim is riding a horse-drawn carriage, whose driver is a Muslim and he gets into an accident leading to a fight with other people. The fight escalates into a riot and Salim is injured after being struck by a stone. (Refer Slide Time: 32:04)

### Garm Hava (1973)

- Salim Mirza's **unwillingness to modernise** and build links with the newly formed shoemakers' union leads to his business failing due to a lack of patronage. His son **Baqar**, disillusioned, chooses to relocate to Pakistan with his son and wife.
- Salim's elderly mother has a stroke, and through the help of a friend, he is able to transport her to her old home for a final visit, where she passes away.
- While riding a horse-drawn carriage whose driver is a Muslim, Salim gets into an accident and gets into a fight with other people.
- The incident escalates into a riot, and Salim is injured after being struck by a stone. Salim starts working as a poor shoemaker to make ends meet now that his business and elder son are all gone.
- His physical injury in the mob violence reveals the degree of humiliation and stigmatisation he is passing through. It is like being crucified in one's own land.

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So, we see that with his debilitating business, Salim starts working as a poor shoemaker to make his ends meet, and he is unsupported by his family because half of them are gone to Pakistan. His physical injury reveals the degree of humiliation and stigmatisation that he endures, that he is passing through. He is almost shown as crucified in his own land. (Refer Slide Time: 32:22)



**Garm Hava (1973)**

- Unlike Salim, his elder brother Halim Mirza is a Machiavellian – a leader of the Indian Muslim League, and despite his promise to stay in India and work with the Muslims here, he emigrates to Pakistan with his wife and son. The film depicts beautifully his narcissism as he loves to hear the echo of his own fiery speeches.
- Salim, despite losing his credibility in the community because of his brother's deeds, retains his hope in the possibility of leading a dignified life in India. However, with the changing socio-political reality after Partition, Salim experiences scorching wind – the existential, political and economic turmoil of the troubled times.
- First, it becomes exceedingly difficult to run the business. As banks and lenders become reluctant to lend money to Muslim businessmen (it is feared that without repaying the loan they would eventually migrate to Pakistan). At this moment of economic hardship Salim, instead of bowing down, Salim redefines himself as a humble, internalizing the Gandhian lesson of the dignity of labour to earn his living with self-dignity.
- Yet, Baquar – his eldest son who used to help his father in business –migrates to Pakistan. Furthermore, Salim loses the large ancestral house after his elder brother's departure. Salim keeps experiencing the pain of loss, separation and increasing marginalisation. Everyone leaves – Halim, Baquar and then his brother-in-law. He experiences a lack of trust as everyone suspects him. His Muslim identity becomes a major obstacle.
- Salim is investigated on charges of espionage over his sending plans of their former property to his brother in Karachi.

So, his elder brother Halim is very different; he is Machiavellian. He is Machiavellian and he is the leader of the Indian Muslim League. So, despite his promise to stay in India, he ultimately migrates to Pakistan for greener pastures, and the film shows how the two brothers are basically very different. Halim is a narcissist, he has his conviction about what he does. And so, he loves to hear the echo of his own fiery speeches.

He reminds us of what Manto would say - that during and after the partition, India had a number of stuntmen and only a few leaders. Salim retains his hope despite all the odds; he retains his hope, in the possibility of leading a dignified life in India how much ever poor he had become.

So, Salim experiences the scorching wind, from which the film derives its name, Garm Hava. The scorching wind in terms of his existential crisis and the political and economic turmoil of the troubled times. So, it is very difficult for him to run his business; he is doing badly in terms of his upkeep, or his financial prospects are threatened.

The banks and lenders are suspicious and reluctant to lend money to a Muslim businessman, and they feared that they would migrate, they would emigrate to Pakistan

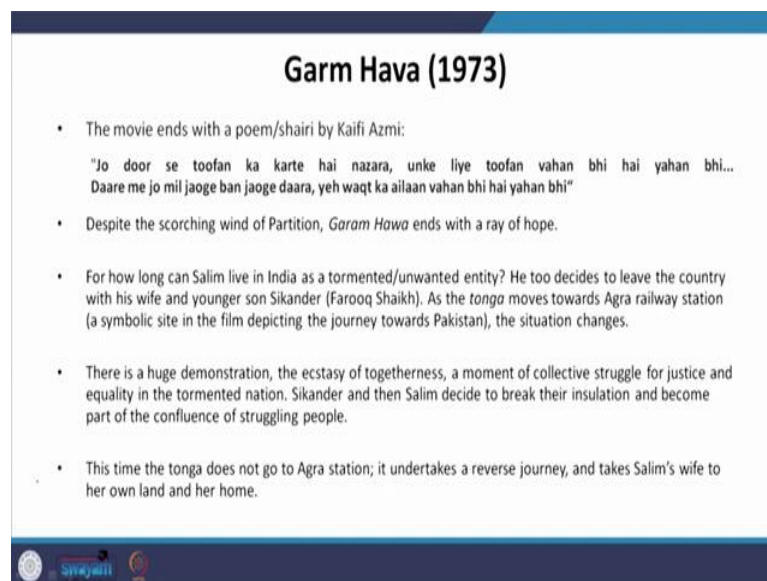


without repaying the loans and so, in the face of this quandary, Salim redefines himself as a humble shoemaker, and he internalizes the Gandhian lesson of the dignity of labour to earn his living with some respect.

But the son, like I already mentioned, the eldest son leaves the father's side; he does not support the father's enterprise and courage, he leaves for Pakistan and then Salim has to give up on his ancestral home. So, the pain of loss, separation and increasing marginalization defines Salim's journey as an individual from minority community in post-partition India.

So, his Muslim identity basically becomes his obstacle. He is finally investigated on charges of espionage, he is suspected as a spy as he sends plans of his former property to his brother in Karachi.

(Refer Slide Time: 35:49)



### Garm Hava (1973)

- The movie ends with a poem/shairi by Kaifi Azmi:  
"Jo door se toofan ka karte hai nazara, unke liye toofan vahan bhi hai yahan bhi...  
Daare me jo mil jaoge ban jaoge daara, yeh waqt ka ailaan vahan bhi hai yahan bhi"
- Despite the scorching wind of Partition, *Garam Hava* ends with a ray of hope.
- For how long can Salim live in India as a tormented/unwanted entity? He too decides to leave the country with his wife and younger son Sikander (Farooq Shaikh). As the *tonga* moves towards Agra railway station (a symbolic site in the film depicting the journey towards Pakistan), the situation changes.
- There is a huge demonstration, the ecstasy of togetherness, a moment of collective struggle for justice and equality in the tormented nation. Sikander and then Salim decide to break their insulation and become part of the confluence of struggling people.
- This time the tonga does not go to Agra station; it undertakes a reverse journey, and takes Salim's wife to her own land and her home.

However, the film ends with a ray of hope, the film ends with a poem by Kaifi Azmi --  
"Jo door se toofan ka karte hai nazara, unke liye toofan vahan bhi hai yahan bhi..."

Daare me jo mil jaoge ban jaoge daara, yeh waqt ka ailaan vahan bhi hai yahan bhi." So, despite the scorching wind of partition, *Garm Hava* ends with some degree of optimism.

So, for how long can Salim remain inert and bear the tormented, unwanted entity that has been imposed, that has been hurled on him? He also decides to leave the country and he

takes a tonga and he moves. The last scene shows us as the family moving towards the Agra railway station, when the situation changes.

Suddenly there is a huge demonstration and an ecstasy of togetherness is shown in that demonstration. People are protesting for because they are not..people are protesting and demanding for jobs, they are jobless and this is a moment of collective struggle in the film, struggle for justice and equality in a tormented nation. In a tumultuous chaotic nation-state that is a struggling to revive after the carnages witnessed during the partition times,

here we see Salim and his younger son Sikander deciding to break their silence, break their insulation and become a part of the crowd. They join this struggling people, they join the confluence of struggling people that are unemployed. And such a demand actually takes a person outside of the communal or caste identity. An unemployed person knows only, you know, economic deprivation.

This situation or this reality unifies people beyond their class, caste, communal identity. It is a kind of, you know, it is a call to, it is a call for Salim and Sikander to merge with the humanity, the larger populace that is struggling in India instead of quitting India to become part of a struggling humanity, part of a struggling human wave that is facing similar or worse repercussions of partition.

So, we see that they take part in this demonstration, in this protest, and this time the tonga therefore does not go to Agra station; it undertakes a reverse journey. Takes Salim's wife back to her original land and home, and the father and the son, through voicing out their protests and demands, have decided not to you know embrace their identity as a minority or limit themselves as minorities;

but they have become, they have actually escalated or they have transformed themselves in a way, they have chosen to identify themselves as a part of the demanding citizenry, as legitimate and rightful citizens of post-colonial India. So, with this I am going to end today's lecture and I will meet you again for the next round of discussions in another lecture.

Thank you.